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NATIONAL ARTS LEGISLATION

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HEARINGS

BEFORE THE

IAL SUBCOMMITTEE ON THE ARTS

OF THE

COMMITTEE ON

BOR AND PUBLIC WELFARE

UNITED STATES SENATE

EIGHTY-EIGHTH CONGRESS

FIRST SESSION

ON

S. 165

A BILL TO ESTABLISH A UNITED STATES ARTS FOUNDATION

S. 1316

A BILL TO PROVIDE FOR THE ESTABLISHMENT OF A NATIONAL COUNCIL ON THE ARTS AND A NATIONAL ARTS FOUNDATION TO ASSIST IN THE GROWTH AND DEVELOPMENT OF THE ARTS IN THE UNITED STATES

OCTOBER 28, 29, 30, 31, AND NOVEMBER 1, 1963

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

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NATIONAL ARTS LEGISLATION

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SPECIAL SUBCOMMITTEE ON THE ARTS

OF THE

COMMITTEE ON LABOR AND PUBLIC WELFARE

UNITED STATES SENATE

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FIRST SESSION

ON

S. 165

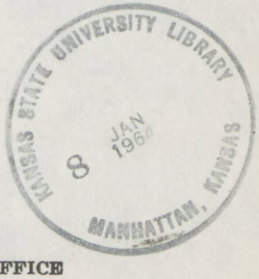
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NATIONAL ARTS FOUNDATION

MONDAY, OCTOBER 28, 1963

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

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

Present: Senators Pell (presiding) and Clark.

Committee staff members present: Stewart E. McClure, chief clerk; Michael J. Bernstein, minority counsel; and Livingston Biddle, assistant to Senator Pell.

Senator PELL. Today, as chairman of the Senate Special Subcommittee on the Arts, I take pleasure in opening hearings on two important bills related to the development of our Nation's cultural resources.

And, before going any further, I would like to direct our attention to President Kennedy's address at Amherst College, the text of which was published in the New York Times edition of October 27.

He is quoted as saying specifically:

> I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist.
>
> If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him. I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft.
>
> I look forward to an America which will steadily raise its standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens.

At the outset, I would like to acknowledge the purposeful initiative of Senator Hill, the distinguished chairman of the Committee on Labor and Public Welfare, who has reconstituted this special subcommittee in the first session of the 88th Congress; and I would like to express to Senator Humphrey and Senator Javits, sponsors of the two bills we will be considering, my particular admiration for the work they have done in this regard. Both Senators have consistently espoused and championed the cause of artistic excellence in the United States.

I believe that this cause and its implementation has a worldwide application; for as our cultural life is enhanced and strengthened, so does it project itself to the world beyond our shores.

As Mr. August Heckscher, the President's Special Consultant on the Arts, has pointed out in his valuable report, "The Arts and the National Government:"

> There has been a growing awareness that the United States will be judged—and its place in history ultimately assessed—not alone by its military or economic power, but by the quality of its civilization.

In a letter commending Mr. Heckscher's report, President Kennedy emphasized this fundamental concept. "I have long believed," the President wrote to Mr. Heckscher, "that the quality of America's cultural life is an element of immense importance in the scales by which our worth will ultimately be weighed."

We are today embarked on hearings which I trust will enable us better to understand the needs inherent in the great variety of our artistic endeavors—so that these needs can be met in the United States in the best and most constructive manner possible, and so that our cultural talents can gain their most meaningful expression.

I am delighted to have Senator Humphrey as our first witness. Similarly, I am most pleased that Senator Javits is a member of this subcommittee, together with Senator Clark.

At this time I would also like to recognize the highly important contributions made by other Senators who have cosponsored the legislation we have before us. In addition to Senator Javits, Senators Clark, Cooper, Long of Missouri, Metcalf, Randolph, Ribicoff, and Scott cosponsored Senator Humphrey's bill (S. 1316). Senators Clark and Humphrey cosponsored Senator Javits' bill (S. 165). I would like to add that I have been privileged to cosponsor both bills.

Senator Clark, as you know, sponsored a bill last year to establish a program of grants to States for the development of programs and projects in the arts; and this, together with the bills introduced in the 87th Congress by Senators Humphrey and Javits, formed the basis for deliberations by this same subcommittee at that time.

I am extremely happy that the membership has remained unchanged. Senators Yarborough, Williams of New Jersey, Clark, Javits, and Prouty have been of outstanding assistance to the chairman in the past, and I look forward to their eminent help and support once again.

Indeed, this roster of our Senate's cultural resources bolsters my hopes that appropriate legislation will at last be enacted by the Congress, and that the President's Advisory Council on the Arts, established by executive order last June, will be given a statutory base.

I believe that as significant impetus was given to arts legislation last year, and that this impetus will gain the momentum required for a fully successful conclusion.

I am convinced that the two bills we have before us are the most comprehensive the Senate ever had the opportunity to consider.

Let us apply renewed energies to the very concept we seek to advance: a true renaissance—the reawakening, the quickening, and, above all, the unstunted growth of our cultural vitality.

At this juncture I would ask that there be printed in the record copies of S. 165 and S. 1316, and the departmental reports, together with President Kennedy's statement and the Executive order establishing the President's Advisory Council on the Arts.

(The material referred to follows:)

88TH CONGRESS
1ST SESSION

S. 165

IN THE SENATE OF THE UNITED STATES

JANUARY 14 (legislative day, JANUARY 9), 1963

Mr. JAVITS (for himself, Mr. CLARK, Mr. HUMPHREY, and Mr. PELL) introduced the following bill; which was read twice and referred to the Committee on Labor and Public Welfare

A BILL

To establish a United States National Arts Foundation.

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 "United States National Arts Foundation and Cultural Development Act".

DECLARATION OF POLICY

SEC. 2. The Congress finds that Americans desire increased opportunities to view and enjoy the visual and performing arts; that the Nation's prestige and general welfare will be promoted by recognizing the status of the visual and

performing arts as a cherished and valued part of the Nation's cultural resources and by encouraging the development and dissemination of these resources throughout the country; and that it is desirable to establish an agency in the Federal Government to provide such recognition and to stimulate and assist the Nation's cultural progress.

ESTABLISHMENT OF FOUNDATION

SEC. 3. There is hereby established in the executive branch of the Government an independent agency to be known as the United States National Arts Foundation (hereinafter referred to as the "Foundation").

TRUSTEES OF FOUNDATION

SEC. 4. (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 (hereinafter referred to as the Director) and twenty-four members, such twenty-four members to be appointed by the President, by and with the advice and consent of the Senate, from among those individuals of the American public who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the visual or performing arts and who collectively will provide an appropriate balance of representation among the major art fields cited in this Act. In making such appointments, the President is requested to give due consideration to the recom-

mendations for nomination submitted to him by leading national organizations in these fields.

(b) The term of office of each trustee of the Foundation shall be six years; 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, eight at the end of two years, eight at the end of four years, and eight at the end of six years. 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.

(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, who shall serve until two years after the date of enactment of this Act. Thereafter each Chairman and Vice Chairman shall be elected for a term of two years in duration and each such election shall take place at the annual meeting occurring at the end of each such term. The Vice Chairman shall perform the duties of the Chairman in his absence. In case a vacancy occurs in the chairmanship or vice chairmanship, the Foundation shall elect an individual from among the trustees to fill such vacancy.

(d) The trustees of the Foundation shall meet at the call of the Chairman, but not less than four times each year. 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.

DIRECTOR OF FOUNDATION

SEC. 5. (a) The Director of the Foundation 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 any recommendations submitted to him by the Board of Trustees. 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 previously removed by the President: *Provided,* That at any time a majority of the Board of Trustees may recommend the Director's removal to the President.

(b) The Director may appoint, with the approval of the Board of Trustees, a Deputy Director, who shall perform such functions as the Director, with the approval of the

trustees, may prescribe, 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 receive compensation at a rate not to exceed $20,000 per annum.

(c) 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 consistent with this Act.

(d) The Director and the Deputy Director shall be allowed travel and subsistence expenses while away from their homes or regular places of business in accordance with the Travel Subsistence Act of 1949, as amended, and the Standardized Government Travel Regulations.

GENERAL POWERS OF FOUNDATION

SEC. 6. The Foundation is authorized to—

(1) stimulate and encourage cultural development throughout the United States and to advance public interest therein; and

(2) 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.

GRANTS TO GROUPS AND STATES

SEC. 7. (a) The Foundation is authorized to provide, through direct grant or otherwise, financial assistance and support from the funds appropriated to the Foundation or otherwise obtained pursuant to section 8(a) (3) or (4) of this Act, to professional groups, groups meeting professional standards, and educational groups engaged in or concerned with the performing or visual arts, for the purpose of enabling such groups to provide productions of the performing and visual arts, (1) of both new works and existing works of these arts, which have substantial artistic or historic significance, giving preference to encouraging the works of residents of the United States, and (2) of such types as would be unavailable to audiences in many areas without such assistance. Such groups shall be eligible for financial assistance only if no part of net earnings 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 interested public or private agencies.

(b) (1) The Foundation is authorized to make grants to assist the several States in supporting existing projects

and programs which are making a significant public contribution in one or more of the performing or visual arts, and in developing programs and projects in these arts in such a manner as will, in conjunction with existing programs and facilities, furnish adequate programs, facilities, and services in these arts to all the people and communities in each such State. In order to receive such assistance in any fiscal year, a State shall submit an application for such grants prior to the first day of such fiscal year and accompany such application with a plan which the Foundation finds—

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

(B) provides that 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 objectives of this Act;

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

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

(2) Each State which has a plan approved by the

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Foundation in effect on the first day of the fiscal year beginning July 1, 1964, or any succeeding fiscal year, shall be entitled to a maximum allotment in any such fiscal year of an amount equal to half the total amount appropriated to the Foundation for such fiscal year divided by the total number of States. In the event that any sum is remaining out of the maximum allotment available for State grants in any fiscal year after all allotments are made to States with approved plans in effect on the first day of such fiscal year, the Foundation, in its discretion, may grant such remaining sum or any portion thereof to any group or State agency for projects and programs which the Foundation finds will encourage the visual and performing arts in areas where such assistance will be of value.

(3) The amount of any grants allotted to any State under this Act for any program or project shall not exceed 50 per centum of the total cost of such program or project.

(c) Whenever the Foundation, after reasonable notice and opportunity for hearing to any group or State agency, finds that—

(1) any such group is not complying substantially with the provisions of this Act;

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

(3) any funds granted to such group or agency under this Act have been diverted from the purposes for which they were allotted or paid

the Foundation shall immediately notify the Secretary of the Treasury and the group or State agency concerned that no further grants will be made under this Act with respect to such group or 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 group or State repays or arranges the repayment of the Federal funds which have been improperly diverted or expended.

ADMINISTRATIVE POWERS AND DUTIES

SEC. 8. (a) The Foundation is 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 (4 U.S.C. 5);

(3) acquire by loan or gift, and to hold and dispose of by sale, lease, or loan, real and personal property of all kinds necessary for, or resulting from, the exercise of authority granted by this Act;

(4) receive and use funds or marked gifts or property donated by others, if such funds are donated without restriction other than that they be used in furtherance of one or more of the general purposes of the Foundation;

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

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

(7) pay to persons rendering services to the Foundation, whether on an uncompensated basis or on a fee or contract basis as provided in paragraphs (5) and (6) of this subsection, 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; and

(8) maintain an office in the District of Columbia.

(b) The Foundation may appoint committees, councils, or panels concerned with particular regions of the country or with particular aspects of the arts, or both, and composed of persons who need not be trustees of the Foundation.

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

(d) 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.

GENERAL PROVISIONS

SEC. 9. (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 or 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 and the members of the councils, committees, or panels, shall be appointed without regard to the civil service laws or regulations; except that 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 trustees of the Foundation, and the members of the councils, committees, and panels shall receive compensation at the rate of up to $50 for each day in which they are actually 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 Subsistence Act of 1949, as amended, and the Standardized Government Travel Regulations.

(c) Persons holding other offices in the executive branch of the Federal Government may serve as members of the councils, committees, or panels, 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.

(d) Service of an individual as a trustee or employee of the Foundation, or a council, committee, or panel, shall not be considered as service bringing him within the provisions of section 281 or 283 of title 18 of the United States Code or section 99 of title 5 of such Code, unless the act of

such individual, which by such section is made unlawful when performed by an individual referred to in such sections, is with respect to any particular matter which directly involves the Foundation or in which the Foundation is directly interested.

(e) Agencies of the United States 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.

APPROPRIATIONS

SEC. 10. (a) For the purpose of carrying out the provisions of this Act, there is hereby authorized to be appropriated for the fiscal year ending June 30, 1964, such sum, not exceeding $5,000,000, and for each fiscal year thereafter such sum, 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 under section 8(a)(3) and (4) 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 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.

(c) The Director shall determine any 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 any group or State for any fiscal year under this Act and not transferred during that fiscal year shall remain available to such group or State for the same purposes for the next fiscal year in addition to the sums allotted for such next fiscal year.

DEFINITIONS AND TITLE

SEC. 11. As used in this Act—

(a) The term "visual and performing arts" (1) means the arts of drawing, painting, sculpture, graphic, photographic and craft arts, and architecture and allied arts; and (2) means the arts related to performance of theatrical plays, dance, ballet and choral performances, and performances of musical works (instrumental, voice, and/or operatic), including the arts of acting, directing, staging, scenic and costume design.

(b) The term "productions" means plays (with or without music), ballets, dance and choral performances, exhibi-

tions, readings, concerts, recitals, operas, and any other performances before members of the public involving the execution or rendition of any of the visual or 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.

88TH CONGRESS
1ST SESSION

S. 1316

IN THE SENATE OF THE UNITED STATES

APRIL 11, 1963

Mr. HUMPHREY (for himself, Mr. CLARK, Mr. COOPER, Mr. JAVITS, Mr. LONG of Missouri, Mr. METCALF, Mr. PELL, Mr. RANDOLPH, Mr. RIBICOFF, and Mr. SCOTT) introduced the following bill; which was read twice and referred to the Committee on Labor and Public Welfare

A BILL

To provide for the establishment of a National Council on the Arts and a National Arts Foundation to assist in the growth and development of the arts in the United States.

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 Arts and Cultural Development Act of 1963".

DECLARATION OF POLICY

SEC. 2. The Congress hereby finds and declares—

(1) that the encouragement and support of the arts, while primarily a matter for private and local

initiative, is also an appropriate matter of concern to the Federal Government;

(2) that the Nation's prestige and general welfare will be promoted by providing recognition that the arts are a valued part of the Nation's resources;

(3) that it is in the best interests of the United States to maintain, develop, and disseminate the Nation's artistic and cultural resources; and

(4) that, in order to implement these findings, it is desirable to establish a National Council on the Arts and a National Arts Foundation to provide such recognition and assistance as will encourage and promote the Nation's artistic and cultural progress.

TITLE I—NATIONAL COUNCIL ON THE ARTS

SEC. 101. This title may be cited as the "National Council on the Arts Act of 1963".

ESTABLISHMENT OF THE COUNCIL

SEC. 102. There is hereby established in the Executive Office of the President a National Council on the Arts (hereinafter referred to as the "Council").

MEMBERSHIP OF THE COUNCIL

SEC. 103. (a) The Council shall be composed of the Chairman provided for in section 104 of this title, and twenty-four members appointed by the President, by and with the advice and consent of the Senate. Such members shall be

selected (1) 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; (2) so as to include practicing artists, civic and cultural leaders, members of the museum profession, and others who are professionally engaged in the arts; and (3) so as collectively to provide an appropriate distribution of membership among the major art fields including music, drama, dance, folk art, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, costume and fashion design, motion pictures, radio and television. The President is requested in the making of such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in these fields.

(b) 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, eight at the end of the second year, eight at the end of the fourth year, and eight 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.

(c) Any vacancy in the Council shall not affect its powers, but shall be filled in the same manner in which the original appointment was made.

SPECIAL CONSULTANT ON THE ARTS

SEC. 104. (a) The President shall appoint, by and with the advice and consent of the Senate, a Special Consultant on the Arts (hereinafter referred to as the "Special Consultant") 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, the arts. The Special Consultant shall serve as Chairman of the Council. In addition, he shall advise the President with respect to the activities of the Federal Government in the arts. If a vacancy occurs in the Office of Special Consultant, the President shall fill the vacancy in the same manner in which the original appointment was made.

(b) The Special Consultant shall serve at the pleasure of the President, but not in excess of eight consecutive years, and shall not be eligible for reappointment during the four-year period following the expiration of his last period of service as a Special Consultant. The provisions of this subsection shall apply to any person appointed to fill a vacancy in the Office of Special Consultant.

(c) The Special Consultant shall receive compensation at the rate of $22,500 per annum, and shall be reimbursed for travel and subsistence expenses incurred by him while away from his home or regular place of business in accordance with the Travel Expense Act of 1949, as amended (5 U.S.C. 836–842), and the Standardized Government Travel Regulations.

DUTIES AND RESPONSIBILITIES OF THE COUNCIL

SEC. 105. (a) The Council shall meet at the call of the Special Consultant but not less often than twice during each calendar year. Thirteen members of the Council shall constitute a quorum.

(b) 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) advise and consult with the National Arts Foundation, and other local, State, and Federal departments and agencies, on methods by which 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) conduct studies and make recommendations with a view to formulating methods or ways by which creative activity and high standards and increased opportunities in the arts may be encouraged and promoted in the best interests of the Nation's artistic and cultural progress, and a greater ap-

preciation and enjoyment of the arts by our citizens can be encouraged and developed.

(c) In selecting subjects to be studied pursuant to subsection (b) of this section, the Council (1) shall consider requests submitted to it by the Chairman of the National Arts Foundation, and the heads of departments and agencies of the Federal Government, and (2) may obtain the advice of any interested and qualified persons and organizations. In making its studies pursuant to such subsection, the Council may obtain assistance from such committees and panels as may be appointed by the Special Consultant from among those persons professionally qualified in the fields of art with which such studies are concerned, who are recommended to him by the Council.

(d) Not later than ninety days after the end of each fiscal year, the Council shall submit to the President and the Congress an annual report setting forth its activities pursuant to subsection (b) of this section. In addition, the Council shall submit to the President reports and recommendations with respect to its activities at such time or times as the President shall request or the Council deems appropriate. The President shall transmit such recommendations as he may deem fit, together with his comments thereon, to the Congress.

COMPENSATION OF MEMBERS OF THE COUNCIL

SEC. 106. 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 duties related to such meetings, or while engaged in the conduct of studies authorized by this title, shall receive compensation at a rate to be fixed by the Special Consultant, but not exceeding $75 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.

STAFF OF THE COUNCIL

SEC. 107. (a) There shall be an Executive Secretary of the Council who shall be appointed by the Special Consultant after consultation with the Council. The Executive Secretary shall receive compensation at a rate prescribed by the Special Consultant, but not in excess of the scheduled rate of basic compensation provided for grade GS–18 in the Classification Act of 1949.

(b) The Special Consultant is authorized to appoint, subject to the civil service laws, such secretarial, clerical, and other staff assistance as is necessary to enable the Special Consultant and the Council, its Executive Secretary, and its special committees, to carry out their functions and duties,

and to fix the compensation of persons so appointed in accordance with the Classification Act of 1949.

(c) The Special Consultant is authorized to procure in accordance with such policies as the Council shall from time to time prescribe, without regard to the civil service laws and the classification laws, temporary and intermittent services to the same extent as is authorized for the departments by section 15 of the Act of August 2, 1946 (5 U.S.C. 55a), but at rates for individuals not in excess of $75 a day.

DONATIONS OF FUNDS OR GIFTS

SEC. 108. The Council is authorized to receive and use funds or marked gifts donated by others, if such funds are donated without restriction other than that they be used in furtherance of one or more of the general purposes of the Council. Moneys received by the Council under this section shall not be covered into the Treasury as miscellaneous receipts, but shall be kept in a special account, maintained by the Treasury Department, or kept by the Council 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 title.

EXPENSES OF THE COUNCIL

SEC. 109. There are hereby authorized to be appropriated to the Council such sums as may be necessary to carry out the purposes of this title.

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GENERAL PROVISION

SEC. 110. This title shall not be deemed to invalidate any provision in any Act of Congress or Executive order vesting authority in the Commission of Fine Arts.

TITLE II—NATIONAL ARTS FOUNDATION

SEC. 201. This title may be cited as the "National Arts Foundation Act of 1963".

ESTABLISHMENT OF FOUNDATION

SEC. 202. There is hereby established in the executive branch of the Government an independent agency to be known as the National Arts Foundation (hereinafter referred to as the "Foundation").

TRUSTEES OF FOUNDATION

SEC. 203. (a) The Foundation shall be subject to the general supervision and policy direction of a Board of Trustees which shall consist of twenty-one members to be appointed by the President, by and with the advice and consent of the Senate. Such members shall be selected (1) 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; (2) so as to include practicing artists, civic and cultural leaders, members of the museum profession, and others who are professionally engaged in the arts; and (3) so as collec-

tively to provide an appropriate distribution of membership among the major art fields listed in section 211 (a) of this title. The President is requested in the making of such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in these fields and the National Council on the Arts.

(b) The term of office of each trustee of the Foundation shall be six years; except that the terms of the trustees first taking office after the enactment of this title shall expire, as designated by the President at the time of appointment, seven at the end of two years after the date of enactment of this title, seven at the end of four years after such date, and seven at the end of six years after such date. If a vacancy occurs in the term of office of a trustee, such vacancy shall be filled only for the unexpired portion of such term. Any person who has been a trustee of the Foundation for twelve or more consecutive years shall be ineligible for appointment during the two-year period following the termination of his duties as such a trustee.

(c) Any vacancy in the Foundation shall not affect its powers, but shall be filled in the same manner in which the original appointment was made.

(d) A majority of the trustees of the Foundation shall constitute a quorum.

(e) 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, who shall serve until two years after the date of enactment of this title. Thereafter each Chairman and Vice Chairman shall be elected for a term of four years in duration and each such election shall take place at the annual meeting occurring at the end of each such term. The Vice Chairman shall perform the duties of the Chairman in his absence. In case a vacancy occurs in the chairmanship or vice chairmanship, the Foundation shall elect an individual from among the trustees to fill such vacancy for the remainder of such term.

(f) The trustees of the Foundation shall meet at the call of the Chairman, but not less than four times each year. The Chairman shall also call a meeting whenever one-third of the trustees so request in writing. 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.

DIRECTOR OF FOUNDATION

SEC. 204. (a) The Director of the Foundation shall be appointed by the President, by and with the advice and consent of the Senate. In the appointment of the Director the President is requested to give due consideration to any recommendations submitted to him by the Board of Trustees.

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 $22,500 per annum and shall serve for a term of six years unless previously removed by the President.

(b) The Director may appoint, with the approval of the Board of Trustees, a Deputy Director, who shall perform such functions as the Director, with the approval of the trustees, may prescribe, and shall be Acting Director during the absence or disability of the Director. In the event of a vacancy in the office of the Director, the Deputy Director shall serve as Acting Director until the President shall fill such vacancy. The Deputy Director shall receive compensation at a rate not to exceed the scheduled rate of basic compensation provided for grade GS–18 in the Classification Act of 1949.

(c) 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 consistent with this title.

(d) The Director and the Deputy Director shall be reimbursed for travel and subsistence expenses incurred by them 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.

(e) The Director and the Deputy Director shall be appointed without regard to the civil service laws and regulations.

(f) The Director and the Deputy Director shall not engage in any other business, vocation, or employment than that of serving as 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.

GRANTS TO GROUPS AND STATES

SEC. 205. (a) (1) The Foundation is authorized to establish and conduct a program of grants-in-aid in a manner consistent with the declaration of policy set forth in the National Arts and Cultural Development Act of 1963, from the funds appropriated to the Foundation or otherwise obtained pursuant to section 207 (a) (3) or (4) of this title, to nonprofit professional groups (and nonprofit groups meeting professional standards) engaged in or concerned with the arts, for the purpose of enabling such groups to provide (1) productions which have substantial artistic and cultural significance, giving preference to works of persons domiciled in the United States, (2) productions of

significant merit that, without such assistance, would otherwise be unavailable to our citizens in many areas of the country, (3) projects that will encourage and assist artists domiciled in the United States, (4) projects that will encourage and develop the appreciation and enjoyment of the arts by our citizens, and (5) other relevant projects including surveys, research, and planning in the arts. No portion of any moneys granted under this subsection shall be applied to the purchase, erection, preservation, or repair of any building or buildings, or for the purchase or rental of any lands.

(2) No payment may be made to any group under this section except upon application therefor which is submitted to the Foundation in accordance with regulations prescribed by the Foundation.

(3) The amount of any grants allotted to any group pursuant to this subsection shall not exceed 50 per centum of the total cost of such project or production, except that not more than 20 per centum of the funds appropriated to the Foundation for the purposes of this section for any fiscal year may be available for allotment by the Foundation in such fiscal year without regard to such limitation in the case of any group which submits evidence to the Foundation that it has attempted unsuccessfully to secure an amount of funds equal to the grant applied for by such group, together

with a statement of the proportion which any funds it has secured represent of the funds applied for by such group.

(4) Any group shall be eligible for financial assistance pursuant to this section only if (A) no part of its net earnings inures to the benefit of any private stockholder, or stockholders, or individual or individuals, and (B) donations to such group are allowable as a charitable contribution under the standards of subsection (c) of section 170 of the Internal Revenue Code of 1954.

(b) (1) The Foundation is authorized to establish and conduct a program of grants-in-aid, in a manner consistent with the declaration of policy set forth in the National Arts and Cultural Development Act of 1963, from the funds appropriated to the Foundation or otherwise obtained pursuant to section 207 (a) (3) or (4) of this title, to assist the several States in supporting existing projects and productions which are making a significant public contribution in one or more of the arts, and in developing projects and productions in the arts in such a manner as will furnish adequate programs, facilities, and services in the arts to all the people and communities in each of the several States. No portion of any moneys granted under this subsection shall be applied to the purchase, erection, preservation, or repair of any building or buildings, or for the purchase or rental of any lands.

(2) In order to receive such assistance in any fiscal year, a State shall submit an application for such grants prior to the first day of such fiscal year and accompany such application with a plan which the Foundation finds—

(A) 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;

(B) provides that funds paid to the State under this title will be expended solely on projects and productions approved by the State agency which carry out one or more of the objectives of this title; and

(C) provides that the State agency will make such reports, in such form and containing such information, as the Foundation may from time to time require.

(3) Each State which has a plan approved by the Foundation in effect on the first day of the fiscal year beginning July 1, 1964, or any succeeding fiscal year, shall be entitled to a maximum allotment in any such fiscal year of an amount equal to half the total amount appropriated to the Foundation for the purposes of this section for such fiscal year divided by the total number of States. In the event that any sum is remaining out of the maximum allotment available for grants to each State in any fiscal year after all allotments are made to States with approved plans in effect on the first day of such fiscal year, the Foundation,

in its discretion, may grant the aggregate of such remaining sums or any portion thereof to any group eligible for financial assistance under subsection (a) of this section or State agency for projects and productions which the Foundation finds will encourage the arts in areas where such assistance will be of value. In making grants to any group pursuant to this subsection, the Foundation shall require matching funds in accordance with the provisions of subsection (a) (3) of this section.

(4) The amount of any grants allotted to any State or State agency pursuant to this subsection for any project or production shall not exceed 50 per centum of the total cost of such project or production.

(c) Whenever the Foundation, after reasonable notice and opportunity for hearing to any group or State agency, finds that—

(1) any such group is not complying substantially with the provisions of this title;

(2) any such agency is not complying substantially with the terms and conditions of its State plan approved under this title; or

(3) any funds granted to such group or agency under this title have been diverted from the purposes for which they were allotted or paid

the Foundation shall immediately notify the Secretary of the Treasury and the group or State agency concerned that no further grants will be made under this title with respect to such group or 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 group or State repays or arranges the repayment of the Federal funds which have been improperly diverted or expended.

ADVISORY COMMITTEES, COUNCILS, OR PANELS

SEC. 206. The Foundation may appoint persons other than trustees of the Foundation to committees, councils, or panels concerned with particular regions of the country or with particular aspects of the arts, or both, to advise and consult with the Foundation with respect to the duties of the Foundation and the projects and productions for which financial assistance is sought by groups and States. Such appointments shall be made without regard to the civil service laws and regulations.

ADMINISTRATIVE POWERS AND DUTIES OF THE FOUNDATION

SEC. 207. (a) The Foundation is 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 admin-

istering the provisions of this title, without regard to the provisions of section 3709 of the Revised Statutes (4 U.S.C. 5);

(3) acquire by loan or gift, and to hold and dispose of by sale, lease, or loan, real and personal property of all kinds necessary for, or resulting from, the exercise of authority granted by this title;

(4) receive and use funds or marked gifts or property donated by others, if such funds are donated without restriction other than that they be used in furtherance of one or more of the general purposes of the Foundation;

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

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

(7) pay to persons rendering services to the Foundation on an uncompensated basis or on a fee or contract basis, as provided in paragraphs (5) and (6) of this subsection, 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; and

(8) maintain an office in the District of Columbia.

(b) The Foundation is authorized to procure assistance, as specified herein, from any department, agency, and instrumentality of the executive branch of the Government, or any independent agency of the United States, with the consent of the head thereof, and each such department, agency, or instrumentality is authorized to render such 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, upon request made by the Director or Deputy Director of the Foundation.

(c) The Foundation shall not itself produce or present any project or production.

(d) Not later than ninety days after the end of each fiscal year, the Foundation shall submit to the President and the Congress an annual report summarizing the activities of the Foundation and making such recommendations as it may deem appropriate.

STAFF OF THE FOUNDATION

SEC. 208. 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 title. 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 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 title.

COMPENSATION OF THE TRUSTEES OF THE FOUNDATION AND THE MEMBERS OF ITS COUNCILS, COMMITTEES, AND PANELS

SEC. 209. The trustees of the Foundation, and the members of the councils, committees, and panels shall receive compensation at a rate to be fixed by the President in the case of the trustees, and by the Foundation in the case of the members, but not to exceed $75 for each day in which they are actually 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 Subsistence Act of 1949, as amended, and the Standardized Government Travel Regulations.

APPROPRIATIONS

SEC. 210. (a) For the purpose of making grants authorized in section 205 of this title, there is hereby authorized to be appropriated for the fiscal year ending June 30, 1964, such sum, not exceeding $5,000,000, and for each fiscal year thereafter such sum, 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 under section 207 (a) (3) and (4) of this title, shall not be covered into the Treasury as miscellaneous receipts, but shall be kept in a special account, maintained by the Treasury Department, or 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 title.

(c) The Director shall determine any payments to be made under this title 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 any group or State for any fiscal year under this title and not transferred

during that fiscal year shall remain available to such group or State for the same purposes for the next fiscal year in addition to the sums allotted for such next fiscal year.

(d) There are hereby authorized to be appropriated such sums as are necessary to administer the provisions of this title.

DEFINITIONS

SEC. 211. As used in this title—

(a) The term "the arts" means (1) the major art fields including music (instrumental and vocal), drama, dance, folk art, literature, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, costume and fashion design, motion pictures, television, and radio; and (2) the arts related to the presentation, performance, execution, and exhibition of such major art fields.

(b) The term "production" means plays (with or without music), ballet, dance and choral performances, concerts, recitals, operas, exhibitions, readings, motion pictures, radio, and television, and any other activities involving the execution or rendition of the arts and meeting such standards as the Foundation may establish.

(c) The term "project" means programs organized by groups, States, and State agencies to carry out the purposes of this Act, including educational programs, artistic and cultural appreciation courses, training of artists, commission-

ing of works, artistic and cultural presentations, and research, surveys, and planning in the arts.

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

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EXECUTIVE OFFICE OF THE PRESIDENT,
BUREAU OF THE BUDGET,
Washington, D.C., October 28, 1963.

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

DEAR MR. CHAIRMAN: This will reply to your requests for the views of the Bureau of the Budget with respect to S. 165, a bill to establish a U.S. National Arts Foundation, and S. 1316, a bill to provide for the establishment of a National Council on the Arts and a National Arts Foundation to assist in the growth and development of the arts in the United States.

Under S. 165 the National Arts Foundation would be subject to the general supervision and policy direction of a Board of Trustees. The Board would consist of a Director and 24 other members appointed by the President with the advice and consent of the Senate. The Foundation would stimulate and encourage cultural development, foster groups engaged in or directly concerned with the visual and performing arts, and administer a program of grants in aid to specified groups and to the several States to further those objectives.

Under S. 1316 the Foundation would have an organization and responsibilities generally comparable to those described above. The Council would be located in the Executive Office of the President. It would consist of 24 members selected from among private citizens with appropriate backgrounds or interests in the arts and appointed for overlapping 6-year terms by the President with the advice and consent of the Senate. The Council would be chaired by a full-time Special Consultant on the Arts selected and appointed in the same manner as Council members, but serving at the pleasure of the President for not more than 8 consecutive years. The compensation of the Special Consultant would be $22,500, paid from money appropriated to the Council.

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) advise and consult with the National Arts Foundation and other Federal, State, and local agencies on methods of fostering artistic and cultural endeavors and the use of the arts, both nationally and internationally; and (4) conduct studies and make recommendations to encourage high standards, increased opportunities, and greater appreciation of the arts. It would be authorized to receive and use funds or marked gifts donated without restriction. In addition to serving as Chairman of the Council, the Special Consultant would advise the President with respect to the activities of the Federal Government in the arts.

In announcing the establishment by Executive order of the President's Advisory Council on the Arts on June 12, 1963, the President said, "I am hopeful that the Congress will give the Council a statutory base * * *." This objective would be achieved by enactment of title I of S. 1316.

The following revisions in title I are recommended in order to place the Council and its Chairman on a basis comparable to other Executive Office units.

First, we believe the position of "Special Consultant on the Arts" should not be established in statute, since it implies a close advisory relationship which should be left to a President's personal discretion. Therefore it is recommended that the title, "Special Consultant on the Arts," be deleted and that the title Chairman of the Council be substituted wherever the former title occurs in sections 104 through 107. The title of Chairman is more appropriate for a full-time office as head of a statutory body to which appointment is made with the advice and consent of the Senate. This would not preclude the Chairman from also being designated as a Special Adviser to the President. In addition, it is recommended that the rate of compensation for the office, as specified in line 2, page 5, be changed to $20,000 per annum, in order to be in line with the rate for comparable offices.

Second, we recommend that the requirement for the advise and consent of the Senate be eliminated with respect to the other members of the Council.

Third, we recommend deletion of section 108, which authorizes the Council to accept donations. We believe that such an authorization would be appropriate for a Foundation like that proposed in title II, but that it is neither necessary nor desirable for an agency located in the Executive Office of the President.

Fourth, the words "or any other statutory Federal advisory body" should be added to section 110. Such advisory bodies exist under authority of the Mutual Educational and Cultural Exchange Act of 1961. In addition, the language of

this section should make clear that the authority and responsibility of the proposed National Council on the Arts would not extend to any responsibility vested by law in another Federal advisory body.

Fifth, we recommend deletion of subsection 107(a) and deletion of the references to the Executive Secretary in the following subsection. Subsection 107(a) is surplusage, since subsection 107(b) provides all the authority necessary to permit the Chairman to appoint an Executive Secretary under the terms and conditions proposed in subsection 107(a).

With respect to the Arts Foundation proposed by S. 165 and S. 1316, it is the view of the Bureau of the Budget that, while we favor the objectives and concepts of the Foundation, legislation of this type should be deferred until the Advisory Council on the Arts has had an opportunity to consider the matter and develop plans and recommendations concerning it. This would be consistent with the President's statement of June 12, 1963, when he established the President's Advisory Council.

If S. 1316 is revised along the lines indicated above, its enactment would be consistent with administration objectives.

Sincerely yours,

(Signed) PHILLIP S. HUGHES,
Assistant Director for Legislative Reference.

EXECUTIVE OFFICE OF THE PRESIDENT,
BUREAU OF THE BUDGET,
Washington, D.C., November 6, 1963.

Hon. CLAIRBORNE PELL,
Chairman, Special Subcommittee on the Arts, Committee on Labor and Public Welfare, U.S. Senate, Washington, D.C.

DEAR MR. CHAIRMAN: In response to your request and in supplementation of the Bureau of the Budget's report of October 28, 1963, on S. 165 and S. 1316, we offer the following comments.

We recognize that this legislation is the most comprehensive in the arts area to come before the Senate for consideration. As our report indicated, we support the basic principles and fundamental values contained in S. 165 and S. 1316 and agree with their objectives of increasing the cultural resources and improving the cultural vitality of the United States. Accordingly, we look forward to the ultimate enactment of legislation to achieve these objectives.

Sincerely yours,

(Signed) PHILLIP S. HUGHES,
Assistant Director for Legislative Reference.

STATEMENT BY THE PRESIDENT ESTABLISHING THE PRESIDENT'S ADVISORY COUNCIL ON THE ARTS

Establishment of an Advisory Council of the Arts has long seemed a natural step in fulfilling the Government's responsibility to the arts. I acknowledge the support of Members of the Congress in both Houses for this measure. I am hopeful that the Congress will give the Council a statutory base, but, meanwhile, the setting up of the Council by Executive action seems timely and advisable.

Accordingly, I am establishing the President's Advisory Council on the Arts within the Executive Office, to be composed of heads of Federal departments and agencies concerned with the arts and 30 private citizens who have played a prominent part in the arts. Private members will be drawn from civic and cultural leaders and others who are engaged professionally in some phase of the arts such as practicing artists, museum directors, producers, managers, and union leaders. An Executive order is being issued today defining the scope and structure of the Council, and I shall shortly announce the names of those private citizens I am asking to serve.

The creation of this Council means that for the first time the arts will have some formal Government body which will be specifically concerned with all aspects of the arts and to which the artist and the arts institutions can present their views and bring their problems.

It is my hope that the Advisory Council will keep the state of the arts in this country under survey, and will make recommendations in regard to programs both public and private which can encourage their development. I trust that the Council will recommend such permanent procedures and programs as they consider necessary in this field.

I should like to summarize briefly my reasons for believing that the establishment of such a Council by the Federal Government is both appropriate and urgent.

Widespread public interest in the arts has not always been accompanied by adequate concern for the basic institutions of our cultural life. Increased attendance at museums, for example, has not eased longstanding financial problems but has actually increased the strains on these institutions as new services have been expected by the public. Of the thousand and more symphony orchestras of which we are justly proud as a nation, only a comparatively few have serious professional status and offer a season of sufficient length to provide a living wage to performers. The same is even more true of opera and dance groups. For some years American singers have been going in large numbers to find in Europe opportunities for employment which institutions at home cannot provide. The professional theater—despite the development of amateur groups—reaches only a limited part of the population. Indeed children are growing up who have never seen a professionally acted play.

A recent estimate by the Department of Labor presents a gloomy forecast of employment opportunities for the next decade. Although the demand for concerts and performances is bound to grow, there is no evidence that employment opportunities for the professional artist will increase. This is a situation which deprives Americans of the cultural opportunities they deserve and want, and discourages the development of creative talent.

I emphasize the importance of the professional artist because there is danger we may tend to accept the rich range of amateur activities which abound in our country as a substitute for the professional. Without the professional performer and the creative artist, the amateur spirit declines and the vast audience is only partially served.

Art is no exception to the rule in human affairs—that of needing a stable and ample financial and institutional base. As education needs schools so art needs museums, actors and playwrights need theaters, and composers and musicians need opera companies and orchestras.

The Government has a responsibility to see that this important aspect of our lives is not neglected. The concept of the public welfare should reflect cultural as well as physical values, esthetic as well as economic considerations. We have agencies of the Government which are concerned with the welfare and advancement of science and technology, of education, recreation, and health. We should now begin to give similar attention to the arts.

Specific problems and areas which I hope the Council will look into include the following:

I am particularly interested in the opportunities for young people to develop their gifts in the field of the arts and also to participate in an active cultural life. The Council will, I hope, examine the degree to which we are now meeting our responsibilities to young people in this area.

The Council should evaluate the many new forms and institutions which are developing. For example, the growth of State arts councils is significant, as is also the planning of community cultural centers in many cities and regions of the country.

The impact of various general governmental policies and programs on the arts is an area to which I hope the Council will give special attention. This includes such specific fields as tax laws, copyright laws, disposition of surplus property, public works and community development, public buildings, housing and urban renewal and others.

Public recognition of excellence in the arts is one effective way of giving encouragement. I am sure that the Council will want to give consideration to various possibilities in this field, including such forms of recognition as prizes, competitions, festivals, traveling tours, and exhibitions.

Although the international cultural exchange program will not be a responsibility of the Council, the link between the vitality of our national cultural life and institutions and the success of our international programs is obvious. Our international programs are a direct reflection of our cultural achievements at home. I hope that the Council as it looks at the national cultural scene will consider its implications for our exchange programs.

The cultural life of the United States has at its best been varied, lively, and decentralized. It has been supported—often with great generosity—by private patrons. I hope these characteristics will not change, but it seems well to assess how far the traditional sources of support meet the needs of the present and the near future. In giving form to this reassessment the President's Advisory Council on the Arts will be making a most important contribution to the national life.

[From the Office of the White House Press Secretary, Oct. 29, 1963]

EXECUTIVE ORDER—ENLARGING THE MEMBERSHIP OF THE PRESIDENT'S ADVISORY COUNCIL ON THE ARTS

By virtue of the authority vested in me as President of the United States, it is ordered as follows:

SECTION 1. Executive Order No. 11112 of June 12, 1963, headed "Establishing the President's Advisory Council on the Arts," is hereby amended by substituting for subsection (b) of section 1 thereof the following:

"(b) The Council shall be composed of the Secretary of State, the Secretary of the Treasury, the Secretary of Defense, the Postmaster General, the Secretary of the Interior, the Secretary of Labor, the Secretary of Health, Education, and Welfare, the Housing and Home Finance Administrator, the Chairman of the Commission of Fine Arts, the Secretary of the Smithsonian Institution, the Director of the U.S. Information Agency, the Administrator of General Services, the President of the National Gallery of Art, the Chairman of the Trustees of the National Cultural Center, the President's special consultant on the arts, and no more than 40 members appointed by the President from among persons in private life who are widely recognized for their role in the arts, including practicing artists, civic and cultural leaders, and others professionally engaged in the arts. Members from private life shall serve for terms of 2 years, except that the terms of members initially appointed shall be for 1 or 2 years as specified by the President. The Chairman shall also invite the Librarian of Congress to be a member of the Council."

SEC. 2. Section 1 of this order shall not be deemed to terminate or change the tenure, as a member of the President's Advisory Council on the Arts, of any person who on the date next preceding the date of this order is such a member.

JOHN F. KENNEDY.

THE WHITE HOUSE.

Senator CLARK. Will the Senator yield?

Senator PELL. With pleasure.

Senator CLARK. I think the record should show, Mr. Chairman, the really extraordinary efforts which you have made since you came to the Senate to enlist congressional support for these various bills which I am happy to cosponsor.

Without your leadership and your energy and your determination not to be set aside, I doubt if we would be as far ahead as we are today.

I certainly commend you for what you have done and I wish to encourage you to continue your earnest efforts.

I strongly believe that these bills, which are under consideration before the subcommittee are definitely in the national interest and if we pass them on the floor and get them on the calendar, with the help of the leadership, and particularly of the majority whip who is our present first witness, we will be able to enact them into law.

When that is done it will be a great tribute to you.

Senator PELL. Thank you, Senator, for your kind words.

We are particularly lucky today to have the majority whip, who has such influence on the course of events in the Senate, as our first witness here, and I welcome you, Senator Humphrey, and thank you for giving us your time and coming here in person.

STATEMENT OF HON. HUBERT H. HUMPHREY, A U.S. SENATOR FROM THE STATE OF MINNESOTA

Senator HUMPHREY. Thank you very much, Mr. Chairman, and I wish to join with Senator Clark in commending you for your diligence in this matter, your perseverance, and your real, genuine, dedicated leadership, Senator Pell, because these bills have been introduced, I might add, year after year, or bills of a similar nature but, regrettably, we have not had the kind of stick-to-it-iveness, the kind of perseverance that is required to get these bills, which all too often take a low priority on the agenda of legislative business, adopted.

I am sure that this year we are going to have better results and I am here primarily because I deeply respect, greatly respect what you have done and I hope that I can be of a little help.

I gather, Mr. Chairman, that the cosponsors of S. 1316 will be listed in your hearings and the same, of course, of Senator Javits' bill, S. 165.

The bill that I was privileged to introduce has both the Senator from Pennsylvania, Senator Clark, and yourself as cosponsors, along with others, and I am going to ask that all of the cosponsors be made a part of the record.

It has been a real source of pleasure for me to have worked with you, Mr. Chairman, and with the Senator from New York, Senator Javits, on the legislation that is now before you.

You will recall that during the 87th Congress I introduced a bill, S. 741, to establish a Federal Advisory Council on the Arts.

After 3 days of public hearings this committee reported my bill with amendments incorporating some of the principal features of bills drafted by Senator Javits and Senator Clark.

I believe S. 741 would have passed the Senate if it had come up for a vote last year. However, the 87th Congress came to a close without this legislation receiving consideration on the floor.

I should add, at this point, that there was discussion about action on the legislation, as you recall, but we agreed that because it was in the last days of the session that it would be better to take it over to the 88th Congress and hold some more hearings and then introduce new legislation.

Now, early in the present Congress, therefore, the Senator from New York introduced a proposal which was almost identical to the reported version of S. 741 in its major provisions.

His bill proposed the establishment of a U.S. Arts Foundation, and I was privileged to cosponsor this measure which is before you for your hearing, S. 165.

However, I also perceived the value of a bill that would establish both the Arts Foundation, suggested in Senator Javits' bill and a National Advisory Council on the Arts, which has been recommended to every Congress since President Eisenhower suggested it in 1955.

S. 1316 reflects my proposal in this regard, and I am pleased, as I said earlier, that Senators Javits, Clark, Cooper, Long, Metcalf, Randolph, Scott, Ribicoff, and the distinguished chairman of this committee joined me as cosponsors of this legislation.

Now a word or two about the provisions.

Title I of this bill creates the National Council on the Arts in the Executive Office of the President.

Last June, President Kennedy took steps to establish such a Council through the issuance of an Executive order. I expect that the members of this Council will be announced within the month, and I do encourage, in this public hearing, that action by the President.

The President's action has been hailed by the artists of our country and by their vast audience. It was an action that was long overdue.

S. 1316 now provides the vehicle for Congress to place its stamp of approval upon this Council.

My bill proposes that this 25-member Advisory Council be established within the Executive Office of the President.

And let me digress from my prepared testimony to say that while the Council can be, and will be, established by Executive order, pending our action here in this legislative body, it is my view that the elected representatives of the people are to express their interest in, and their support of, such an Advisory Council.

And, therefore, the legislation before you, Mr. Chairman, is important because I do not believe that we ought to depend upon the promotion of the arts simply out of the White House. We ought to have this thing deep enough in the social fabric of our country that there is continuing support for the support of the arts among the Representatives in the Congress of the United States.

Now, members of the proposed Advisory Council would be appointed by the President by and with the advice and consent of the Senate.

The President's Special Consultant on the Arts, which is provided for in the bill, would serve as Chairman of the National Arts Council.

The Council would recommend ways to maintain and increase the cultural resources of the United States, propose methods to encourage private initiative in the arts, advise and consult with private and public groups and bodies concerned with the arts, and conduct research and surveys in the arts.

The Council would be called upon to file an annual report with the Congress.

This document should prove extremely valuable in providing the entire country with an annual inventory of major artistic and cultural activities in this country.

We have before us now the Senate document "The Arts and the National Government," a report to the President submitted by August Heckscher, which gives us a rather good review of where we are now and some suggestions as to where we might proceed in terms of improvement of cooperation by the Government and private bodies.

The chairman of the subcommittee, Senator Pell, presented this to the Senate, and as I see here, it is a special Senate document.

Now, in effect, the Arts Council would serve as a national focal point for bringing together the most qualified and knowledgeable persons in the arts and as a vehicle whereby the persons could bring their thinking to the attention of Congress, the President, the States, and the general public.

Now, a word about the National Arts Foundation, which is another feature of the legislation that we have suggested.

Title II of S. 1316 establishes a National Arts Foundation to provide grants-in-aid to private groups and States in support of programs and projects which will make a significant contribution to the arts.

The Foundation is charged with encouraging and assisting the development of the arts in this country. This legislation is patterned after the committee version of S. 741 of the 87th Congress.

I am indebted to the Senator from New York, Mr. Javits, and the Senator from Pennsylvania, Mr. Clark, and the subcommittee chairman, Mr. Pell, for working out the basic principles that are incorporated in this title.

Really what we have done here in this bill is just to take what you did last year and make it a part of the combined proposal. There are, however, significant differences from earlier proposals to establish such a Foundation.

Principally, earlier versions were limited to the visual and performing arts. This legislation has been broadened to include the arts generally.

For example, in addition to encouraging artistic and cultural production, this legislation provides for the support of projects by private groups and States that will encourage and assist artists domiciled in the United States, including the training of artists, the commissioning of works, the artistic and cultural presentations, and research, surveys, and planning in the arts.

This bill has been drafted to include the activities of museums, such as artistic appreciation courses, public lectures, training classes as eligible to receive assistance.

I wish to emphasize that all such activities assisted by the National Arts Foundation would be undertaken by private groups, demonstrating highest professional standards and appropriate State agencies concerned with the arts.

The Federal Government would not be directly involved in any of the artistic endeavors that might receive support.

The involvement of the Federal Government is in the financing and in the cooperative endeavor with the States and the private groups.

And I believe we would be well advised to consider this as a part of general education or, I think a better phrase, is the upgrading of our professional standards in the United States.

The Foundation would be subject to the supervision and the direction of a Board of 21 Trustees appointed by the President, by and with the advice and consent of the Senate.

The administrative activities of the Foundation would be supervised by a Director.

I mentioned this Board of Trustees because I believe that in the type of activity, Mr. Chairman, that they would be engaged in you need broad participation of the people who are knowledgeable in these areas, who have some expertise in the area and, above all, have a dedication to it.

It requires more than just what we would call a typical public administration approach; namely, a good administrator.

The administrative job here is not as important as the job or the responsibilities of contact, of communication, and of inspiration and of guidance and direction with the States and the localities and, more importantly, with the private professional groups.

So, therefore, in both instances on the Advisory Council and on the Arts Foundation we have advisory members, trustees, or directors, so to speak, appointed, thereby being able to draw from the talent, to

be able to draw upon talent from all parts of America and from every phase or aspect of the arts.

Now, grants to private groups, under the Arts Foundation proposal, could not exceed one-half of the total cost of any project or production.

This would encourage local participation. In fact, I will look upon the Federal grant as being sort of seed money that would multiply.

It would initiate or it would inspire initiative, I should say, on the part of the local group.

A small percentage of the Foundation's funds would be kept aside for nonmatching grants in those few cases where all efforts by private groups to raise the matching funds failed.

Grants to States or to State agencies could not exceed 50 percent under any circumstances.

The bill authorizes funds not to exceed $5 million in the first fiscal year of operation and not to exceed $10 million thereafter.

Now, I want to underscore this figure because we are talking now about, really, the soul of the Nation when you speak of "the arts."

We are talking about the expression of the spirit and of the mind and of the intellect or, as some people put it, of the souls of the people.

And when you get down to talking about $5 million, as the beginning grant, and $10 million as a maximum you are really not engaged in a "spending program."

This is, at best, a modest acknowledgement on the part of the government of the people, by the people, and for the people that the arts have a significant place in our lives, and I can think of no better time to place some emphasis on it than in this day and age when most people live in constant fear of the weapons of destruction which cloud man's mind and his spirit and really pose an atmosphere of hopelessness for millions and millions of people.

Actually, if there ever was an appropriate time for the consideration of this legislation it is now.

Now, the bill, as I have said, is a very modest proposal. Does this measure comprise a radical departure from our traditions of Government? I do not think so.

The importance of Government assistance for the arts has been recognized by our greatest statesmen, the first being our first President himself, President Washington.

In 1788 he 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.

So let me say to those who may be moved to attack this proposal as a sort of a frill of Government or a frivolous project, that the Father of our country, the first President of the United States, early in his life as a President recommended favorable consideration of the arts and the sciences as being essential to the prosperity of the State and to the happiness of human life.

And I underscore Washington's intention that the arts and sciences have a "primary claim."

President Washington was fully aware that the main goal of every great society is to encourage the creative abilities of its members in these peaceful activities that make our lives rich and meaningful.

I believe that, over the years, Congress has shared this view.

In 1846 the Smithsonian Institution was created to take advantage of a bequest of James Smithson to the United States.

The Institution, under congressional care, has expanded over the years and now includes 10 bureaus, 4 of which are concerned with the arts; the National Museum, the National Collection of Fine Arts, the Freer Gallery, which operates partly on Federal funds, and the world renowned National Gallery of Art in which we all take great pride.

In 1910 Congress created the Commission of Fine Arts as guardian for the L'Enfant plan for the development of the Capital.

Some of our finest artists and architects have advised our District government through this Commission.

The Library of Congress operates a Music Division which not only collects material relating to music but also conducts a performance program.

The General Services Administration is charged, among other things, with the responsibility of design and construction of all public and administrative buildings of the Federal Government.

Its annual payments to architects, muralists, sculptors, and painters are considerable. For many years the Department of Agricultture has had a program of making and using motion pictures in its educational program.

The National Park Service has a program for the conservation of our national historic and architectural monuments. I might add that it is too small.

The arts seldom make the headlines. We are always talking about a bigger bomb or Operation Big Lift. I saw it.

I wonder if we would be willing to put as much money in the arts and the preservation of what has made mankind and civilization as we are in the Operation Big Lift, which is a demonstration of the lack of civilization, namely, war.

Now, the Department of State has engaged in cultural enterprises for a number of years. Particularly since World War II under the foreign building program the Department has brought in leading architects to design many of our new embassy buildings.

Under our educational and cultural exchange program, representatives of our artistic community have traveled throughout the world, testifying to the vitality of our national life.

I hope none of them, Mr. Chairman, are ever asked about the auditorium facilities of the Nation's Capital.

It is a national disgrace, and I repeat, it is a national disgrace that the leading capital city of the leading nation in the world has a better baseball stadium than it has a cultural center.

Now, I happen to think that we ought to have a good baseball stadium and a good cultural center, and a good baseball team and good artists. I am for all of it.

But it is ludicrous, it is ridiculous, and it is humiliating and embarrassing that this city is going around, and this Nation goes around, arguing about whether we can afford $30 million for a National Cultural Center.

Why, we waste more money than that in these trial shots of rockets and missiles that do not go off or explode 2 seconds after they leave the launching pad, and I am not being critical of that.

You have got to take those chances, but when are we going to get some priorities in this country?

And to go around here passing the cup as if you are one of the needy, asking for a few dimes and nickels in order that we can build a National Cultural Center is perfectly ridiculous.

I think it is fine to ask people to participate. I am all for private philanthropy, and I think people should learn how to give, but the Congress should do something for its soul and its spirit, and it would if it would take some real interest in the National Cultural Center. We might very well be able to wash our conscience a little bit around here.

We have enough problems that need a little cleansing. We might be able to do something for ourselves if we would upgrade the cultural environment of the Nation's Capital.

Just think that here we are in America concerned about Berlin—and I am—but the Berlin Opera House makes anything that we have in Washington look as if it were a woodshed, and I could be more descriptive.

I have been in the Berlin Opera House. It is magnificent.

Every country that we have helped throughout the world has a marvelous cultural center. We have been helping so many other people with their cultural centers we have never gotten around to building one for ourselves.

I gather that you know what my views are on this.

Senator PELL. You will be glad to hear that Roger Stevens is coming in a couple of days, and he is as vigorous as you are on a subject that is close to his heart.

Senator HUMPHREY. I wonder if we cannot plan to do this with green stamps or something? Maybe we could have some kind of thing that we could put out with purchases.

Every time you buy a package of cigarettes, or something else that does not particularly help you, you could get some sort of a stamp and we could turn it in for the National Cultural Center.

I think we could get plenty of them in short order.

Well now, the Federal arts project of the 1930's marked an extensive successful effort to participate in the artistic development of our country.

In fact, Mr. Chairman, when you go around the Nation and visit courthouses and statehouses and public buildings, some of the finest art work that America has, that is indigenous and belongs to our people, was done under the Federal arts project of the old WPA days. I cannot help feel a little sad to think that the only time that we were really interested in art is when we had massive unemployment and poverty as a national pattern.

The success of our Federal programs of the 1930's is apparent from an exhibit now touring the country.

This exhibit consists of works by distinguished alumni of the WPA and the Treasury arts program.

This exhibit had a highly successful showing at the Washington Gallery of Modern Art this summer. The artists in this exhibit, who were given encouragement at that time by the Federal Government, have gone on to be among the most successful artists of our time.

As you may recall there were these pieces brought together from the 1930's.

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In other words, an employment project in the 1930's, in the midst of our great depression, provided the source of inspiration and, I think, helped public understanding for the arts to make a tremendous forward advance in the 30 years that followed.

Indeed, it may be said that a significant proportion of the great living artists of America today were born of the Federal programs of the 1930's.

I had the privilege of supervising one of those programs, Mr. Chairman, and I think I know a little bit about them. We have a wonderful art center in the city of Minneapolis, the Walker Art Center, and the Minneapolis Institute of Fine Arts, both of which, by the way, during the 1930's received major help under these programs, and some of our great artists in that area, and we have some good ones, were men and women who participated in the Federal activity program of the 1930's.

It is my opinion that we are on the verge of another great cultural advance such as the Renaissance, but I also believe, as many others do, that if America is to take the lead in this advance we must have Federal participation such as that provided for by the bill under consideration here today.

Now, Mr. Chairman, quickly, copyright laws, tax programs, and practically every action taken by the executive branch to administer our laws affect the artist as an individual or the various art institutions.

It is clear that Federal participation in the arts directly or indirectly, is not a new development but much of what we have done has been haphazard and, in many instances, because the Congress and the Executive lack the benefit of experienced counsel in art fields, the impact of Government activity has too often had a negative effect.

My bill, I believe, will correct this situation. For the first time, this Government will, in an organized manner, as a matter of concerted national policy, be able to call upon the best talents and most able administrators in the arts so that they may place their experiences at the service of this Nation.

The President is aware of the necessity for such coordination and consultation and, by the way, I want to pay my tribute to Mrs. Kennedy for what she has done for the arts.

She has awakened in this country a new understanding and a new appreciation of cultural activities, of music, of the dance, of paintings, and of all aspects of the arts, and what a fine thing this is.

So with the President given able cooperation, and assistance and inspiration by his lovely lady the arts have had a renaissance in our time during these last 2 or 3 years.

In this regard, I might add that President Kennedy shares the viewpoint expressed by many of his predecessors, Democrats and Republicans.

As I have noted, he has taken executive action.

Congress also requires closer contact with America's spokesmen in the arts.

My bill will accomplish this. We must be well advised and we must also be prepared to assist the American arts.

We hear a great deal about so-called cultural boom in American and, as a result, some people ask why is it necessary for Government to assist the arts when they are growing everywhere with private support?

And I am impressed and heartened by the signposts as the growth in the audiences for professional theater, outside of New York, increase in number, and I am heartened by the number of symphony orchestras across our land, by the numbers of people who visit our art galleries and the museums.

All of this indicates that when more and more of the material wants of our people are satisfied and greater leisure time is given to them their thirst for meaningful, enriching activity is increased.

And I would add that one of the real developments that has captured public attention is the Guthrie Theater in my home city of Minneapolis.

As you know, the Guthrie Theater has been an outstanding success in a midwestern city.

I believe that kind of example will encourage others to do as we have done, and we are very proud in our community, might I add, of other cultural activities as well, not only our many fine orchestras and drama but also our Minneapolis symphony orchestra.

In Minneapolis, in the Minneapolis symphony orchestra, in a metropolitan area of 1 million, we are able to sustain and support a rather varied and large cultural program in the field of music, drama, painting and actually all other forms of the arts.

And I would only hope that example, plus some Government encouragement, would bring others to want to do the same.

Now, this cultural boom, therefore, which is being hailed by many is in fact an expression of unsatisfied interests and desires which indicate the need for Federal legislation and participation.

For the facts are that quality art activity has not increased to meet the demand. Despite a growing interest in art, our society finds it increasingly difficult to support the true professional art work.

In the hearings before this subcommittee last year before a subcommittee of the House Education and Labor Committee in 1961, testimony was taken from witness after witness regarding the economic depression in which most of our finest artists find themselves.

The Bureau of Labor Statistics has compiled similar information substantiating the fact that the artists in our Nation cannot, except in few instances, earn a decent living through their art.

I mention this, although I did not want to particularly because I do not think we always ought to have a survey to find out how poor people are before the Federal Government does something. Why do we not do it first?

We have two incentives for Federal activity apparently. One is that the Communists will get you if you do not do it and the other is that you are very poor and you ought to do something to help the poor.

Now I do not want to be misunderstood. I do not want the Communists to get me, and I think the Federal Government ought to do something to see that they do not get anybody, and I do not believe in poverty.

I have never advocated it as a way of life.

But if there were not any Communists, Mr. Chairman, and if there were no poor people I still think the Federal Government has a responsibility, particularly a Government of the people.

I do not know why the arts need to have as their history the fact that it took a king or an emperor or a duke to be the patron of the arts.

Why is it that tyranny or aristocracy or autocracy has to be the patron of the soul of the people; namely, the expression of the spirit through art?

Why cannot we have a Government of the people interested in the people and in the enrichment of the lives of the people?

So I really want to place this emphasis on the fact that we ought to be doing these things even if all artists are quite well off.

Harold Schonberg, music critic of the New York Times, had this to say in a recent Saturday Evening Post article:

> Strictly speaking, the United States does have over 1,200 symphony orchestras. This is not only an imposing number; it is a spectacular number.
>
> Or it is, until one realizes that of those 1,200 perhaps a dozen, if that, can support their musicians with a living yearly wage.
>
> The vast majority of the 1,200 are semiprofessional groups that give very few concerts, 5, 6, 10 a year.

By the way, our symphony orchestras are the best in the world. He did not say that. I said that.

Now, we went through this situation in the District of Columbia. I joined a committee here in an attempt to try to help to get our National Symphony some funds, and I intend to do something about it specifically in the Congress.

I think the Congress of the United States ought to dig into its individual congressional pockets, not the Government's pockets, and each of us ought to make a contribution to the symphony orchestra.

This is a great National Symphony Orchestra.

And can you imagine the Capital of the free nations of the world having only a Pentagon Building and no National Symphony? I wonder what is the matter with us.

Here we try to parade before the world as people who love people and a good life, as people who have faith in the Christian doctrine, and the one symbol of this city, above all others, is the Pentagon.

It seems to me that somewhere along the line, at least once a week we might hear some beautiful music and I thought it was appalling that a city as rich as this one, and it is very rich, that has a high income, much higher than most cities, including the suburbs of the city, should be wondering how it can keep alive a National Symphony Orchestra.

There is something wrong with the civic spirit here.

It seems to me that this gives pause for some soul searching itself, and I would hope that my words today would inspire many of us. We, as individuals in this Congress, should want to do something to keep this national symphony of ours as a truly great orchestra where the men and the women, who are in that orchestra, realize that they are appreciated and that they are wanted, and that their talents are appreciated and are worthy of proper compensation, not only by a music critic's kind words, but also by a weekly or monthly paycheck.

I cannot believe that a government can spend $100 billion a year for a vast variety of activities and cannot have people that it represents with enough money to support a national symphony orchestra.

I was shocked and thoroughly dismayed, as I have indicated, when our Capital City became threatened with the loss of its only professional symphony orchestra because it was impossible for the management to pay its musicians more than $5,000 a year.

Mr. Chairman, $5,000 a year for a musician?

Now, I do not like to compare occupations, but when I read about a prizefighter, who cannot really fight his way out of a paper bag—most of them—when I read of them getting paid $50,000 in a fight or, at least, someone who stands up to Sonny Liston, getting paid a quarter of a million dollars and then getting whacked on the head, I wonder what is wrong with American standards.

Five thousand or six thousand dollars for an accomplished musician?

Fifty thousand dollars for a fellow to get in the ring before television and get his brains beaten out.

There is something wrong, and it seems to me that some voices in America ought to start saying that something is wrong, and of all the places where it ought to be said is here, in this Nation's Capital, because we are supposed to set some kind of an example, and we are not a very good one, I might add.

I say that it is disgraceful that a major city such as Washington, D.C., having a professional orchestra, finds itself in a position where it cannot pay musicians a living wage.

Mr. Schonberg, in his Saturday Evening Post article, continues:

> We do have some of the best opera singers in the world, but they are not in America. Most of them are solidly entrenched in European opera houses.
>
> Naturally, where else can they go? The sad fact is that America has only one major opera house, the Metropolitan.
>
> And there is only one ballet company in America with any sort of international standing.

Now, in his statement, announcing the creation of an Advisory Council on the Arts last summer, the President noted that although amateur theater can be found throughout the country, "the professional theater reaches only a limited part of the population."

"Indeed," the President said, "children are growing up who have never seen a professionally acted play."

Now, if some of the people who are worried about the quality of television performances were worried about supporting the arts then I think our professional theater would be doing much better. We support libraries through the Library Services Act, and in so doing, we hope to bring the works of Shakespeare, Molière, Eugene O'Neill, Racine, and all the great playwrights within reach of our people, but these men wrote for a living stage.

How ironic that we assist in supplying these plays in written form but do nothing to bring these works to our population in the form for which they were written.

Title II of S. 1316 provides a modest fund to help communities throughout our land in bringing quality professional art to their citizens.

Our culture is the sum total of what makes life worth living. It is through developing an appreciation of the arts that our new leisure time will be spent constructively.

Thus, promotion of the arts at a Federal level becomes indispensable in our changing way of life.

Technological improvements cannot be adopted to bring costs in line with our changing economy. Especially in the performing arts, quality work is becoming an economic impossibility. Unless we are to see these art forms disappear from our land at a time when our people, with greater leisure time to spare, seek and need such fruitful

interests, we must be prepared to offer a modicum of financial assistance.

We have done it in other areas of activity when we have found it necessary to the well-being and happiness of our citizens.

I submit we must do as much in the arts, which have been the rock foundation of every society since the dawn of civilization.

Now, Mr. Chairman, I have taken more of your time than I expected to, but I wanted to let you know, and the printed record know, what Senator Humphrey feels about these matters. Thank you very much.

Senator PELL. Thank you very much. I wish I had spoken to you more often on Monday mornings about these matters.

Bearing more specifically on your beliefs, I have one or two questions, and one of them is this: Do you think that the members of the Council and the members of the Board of Trustees of the Foundation would ever be the same people or do you think they would be separate?

Senator HUMPHREY. I would hope that, in the main, they would be separate because I would like a broader participation.

There could be some overlapping, however, so that you could have what you might call continuity of policy, such as advice, on the one hand, and effective policy on the other.

Senator PELL. Another thought is, do you think that circumstances might arise where you would have two different men as chairman of the arts council and as the President's special consultant on the arts or do you think that these positions should always be held by the same individual?

It is written in the bill as it is now as the same individual.

Senator HUMPHREY. Well, I felt that this was the continuity that we needed, the bridge that we needed for the total program. Yes.

I do not think that that is really too important, Mr. Chairman, except that it was the view of those with whom I consulted, and I do not lay any claim to being an expert in this.

My interest in this is "interest." I mean, I am just a citizen. I am just interested in this.

I sort of feel that this is good; it is nourishment for the spirit, and I do not claim to know how to operate a program of this kind.

Therefore, I consulted with many who do know, and it was the feeling that one individual as the consultant and Chairman would be desirable.

Senator PELL. Another thought here: The President's Advisory Council, that was set up by Executive order, provided for various members of the Cabinet to be on it.

In the bill that we are studying, and that I feel pleased to cosponsor, we do not set forth that requirement.

Do you think this is, generally speaking, good or not?

What is your thinking on it?

Senator HUMPHREY. My thinking on this is as follows: There are at least 150 boards and commissions and interagency committees on which Cabinet members supposedly sit.

Now, they would not even have time to sit if they went to all of these meetings.

So, really, this is fictitious.

The Cabinet members do not sit there at all.

The Cabinet member sends over some second assistant or deputy assistant, or deputy-deputy-deputy assistant, and the Cabinet member frequently does not even know what is going on in the particular advisory board.

I think it is better to have people who make this their business. Now it is possible to have representatives of a department, I would think, ex officio members, so to speak.

Very frankly, if you include Cabinet officers on an advisory council, knowing what these Cabinet officers have to do and knowing of the tremendous administrative responsibilities that they have and the demands on their time by the Members of Congress and the citizenry, they are just not going to participate.

And so we fool ourselves. We get to thinking that we have an advisory council and what it really boils down to is that these non-Cabinet officers are the ones who are really doing the advising, and I think we ought to remove that fiction. I think we would get a better job done by the advisory council if it were people other than Cabinet officers.

Senator PELL. I would be inclined to agree with you, too, because the people would be there if they were interested as individuals but not as primarily ex officio——

Senator HUMPHREY. Right, and what is more, if these people are as effective as we would hope they would be, they would get somebody who would really get to the Cabinet officers.

The best way to get to a Cabinet officer is not to put him on a committee but it is to have some folks back home to come up and remind him what the political facts of life are and say, "I want to talk to you."

I find that I get response better when my constituents talk than I do when my colleagues talk. Frankly, you fellows cannot do anything for me or against me. It is what the folks back home do.

Senator PELL. I share your view.

Senator HUMPHREY. I thought you would.

Senator PELL. Thank you very much for giving us your time and, more important, for giving us the support that you are giving us as assistant majority leader. This means a great deal.

Senator HUMPHREY. Well, I hope, Mr. Chairman, that we will be able to report this bill out, and I am confident if we can that we will be able to pass this legislation in the 88th Congress, and I would like to have this Congress establish somewhat of a record in this field of artistic development.

Senator PELL. And it might be one more example of how this body does try for constructive legislation.

Senator HUMPHREY. Exactly.

Thank you very, very much.

Senator PELL. At this point I will insert in the record the statement of Senator Clark.

(The statement of Senator Clark follows:)

STATEMENT OF HON. JOSEPH S. CLARK, A U.S. SENATOR FROM THE STATE OF PENNSYLVANIA

Senator CLARK. The Special Subcommittee on the Arts has before it for consideration two bills: S. 165, sponsored by Senator Javits, to

establish a National Arts Foundation, and S. 1316, sponsored by Senator Humphrey, to establish a Federal Advisory Council on the Arts and a National Arts Foundation. I am a cosponsor of both these bills, which provide recognition and assistance to encourage and promote the Nation's artistic and cultural progress.

It is a special privilege to serve again on this subcommittee, under the chairmanship of the able Senator from Rhode Island, Mr. Pell. We have the opportunity to provide the groundwork for a coherent and continuing national outlook and policy toward the arts. There is a growing interest in the arts, as expressed by the people and by their government. Since this subcommittee met last year, the President has established by Executive order the Federal Advisory Council on the Arts. State and community art councils have proliferated.

But despite these encouraging signs, the United States remains almost alone among the governments of the world in not giving official support and encouragement to its artists. The financial assistance provided on a matching basis in these bills is small—$5 million in the first year, $10 million thereafter. There need be no fear of Government influence over the arts. The present neglect of the arts by government, while billions of dollars are appropriated for research in the physical and social sciences is itself an influence—and a demoralizing one at that.

Government support of the arts would provide another dimension in the present suport of the arts: the assurance to the artist that the Federal Government appreciates and encourages his efforts; the assurance to the average citizen that his government recognizes its responsibility to provide a climate in which his children may not only grow, but flourish.

"The American dream" is a dream of progress, improvement, material prosperity, and success. We have accomplished the highest standard of living the world has ever known. But if we are to survive, we must make sure that our artistic and cultural roots go deep. In the last analysis, it is the quality of our society—and not just the quantity—which will be remembered.

As John Ruskin put it: "Life without industry is guilt, industry without art is brutality."

Senator PELL. Our next witness is Mr. Keppel, Commissioner of Education.

STATEMENT OF FRANCIS KEPPEL, U.S. COMMISSIONER OF EDUCATION; ACCOMPANIED BY JOHN G. LORENZ, DIRECTOR, DIVISION OF CONTINUING EDUCATION AND CULTURAL AFFAIRS; AND MISS KATHRYN BLOOM, DIRECTOR, CULTURAL AFFAIRS BRANCH, DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE

Senator PELL. Would you like to introduce your colleagues with you?

Mr. KEPPEL. May I introduce Miss Bloom on my right and Mr. Lorenz on my left, who are members of the staff working particularly on this problem.

Mr. Chairman, I believe we made available to you in advance the formal testimony and, in order to save your time, if you would like,

sir, I would be glad to highlight a few points rather than read most of it because I believe some of the points have already been made much more eloquently by Senator Humphrey.

Senator PELL. If you like, we will put it into the record and then you can take off from there.

Mr. KEPPEL. Thank you, sir.

(The prepared statement of Mr. Keppel follows:)

PREPARED STATEMENT BY FRANCIS KEPPEL, U.S. COMMISSIONER OF EDUCATION, DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE

Mr. Chairman and members of the subcommittee, 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.

The arts suffer from a peculiar dislocation in American life today. In considering the state of the arts, we know that during the years since the Second World War there has been a phenomenal growth of interest and participation. Testimony presented during recent congressional hearings on proposed legislation to encourage the arts has focused attention on the high attendance at music, theater, and dance performances, and the impressive number of persons visiting museums and arts centers. It also has been pointed out that the institutions of the arts—symphony orchestras, museums, theater and dance groups, and arts councils—are coming into existence at an unprecedented rate.

This demonstration of interest in the arts is by no means limited to a select few, which has been characteristic of patronage of the arts in the history of our Nation. It is a phenomenon of our time that a large part of the growth of interest in the arts has its impetus from widespread popular concern, not only in personal participation but in the organized support of institutions of the arts. The concept of arts councils, for example, had its beginnings in the community service program of a nationwide voluntary organization (the Association of the Junior Leagues of America). Numerous community service and civic organizations are instrumental in bringing new art organizations into existence—particularly museums and community arts centers—and in giving substantial volunteer and financial support to advance the programs of existing institutions of the arts.

At the community planning level we find an increased awareness of the practical value of the arts. It is generally recognized, for example, that the selection of new sites for business and industry is influenced by the availability of cultural resources. The same factors are operative in the planning for the renewal of the core of cities and are to be found in the inclusion of facilities for music, museums, and the theater arts in redevelopment plans.

The true state of the arts in America, however, is found in the fact that public interest and participation in the arts are not matched by adequate financial support. Public funds do a great deal to aid the arts in a variety of ways at the local and State level but are far from sufficient to meet the rising costs and expanded needs of each of the arts. This limitation is paralleled in private support for the arts. For example, during 1962 private philanthropy from all sources including individuals, foundations, business, and charitable bequests totaled $9.3 billion. Private support for the arts, however, amounted to less than 2 percent of this total—less than $180 million out of $9.3 billion. Yet, against this fact, the American Association of Fund-Raising Counsel has identified some $500 million currently being sought for various cultural undertakings.

Along with the financial problems facing creative and performing artists and the institutions of the arts is another quandary of equal seriousness: the lack of recognition of the importance of the arts in American life and education. This may be the result of a practical turn of mind and a focus of thinking on what appears to be more pressing issues, such as national defense and the problems inherent in the continuing emergency of an increasingly technological and automated society. However it must be recognized that belief in a democratic way of life is tantamount to belief in the validity of creative expression. The time has come when the values of the arts which are vital in a free society must be reconciled with the more generally recognized needs which are basic to the national welfare.

While the arts are recognized for their importance in their own right rather than as means to other ends, we must not overlook the fact that the useful

functions which they can fulfill in the lives of our people reinforce the need for their support and development. This factor seems particularly important in the light of present day social and technological changes which affected us all:

1. Increased leisure time for all our citizens which will be used constructively only if opportunities to do so are provided.

2. An increasingly automated society affecting a growing number of people who will turn to the arts for satisfactions which can be found only in the process of doing something well with one's own hands.

3. Growing numbers of older persons who can find new interests and develop latent capacities in the arts. The crafts offer especially valuable opportunities. Several programs involving education in crafts already have demonstrated that many older persons can make and sell objects of quality. Quite aside from the personal pleasures involved, this can provide a supplemental source of income for a segment of our population much in need of extra income.

The general status and health of the arts is of major concern to the Office of Education since education has a responsibility which bears upon the long-range development of the arts. Education, after all, is nothing if it is not a means of preserving mankind's heritage, a vehicle for bringing the great accomplishments of the past forward into the present and into preparation for the future. This responsibility involves the discovery and encouragement of talent throughout the school system which is a vital factor in the development of creative artists. Further, it implies sound education for the vast majority of persons who will never become artists but who will find the arts a meaningful part of their lives, and who in the last analysis will form the audiences of the future.

At present, education in the arts faces some of the same problems which already have been mentioned; namely, a lack of status and recognition of values. There is a general awareness of the disproportionate emphasis on the teaching of science and "solid" subjects at all levels. This gains emphasis in the light of a recent study conducted by the National Education Association which reveals that the time devoted to music and art has increased somewhat during recent years at both the elementary and secondary level but that in 46.4 percent of the schools queried no students were enrolled in art. In those schools offering art, only about 15 percent of all students enrolled in grades 10 to 12 were taking art courses.

A second study done recently at the University of Minnesota to determine changes in art education since 1957 is instructive regarding the reasons for shifts in art education enrollment at the secondary level. The outstanding factors which were instrumental in decreased enrollment in art classes were these:

1. College entrance requirements: It is generally assumed that high school credit in art is not required for college entrance and that colleges have increased specifications of units of high school work in mathematics, science, and foreign languages. College preparatory students become discouraged from taking art and enroll in the latter subjects.

2. Scheduling practices in operation in the high school: Art courses are often scheduled at the same time as major or required courses. Furthermore, the necessity for double periods for art makes scheduling with other subjects very difficult.

3. Counseling procedures affecting the selection of a student's high school program: In many instances, counselors direct students away from what they regard as unessential courses todward heavier emphasis on "solid" subjects.

The findings also suggest that current educational practices make it difficult for the 60 to 65 percent of the school population which progresses no further than high school to have instruction in art at their highest level of formal education.

Of course, we as a nation are committed to the proposition that our youth be enabled to achieve a college education if that is their desire and if they have the ability to profit from it. But in the furious drive for college admission I hope we shall never come to equate education solely with preparation in science, mathematics, and foreign languages. In this connection I think that some thoughts of Louis Wechsler, principal of New York City's High School of Music and Art, are well worth pondering here:

"In our affluent industrial and technological society, the fine arts are not to be regarded as 'frills.' They are an integral part of our economic, political, and social life.

"Properly taught they are intellectual and emotional disciplines of a high order. In their philosophical, historical, analytical, critical, practical, scientific, and relative aspects they make an essential contribution to the well-balanced growth of the child and the adult.

"All children, regardless of ability, should be exposed, in school, to the influence of the fine arts for vocational and avocational purposes."

Against this background of needs and of certain educational practices which may tend to downgrade the arts, what is the role of the Federal Government? It is generally understood that the bulk of Federal assistance for the strengthening of the educational enterprise has been undertaken as a contribution to the national defense through such programs as manpower retraining, improved skills in teaching and learning modern languages, the discovery and encouragement of talent, and improvement in the teaching of science and mathematics.

Within the limit of resources available in its "Regular salaries and expenses" budget and under the Cooperative Research Act, we in the Office of Education are giving increased attention to the arts. In 1962, a new Division of Continuing Education and Cultural Affairs was established in the Office of Education. It is comprised of the Library Services Branch, the Adult Education Branch, and the newly established Cultural Affairs Branch. The purpose of the Cultural Affairs Branch is to develop programs and activities designed to promote extension and improvement of education in the arts at all levels. At present, staff positions include a Director, who is also acting in the capacity of art education specialist, a music education specialist, and a museum education specialist. We hope that additional positions in other areas of the arts will be added in the future. The Cultural Affairs Branch, together with the specialist in the Humanities of the Higher Education Program Branch of the Division of Higher Education, will provide increased services by the Office of Education to the arts and humanities.

An example of such services is a seminar on music education held at Yale University in June. The seminar, sponsored under the Cooperative Research Act, brought together musicians, scholars, and teachers to consider ways to narrow the gap between contemporary musical knowledge and educational practices, and to improve elementary and secondary school music education. Proceedings of the seminar will be published by the Office of Education, and it is expected that it will lead to future study groups, pilot courses, experimental programs, and curriculum study centers and institutes for teachers.

Any plan to improve the condition of the arts must recognize that ultimate responsibility for maintaining standards and providing services rests with the professions of the arts. The process of making the arts an effective force in American life and education is, however, a joint responsibility of the professions and an informed public. The legislation currently being considered by your committee is an important step in this direction.

I shall not dwell on the provisions of S. 165 and S. 1316 which are well known to the subcommittee. In general, however, it seems to us that the objectives of S. 165 would be achieved through the provisions of S. 1316.

On May 28, 1963, August Heckscher, Special Consultant on the Arts, wrote the following in his report on "The Arts and the National Government":

"Experience during recent months suggests the need for setting up continuing administrative means for dealing with issues of the arts. The public has come to anticipate that the expressed concern of the Government will be formalized in some way. It is important that nothing pretentious or heavy handed be created, and equally important that recent initiatives not be allowed to expire. The following suggestions build upon what has already been done, and look ahead to what seems a natural development in the light of increased and deep-lying national interest in the arts."

Mr. Heckscher suggested (1) continuation of the position of Special Consultant on the Arts, with provision that the incumbent be full time and hold the status of Special Adviser; (2) establishment of an Advisory Council on the Arts in the Executve Office of the President with the Special Adviser as Chairman; and (3) establishment of a National Arts Foundation to administer grants-in-aid, generally on a matching basis, to the States and to institutions of the arts, as a logical crowning step in a national cultural policy.

Two steps have been taken by the President to implement these recommendations: (1) Establishment of the President's Advisory Council on the Arts by Executive Order 11112 of June 12, 1963, and (2) continuation of the position of Special Consultant on the Arts. Our Department has strongly supported these steps and would support statutory authority for the Advisory Council. Such a

Council would greatly strengthen the Federal role in the arts. However, we do not believe that statutory authority for the position of Special Consultant need be provided in line with the general policy of allowing the President flexibility in designating and appointing his immediate assistants.

While various Federal organizations—including the Smithsonian Institution, the Commission of Fine Arts, the National Cultural Center, the President's Advisory Council on the Arts—have certain functions with relation to preserving and promoting the arts, they do not have authority for financial assistance such as that contained in title II of S. 1316. Mr. Heckscher's report is relevant here:

"An Arts Foundation, on the model of the existing foundations in science and health and as already proposed in legislation before the Congress, would appear to be the logical crowning step in a national cultural policy. Such a Foundation would be a means of administering grants-in-aid, generally on a matching basis, to States and institutions of the arts. It might thus administer matching grants to States setting up arts councils. It might make available grants for demonstration projects proposed by particular cultural institutions. Thus it could consider helping support experiments designed to increase attendance, to foster creativity and introduce contemporary works to new audiences, or to offer services on an experimental basis. The Foundation would not provide subsidies to carry the deficits of such institutions, but would aim at promoting cultural diversity, innovation, and excellence."

We believe that the provisions of S. 1316 would supplement existing authorities by enabling vital, albeit modest, financial assistance to the arts and we would endorse the objectives and concept of the proposed Foundation. However, we believe that action on the proposed Foundation should be deferred until the Advisory Council has had an opportunity to study the proposal and make further recommendations with respect to it.

The Special Subcommittee on the Arts and the Department of Health, Education, and Welfare recognize that the arts are not secondary to the mainstream of American life—they are central to it. Encouragement of the arts is obligatory for the benefit of the artistic community as well as for the development of human resources which are vital to a free society.

Mr. KEPPEL. There are a few points in the testimony that I think would add, perhaps "footnotes" is the word that I should use, to Senator Humphrey's remarks. Mr. Chairman, we provide some detailed information on the extent to which the present financial support for the arts meets an estimated demand. The last few lines point out that during 1962 private philanthropy from all sources, that is, including individuals, foundations, and charities, totaled $9.3 billion. The private support from this area in the arts, however, amounted to less than 2 percent of this total. That is something of the order of $180 million out of the total.

Now, against this factor it is worth noting that the American Association of Fund-Raising Council points out that there were in 1962 some $500 million of efforts, fundraising efforts, for various cultural undertakings. This, I would argue, is a substantial fact in support of the position that the demand, the renaissance of which Senator Humphrey spoke, is not being adequately met now by the resources.

Mr. Chairman, I have ventured to list the three arguments, which Senator Humphrey touched on but might be worth reinforcing here, that have often been given for choosing this moment in our history to undertake such an effort.

First is the familiar argument of increased leisure time and the fact that this time can only be used constructively if there are opportunities to do so. Secondly, the fact that an increasingly automated society affects a growing number of people who will, as a result, lack that fundamental satisfaction which can only be found in the process of doing something well with one's hands. Thirdly, the most interesting development in recent years, of the growing numbers of older

people who find new interest and develop latent capacities in the arts. Sometimes as I point out a little later on, they do this for financial profit as well as esthetic and emotional profit.

In the middle part of the testimony, Mr. Chairman, there are some points about effect of the heavy demands, entirely justified demands, of the sciences and social sciences on the school and college curriculum. I point out another fact which is much less satisfactory; namely, that current educational practices make it difficult for the 60 or 65 percent of the school population who do not go on to higher education actually have instruction in the arts in the secondary schools.

It is not that the arts are not offered. It is a problem of time and conflict with other demands placed upon the student.

Sir, I point out, as an addition to the list of activities that Senator Humphrey gave, that the Office of Education has in recent times substantially increased its activity in this area by establishing a new division for continuing education and cultural affairs, and a new branch for cultural affairs. Miss Bloom has recently joined our staff, adding her expertise in the museum field. Our enthusiasm is not temporary but, as far as I am concerned, a permanent one. Perhaps I should confess my strong interest in the arts, since I started out to be a sculptor and later changed to a different type of work.

I reiterate a point that I noticed was made often in last year's testimony. If you will forgive me, I would like to simply read that portion:

> Any plan to improve the condition of the arts must recognize that ultimate responsibility for maintaining standards and providing services rests with the professions of the arts.
>
> The process of making the arts an effective force in American life and education is, however, a joint responsibility of the professions and an informed public.
>
> The legislation currently being considered by your committee is an important step in this direction.

Sir, I simply record and remind the subcommittee of the establishment of the Advisory Council on the Arts, by Executive Order No. 11112, and also the continuation of the position of the Special Consultant on the Arts.

Our department has strongly supported these steps and support statutory authority for the Advisory Council. Such council would greatly strengthen the Federal role in the arts. However, we do not believe that statutory authority for the position of special consultant need be provided in line with the general policy of allowing the President flexibility in designating and appointing his immediate assistants. This is a general point, sir, not in the least questioning the desirability of the position of special consultant, which we support.

Finally, we believe that the provisions of S. 1316 would supplement existing authorities by enabling vital, albeit modest, financial assistance to the arts and we would endorse the objectives and concept of the proposed Foundation.

However, we believe that action on the proposed Foundation should be deferred until the Advisory Council has had an opportunity to study the proposal and make further recommendations with respect to it.

Certainly, we do not need to say to you that the arts are not secondary to the mainstream of American life. They are essential to it. Encouragement of the arts is necessary to strengthen the artistic com-

munity and for the development of human resources which are vital to a free society. Those are the central points, Mr. Chairman, we wished to make this morning.

Senator PELL. Thank you very much, Mr. Keppel, and for the sake of our young people and education in general, I am glad you left the three dimensional form of art for this one.

I was going through the testimony of your predecessor, and I noticed that he also touched upon the newly established cultural affairs branch under you, and you have touched upon it in your testimony here.

I was wondering if you could enlarge a little bit on your own plans for it?

Mr. KEPPEL. Let me start, sir, and then turn to Mr. Lorenz and Miss Bloom.

The problem, of course, that we face when we deal with the formal institutions of "education"—I am using that word to include not only schools and colleges but also museums and other institutions—is one of sheer size. There are more than 100,000 elementary and secondary schools, and 2,000 colleges. Our problem is to find a way how to help these institutions put the arts, the broadest sense, essentially into the intellectual life.

In part this is done by the usual American technique of meetings and gatherings and by publications of various sorts. I might give an example in view of Senator Javits' questions of last year as to whether we were studying the various impacts of these matters in other societies. I have here a recent publication which has to do with the fine arts in the Soviet Union.

Senator PELL. What is it entitled?

Mr. KEPPEL. It is entitled "Fine Arts Education in the Soviet Union," and is the result of a special trip made possible as the result of a cultural exchange agreement.

Second, we are taking an active role in working with private organizations. Perhaps, Miss Bloom could give an example of that in the museum field or elsewhere.

Third, we are working toward legislative proposals which would provide support at key points.

I would have to say now that I have not been on the job long enough, and I am not sure any of us here have, to be able to suggest the kind of legislation that would be effective in putting the arts more essentially into—to use Whitehead's phrase—the climate of thought of schools, colleges, and institutions.

Perhaps Mr. Lorenz can add to these remarks and also Miss Bloom.

Mr. LORENZ. The small staff that we have in the cultural affairs branch, I believe, has already been of great assistance to many groups throughout the country in responding to requests for advice and consultant assistance.

The renaissance that is going on has stimulated many groups to seek assistance in relation to the experience of communities that are in the forefront of this movement. Our office is able to collect such information to transfer and translate this experience to many other groups that ask for assistance.

The staff also has been able to stimulate research proposals in the field of the arts, and some of these proposals have already been financed by the cooperative research program of the Office of Education.

Another example is a music seminar held at Yale University which brought together for the first time in this country musicologists and theorists, and teachers in this field of music. The charge to this group was to develop new methods and new techniques of teaching music more effectively in the schools. It was a most successful experience. We had the assistance and counsel of the President's Advisory Committee in the field of educational research and development on it.

I think Miss Bloom might be able to speak now about some plans that we have for the future on this in the branch of the Office of Education.

Miss BLOOM. Thank you, Mr. Lorenz.

A primary concern that we have at the moment is the fact that there is such a difference between contemporary knowledge and creative practice at the professional level and the actual teaching in the schools. That is one of the areas in which we hope to concentrate more strongly.

Mr. Lorenz mentioned the music seminar which was held at Yale University. That brought forth a series of recommendations which concentrated on this very issue. In other words, we have performances of a high artistic level being presented, and it seems appropriate for the teaching of the arts in the schools to have a good deal in common with the kind of standards being maintained by such professional group.

I might add that we work closely with an organization called the National Council on the Arts in education which represents education in all fields of the arts. One of their central recommendations is that there be a study of the curriculum of all of the arts at all levels.

Further we hope to see a closer alinement between the formal institutions of the arts and our formal public school system. For example, in the last several years museums have come to be recognized as educational institutions in their own right. I believe the fact has been brought out in previous testimony that over the last 30 years museums have been increasing rapidly in numbers, at an average rate of one every 4 days. Today we have more than 4,000 museums and art centers in the United States and Canada. During that same period of time, interestingly enough, the number of museums offering education programs has increased from about 17 percent to about 80 percent. But the ability of the museums to offer sound educational programs which are meaningful both for the public at large and for the schools, has been hampered by a lack of general knowledge as to how this might be done and a lack of adequate funds.

If you have additional questions on specific aspects, I would be glad to answer them.

Senator PELL. In other words, your role is to do what you can to raise the level of art teaching in the schools?

Miss BLOOM. I think our role is to act as a catalyst. Obviously, we cannot be every place in a consultant capacity at all times, but we can offer an exchange of ideas and information and work with the professional organizations in each of the different fields.

Senator PELL. In reading the testimony, I gather that you mentioned this.

You say that a percentage of schools have a general course of art, but I have often been struck by the lack in courses of art appreciation and the lack of specific freehand drawing.

What percentage of our schools do you think offer courses in free-hand drawing?

Miss BLOOM. At the present time there is a dearth of specific information on kinds of specialized courses offered at the elementary and high school levels. If we went into our museums and art centers that offer art courses we would find a number of more specific training programs.

Senator PELL. Is it not part of your task to assemble these statistics?

Miss BLOOM. It is precisely.

Senator PELL. Because it would be of interest, I think, to know what schools give specific courses in that sort of situation.

Another question. Mr. Keppel, you say that "we believe that action on the proposed Foundation should be deferred until the Advisory Council has had an opportunity to study the proposal and make further recommendations with respect to it."

About how long a time are you thinking in terms of there?

Mr. KEPPEL. I have no precise number of months in mind, but I would hope that it would be a matter of months rather than years. I think it is understandable that it would be wise to have a group, as described by Senator Humphrey, work intensively to sharpen the policies under which the Foundation might take hold. You will notice in my testimony that we agreed with the principles involved and I myself thought in terms of months.

Senator PELL. But you would not want the bills separated into two separate bills, or, would you?

Mr. KEPPEL. I am not as competent as to how to proceed on that as the Members of Congress, and I could not reach a conclusion on that until the Advisory Council had had an opportunity to consider and propose recommendations.

Senator PELL. The problem here, though, is that we have waited for the Council for a long time. And, even now, while it has been set up by an Executive order of the President, there still seems to be delay.

The names of people on the Council have not yet been mentioned. In that connection, I strongly endorse Senator Humphrey's behest to the administration to get the list published as soon as possible.

Do you think the specific consultant to the President should be one and the same as the Chairman of the Council?

Mr. KEPPEL. It would seem sensible to me, sir—largely for the reason implied in your earlier question to Senator Humphrey. It would avoid a possible conflict or set of disagreements which would not be helpful in general to the program. And, if in the fullness of time there were both Council and Foundation, there would be, I should think, even more confusion possible. I strongly support Senator Humphrey's view on the importance of having a wide range of thought and style on these two bodies. It is very important that we not have any individual whose tastes and views are dominant here. But, I should think for just sheer procedural points, that it makes sense to have the chairmanship of the Council in the hands of the special adviser.

Senator PELL. Another general inquiry. You would support the provisions basically of both bills?

Mr. KEPPEL. This is the intent of my testimony, sir, with the notion that the Council should come first.

Senator PELL. Right. I thank you very much indeed. I thank you and your colleagues for taking time to come here today.

The next and last witness this morning is Mr. John Walker, Director of the National Gallery. We are glad to greet you here.

STATEMENT OF JOHN WALKER, DIRECTOR, NATIONAL GALLERY OF ART

Mr. WALKER. Thank you very much, Mr. Chairman, I have given you my statement, in which I record myself as wishing to testify in favor of the objectives and concepts of S. 165 and S. 1316.

To save your time, Mr. Chairman, I wonder whether it would be just as well for me to not read this, but, rather, to answer your questions in any way I can.

Senator PELL. I will be delighted with that procedure. I think we can insert it in the record in full at this point.

(The prepared statement of Mr. Walker follows:)

PREPARED STATEMENT OF JOHN WALKER, DIRECTOR, NATIONAL GALLERY OF ART

I would like to be recorded as testifying in favor of the objectives and concepts of Senate bills S. 165 and S. 1316. It would, however, be desirable to have the advice and recommendations of the Advisory Council on the Arts prior to action on an Arts Foundation.

The need for an Arts Council and an Arts Foundation in this country has become evident, especially in recent years. The increase of leisure which has resulted from the decrease in working hours has presented a new problem and a new opportunity. The problem is boredom growing out of the additional leisure provided by the methods of mass production and automation; and the opportunity is the time we now have to enjoy the various arts. We need to refresh ourselves with music, the theater, dance, painting, and sculpture, as never before. The performing and the visual arts have taken on a new vital significance.

Americans are learning to use their ears and eyes for pleasure. Attendance at concerts and art museums is soaring. People have become not only spectators, but to a new degree, participants. Amateur theatricals, weekend painters, community orchestras and cantata groups find audiences in the cultural centers which are springing up all over the country.

This upsurge of interest in the arts, which, according to recent statistics, has resulted in twice as great an attendance at museums as at baseball games, is sadly handicapped by lack of money. Among the nations of the free world the U.S. Government has lagged behind other countries in financial aid to the arts. The European nations have had a long tradition of supporting music, theaters, museums, art schools, and academies. Great Britain has remained until recently something of an exception; and it is interesting to note as Senator Humphrey has pointed out, that a change of attitude occurred in the United Kingdom at a significant moment. While fighting a desperate war with energies and resources taxed to the utmost, it was discovered that embattled citizens could brave danger and hardship better when they had the chance to see and hear from time to time the great artistic achievements of freemen. For Parliament to appropriate funds for the arts since those war days has been a common policy of the Labor and the Conservative governments.

The importance of this legislation is the stimulus it will provide for private donations for cultural enterprises, especially on the part of the great foundations which now devote so small a part of their total resources to the arts. A combination of Federal and private support would make a tremendous impact on life in our country. It would help to provide centers of culture throughout the United States, and these cultural centers, I am sure, would enrich our lives, fill with significance the new leisure which might become the great benefaction of our American system—a system based on private enterprise within a free society.

Senator PELL. In connection with your testimony, I have several questions.

First, you state it would be desirable to have the advice and recommendations of the Advisory Council prior to action of the Foundation, rather similar to that point Mr. Keppel mentioned. Do you suggest, therefore, this subcommittee should defer action on both S. 165 and title 2 of 1316 until the Advisory Council has been named by the President?

Mr. WALKER. I most emphatically do not.

I think that the two bills really supplement each other. My only suggestion was that this be simply a priority of appointment, and I thought that the Arts Foundation would benefit from the advice of the Advisory Council.

But I certainly would not separate the two titles or delay their passage.

Senator PELL. You mention, also, that the legislation we are working on would stimulate private donations for cultural enterprises, that a combination of Federal and private support would help culture throughout the United States. We see the growth of museums. And you are more aware of that than almost anybody in the country.

Mr. WALKER. Indeed, Mr. Chairman—we look upon the National Gallery here as having a twofold responsibility—a responsibility to the people of the United States and all over the world who come to Washington, to show them great original works of art.

But we also want to extend the services of the gallery throughout the country. And we have one division of our National Gallery for extension purposes.

We are overwhelmed by requests. We try to keep abreast of demands. But we send out hundreds of prepared slide lectures throughout the country, exhibitions of reproductions, such as we have successfully held, Mr. Chairman, in Rhode Island.

We are now doing the same thing in the State of New York, through the school system in this case. We are sending out the same kind of color reproductions with texts throughout New York State, and we hope to spread this to other States.

I mention this only to show the demand, the interest there is all over the United States, for possibilities of improvement and enjoyment through the arts. And I think your bill will tremendously help these people who want to enjoy the performing arts and the visual arts.

And I think, also, it will stimulate further donations from the foundations. The foundations, it seems to me, are devoting so much of their funds to hospitals, and science, and other fields. And if more of it would go to a support of the arts, I think it would be very beneficial.

Senator PELL. I would like to revert back for a moment to the art collection, the reproductions that you arranged for us to display in Rhode Island, which was truly a remarkable success.

As you know, we had it go around the State in 18 different cities, in the city halls and town halls, the theory being to attract people who are not normally likely to go into a museum—maybe they would be intrigued by this excellent presentation in a more familiar surrounding.

As you recall, also, we had a problem moving the exhibition, because it was heavy and I had to arrange for the moving myself each time.

I would like to insert in the record at this point a report made by a member of my staff, Miss Isabelle Leeds, concerning the success in Rhode Island of that exhibition.

(The report referred to follows:)

REPORT ON TRAVELING ART EXHIBITION

"Operation Traveling Art" has now been completed. I would say it has been an outstanding success. It was presented in all 9 of our cities and in 9 of our towns and met with enthusiastic approval in virtually all 18 communities. We received numerous phone calls and letters praising the exhibition; these came both from local officials and from interested citizens.

Several problems did arise, but all were of a minor nature. Still, before this program could be inaugurated on a national level, a few of these kinks would have to be straightened out.

When the exhibit originally opened in Providence, there was a brief ceremony at city hall. This led to good news coverage and, therefore, increased public interest. Therefore, I would suggest that arrangements be made for some sort of ceremony in each town on the day that the exhibit opens. This need not be elaborate, but the very fact that the opening is given public recognition will lead to greater public interest. Although I realize that the primary purpose is to bring this great art to the attention of those who are just passing by and might otherwise never even see a painting, I think it is important to at least let people know that the exhibition is being held.

In those communities in which an art teacher, or a librarian, or merely an art-minded citizen took a special interest, the program was most successful. Therefore, I think a liaison person should be sought in each city and town.

In one city, Central Falls, the mayor sent out a letter to the schools, inviting tours by the school children. This met with quite a bit of success and increased the general interest.

There were a few suggestions that the exhibition hall be kept open perhaps one evening a week, in order to allow visits by those who might not be able to come during working hours. I think this might be worked out easily enough.

A few minor problems arose over the actual hanging of the pictures. Therefore, I think a detailed sheet of instructions should be sent out by the gallery, together with the explanatory sheet. This sheet could explain all technical details.

The mimeographed sheets describing the paintings were very good. In Cranston, a woman made attractive folders for these sheets which were an attractive adjunct. However, it occurs to me that in addition, perhaps a small typewritten card with information about each painting could be mounted beside the picture, for easier reference.

Since we received several inquiries as to the possibility of purchasing various of the reproductions, I think the fact that they are available should be noted, together with the gallery's price list.

The choice of Italian renaissance art was of course tailor made for Rhode Island and I think this is of importance in the degree of popular appeal with which we met. So I think it is vital that each exhibit be carefully selected with the specific area in mind.

One of our cities, Cranston, felt that 2 weeks was not long enough and requested an extension. Although we could not interrupt the schedule, we have now added 2 weeks at the end of the regular program.

Of course, in larger States, logistics would be the main problem. Obviously, Senators Javits, or Tower, or Clark, or Douglas could not arrange to have the paintings driven around in a station wagon the way we did. To use public carriers would, of course, increase the cost tremendously. Perhaps a plan could be devised whereby the Senator sponsor the program in conjunction with the Representatives of his State. Then the Congressmen could be responsible for transportation within his area.

In conclusion, I would say that this traveling exhibition was a great credit both to Senator Pell and to the National Gallery. At the same time it was of great benefit to the citizens of our State, bringing many of them into contact with art to which they would not otherwise be exposed. Hopefully, we have awakened a desire for them to jump into the water now that we have gotten their feet wet.

Senator PELL. We thought, Mr. Walker, we could eventually have rotating exhibitions of that sort, maybe a hundred sets of them, so they would go around all the different States, beamed at different general subjects—perhaps Italian art, perhaps modern art, French art—bearing in mind the local origins and people there.

I wonder if you thought we really could get to that fully advanced state, and, if so, when you thought we could.

Mr. WALKER. I think we can do it quite soon. We really were very inspired by the result of your efforts and our efforts in Rhode Island.

So the problem is one of administration.

As Mr. Keppel said, the country is so vast, the number of schools so enormous, that we have to find some way of organizing it.

Now, as an experiment, we are working with the educational department of the State of New York. They have taken our sets of reproduction—I think we are giving them 40 or 50 sets—they will be responsible for seeing these exhibitions are installed. This is beginning this year.

If this works, I think it will provide a pattern which we can use in other States. So, therefore, I hope that it will not be very long before we can do this.

But another point: I think your Arts Foundation will stimulate cultural centers in small cities throughout the United States.

Once we have a chain of such cultural centers, I believe they, too, will be places in which exhibitions of this kind can be installed—because there are not great custodial problems, the value is not tremendous. But, on the other hand, they do tell people how to use their eyes, and what to look for when they travel to the great museums around this country and Europe.

Senator PELL. You have an excellent and very distinguished lady working with you, I believe, called Mrs. Pope, who is also responsible for the exhibitions of originals that go around.

We, as you know, had a couple of her exhibitions in Rhode Island.

The problem there is they are quite expensive for local communities to have.

Do you see any way those costs can be reduced? Do you think this bill should cover those expenses? Do you see any other way of covering those expenses?

Mr. WALKER. I would hope that the Arts Foundation would subsidize such exhibitions. Mrs. Pope is actually under the Smithsonian, but our relationship is very close. There is also the American Federation of Arts in New York, of which I am a trustee. They, too, are sending out exhibitions similar to the ones Mrs. Pope is sending out.

There seems to be an endless demand for this. Certainly no duplication is involved, because we simply cannot meet the demand.

But again and again we receive letters at the federation saying that these exhibitions are too expensive.

Now, I would have though that the Arts Foundation, with a relatively small subsidy, could reduce these expenses and, therefore, make the exhibitions of service to smaller places which cannot afford them otherwise.

Senator PELL. Well, from a political viewpoint at this time—I think the Valachi hearings are giving a wrong impression of a certain

segment of our people. If there were exhibitions showing the works of Michelangelo and Leonardo da Vinci and Titian, I think it would be a very salutary thing for a community.

Now, in connection with building the cultural centers—would your thought be, for instance, if we have any more of these public works acceleration acts, that among the buildings or edifices eligible for support would be cultural centers?

Mr. WALKER. I would certainly hope so, most sincerely.

I think a great deal of the interest in art throughout the United States goes back, as Senator Humphrey said, to the WPA projects during the depression. By having frescoes put into courthouses and postoffices throughout the country, people began to realize that art was part of their lives. And this extraordinary phenomenon, that we have a larger attendance at museums in the United States now than we have at baseball games, is a product of the interest in art which was stimulated during the Roosevelt administration, during the depression.

Senator PELL. More people going to museums than baseball games?

Mr. WALKER. The most recent statistics, we have been able to find, compiled by the Stanford Research Institute, indicate that almost twice as many people go to museums as go to baseball games in the United States.

Senator PELL. That is a very pleasant shock.

Another question along the lines of official portraits. Do you favor the Federal Government commissioning portraits, as sometimes happens in other countries, or do you think that would be a mistake, and the Federal Government should only on occasion buy portraits that are already being incidentally painted?

Mr. WALKER. I am ex officio a member of the commission which has been established for the new National Portrait Gallery, which we hope will be in existence within 2 or 3 years.

Senator PELL. Where would that be housed?

Mr. WALKER. That would be housed in the old Civil Service Building, that very beautiful building on F Street, which was begun about 1830 and finished in the 1850's, I believe. And it is a magnificent building, and can be made over into an excellent museum.

But one of my recommendations is exactly that, Mr. Chairman—that the Government appropriate, through the National Portrait Gallery, sufficient funds to have portraits done from life of the important people in our Government. And this will give a marvelous archive, and part of it would be on exhibit, and part of it would be in storage.

Thus, we will have for the future a record of our statesmen in our executive, legislative, and judicial branches.

Senator PELL. You don't think this could open up a Pandora's box as to who is eligible?

Mr. WALKER. My idea would be—one basic idea I have, in any case, would be that these be drawings, that they be done rather like those marvelous drawings done at the school of Fontainebleau in the 16th century, or to bring it down to more current times, on the cover of Time magazine. And that we have several rooms devoted to all the Members of Congress, to all of the Supreme Court, to all of the Cabinet. And these would be exhibited while these particular officers are in office, and then kept after that for the archives.

Senator PELL. Bearing out the fact that a portrait can portray a man far more than a photograph can.

Mr. WALKER. Far better than a photograph. And, another thing, Mr. Chairman, is that they last longer than photographs. We have not been able to find a photograph with the permanence of a drawing done on paper.

Senator PELL. In your own work here, you also, as I understand it, send paintings abroad on occasion, and have various connections with foreign museums. I was wondering if you could elaborate on your role in that connection.

Mr. WALKER. Yes; we have sent exhibitions of American paintings on tour in Europe on several occasions in recent years. Right after the war, some time ago, we sent a big exhibition to the Tate Gallery in London.

I think it is our duty to help to make American art (particularly painting in which we are strongest), known in Europe. I think one of the great problems is that the Europeans have not seen enough of the masterpieces of our painting and have not appreciated the significance of American art.

As a matter of fact, they have removed from us several of our artists. Whistler, you will see in the National Gallery in London, put down as an English painter. So will you find Copley and Stuart listed as British school.

Senator PELL. Stuart was a Rhode Islander.

Mr. WALKER. Yes, sir.

Sentator PELL. Well, then, in general, these bills you would support—with the change of emphasis you have mentioned.

One other question is: Do you foresee that the members of the Foundation, and the members of the Advisory Council, might be one and the same? Or do you think they should be completely separated?

Mr. WALKER. I thought a good deal about that, Mr. Chairman. And it seems to me that they ought to be separate, because the benefit that the Trustees of the Foundation would receive depends upon the fact that they are receiving advice from other people. And I think the broader the base the better—the greater the chance of success.

Senator PELL. Thank you very much indeed, Mr. Walker.

We are so glad you came and gave us your time.

Now, I want to insert in the record at this point a statement by Senator Javits, which he asked me to read, as he was unavoidably detained in New York.

He says:

As I am unable to be present at the opening of the hearing, I appreciate the chairman's reading a brief statement for me. Since 1948 I have sponsored legislation in the House and Senate for a national cultural establishment. My current bill is S. 165, sponsored by Senators Pell, Clark, and Humphrey, and I have joined with Senators Humphrey, Pell, and Clark, and others of my colleagues in association with Congressmen Celler, Lindsay, Thompson, and Halpern in pursuance of this objective. My bill, S. 1250, was reported by the Senate Labor and Public Welfare Committee on my motion in 1962 but it was not acted on in the Senate.

It is most auspicious that hearings are being held now in a deliberate way, the outcome of which will develop a suitable national policy. I welcome these hearings and expect to participate actively in them.

There is a culture explosion in this country, in which the Federal Government must have a substantial part. It is vital to the national interest as a means of reflecting our national maturity and destiny on the international scale, and to

utilize the recreational times available to all Americans at home. We are almost unique among the major countries of the world in being without such a program. I hope very much the result of these hearings will be to meet this grave national deficit in culture. I express my appreciation to Chairman Lister Hill and to Chairman Pell for these hearings.

I would also like to include in the record an article in the New York Times this morning, which carried on its front page a story announcing that both the Twentieth Century Fund and the Rockefeller Brothers Fund are embarking on studies of the present and future of the performing arts in America.

Mr. August Heckscher, director of the Twentieth Century Fund, is quoted on the same subject in today's Washington Post, as follows:

> In the end, the individual artist is what counts; but the individual artist, without the support of a sound economic substructure, is not able to reach his his audience or to attain the fulfillment of his talents.

It is most significant, I feel, that this study should be announced coincidentally with the opening of our own deliberations. On Thursday of this week, October 31, we look forward to hearing personally from Mr. John D. Rockefeller III, who is announced as chairman of the Rockefeller Brothers Fund's panel to study our country's performing arts.

It does seem particularly fortuitous that these stories appeared in the press today, and that President Kennedy made the remarks he did in Amherst the day before yesterday.

The hearings will now be recessed until 10 tomorrow morning.

(The article referred to previously follows:)

[From the New York Times of Oct. 28, 1963]

FUNDS ANNOUNCE STUDIES OF ARTS

(By Milton Esterow)

The Rockefeller Brothers Fund and the Twentieth Century Fund are conducting comprehensive studies of the performing arts in the United States.

The Rockefeller study will focus on the development and support of performing arts institutions and suggest possible solutions of the principal problems. The Twenthieth Century Fund will concentrate on an extensive economic analysis of the theater, opera, orchestras, and dance.

A joint announcement of the studies was made yesterday by John D. Rockefeller 3d, who will be chairman of the Rockefeller Fund's arts panel, and August Heckscher, director of the Twentieth Century Fund, and former White House consultant on the arts.

The two studies will be separate, but there will be close coordination and exchange of information to avoid duplication. A report on the Rockefeller study is expected to be completed in the spring or early fall. The Twentieth Century Fund study will take 2 years.

In the Rockefeller study, a panel of 25 persons will examine trends and directions and consider long-range objectives. John D. Rockefeller 3d said that the study was being undertaken because of an increasing public interest and participation in the performing arts and a heightened concern for the artistic and financial problems that affect their development.

TO CLARIFY ISSUES

Mr. Rockefeller said that he hoped that the panel would clarify the issues not only for those responsible for the direction of arts institutions but also for those in business, labor, government, and other sectors of American life interested in the welfare of the arts.

The Rockefeller Brothers Fund is a philanthropic organization that was set up in 1940 by the five Rockefeller brothers—David, John D. 3d. Laurance S., Nelson, and Winthrop. Their father, John D. Dockefeller Jr., gave it $59 million in his lifetime, and left it about $65 million when he died in 1960. The brothers and their sister, Mrs. Abby Rockefeller Mauzé, are among the trustees. Laurance S. Rockefeller is president of the fund.

The study will be organized similarly to six earlier Rockefeller fund studies, which examined, in the last few years, problems and opportunities confronting the United States in foreign policy, military preparedness, education, and social and economic affairs.

A series of papers on music, opera, dance, and theater, analyzing problems in each, is being prepared for the panel. The panel will also study surveys of Federal, State, county, and municipal government programs on the arts and the effect of legislation, taxation, education, and direct support on the arts.

RESEARCH DIRECTORS NAMED

Mr. Heckscher said that the research directors for the Twentieth Century Fund study would be William J. Baumol and William G. Bowen, professors in the department of economics of Princeton University.

Profs. Baumol and Bowen will examine data on attendance, costs, box-office receipts, and other sources of income for the performing arts, including private and Government contributions.

The Twentieth Century Fund is a philanthropic foundation for research and public education on current economic and social questions. It was founded in 1919, and endowed by Edward A. Filene, the Boston merchant and civic leader.

Members of the Rockefeller Brothers Fund panel, in addition to John D. Rockefeller 3d and Mr. Heckscher, include:

Walker L. Cisler, president of the Detroit Edison Co. and director of the Detroit Symphony Orchestra.

Kenneth N. Dayton, director and past president, Minnesota Orchestral Association.

T. Keith Glennan, president, Case Institute of Technology, Cleveland.

Samuel B. Gould, president, Educational Broadcasting Corp.

Walter B. Hartfield, trustee, Atlanta Symphony Orchestra.

Margaret Hickey, public-affairs editor, Ladies' Home Journal.

Devereux C. Josephs, vice chairman, Lincoln Center for the Performing Arts.

Abbott Kaplan, director, university extension, southern area, University of California.

Dexter M. Keezer, economic adviser, McGraw-Hill Publishing Co.

Warner Lawson, dean, College of Fine Arts, Howard University.

John H. McFadyen, executive director, New York State Council on the Arts.

Stanley Marcus, president, Neiman-Marcus, Dallas.

Henry Allen Moe, president and chairman of the board, New York State Historical Association.

James Franklin Oates, Jr., president and chairman of the board, Equitable Life Assurance Society of the United States.

Perry Townsend Rathbone, director, Boston Museum of Fine Arts.

Joseph Verner Reed, Sr., chairman of the board and executive producer, American Shakespeare Festival Theater and Academy.

Samuel R. Rosenbaum, trustee, Recording Industries Music Performance Trust Funds.

Emile H. Serposs, director, Division of Music, Chicago Board of Education.

Charles M. Spofford, director and chairman, Executive Committee, Metropolitan Opera Association.

Frank Stanton, president, Columbia Broadcasting System.

James Arthur Suffridge, international president, Retail Clerks International Association.

Helen M. Thompson, executive vice president, American Symphony Orchestra League.

Frazer B. Wilde, chairman of the board, Connecticut General Life Insurance Co.

Harold Lionel Zellerbach, chairman, Executive Committee, Crown Zellerbach Corp.

(Whereupon, at 11:35 a.m., the subcommittee recessed, to reconvene at 10 a.m., Tuesday, October 29, 1963.)

NATIONAL ARTS FOUNDATION

TUESDAY, OCTOBER 29, 1963

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

The subcommitte met, pursuant to recess, at 10 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; John D. Stringer, associate minority counsel, and Livingston Biddle, assistant to Senator Pell.

Senator PELL. The hearings of the Special Subcommittee on the Arts will reopen today.

Our first witness, I am very glad to say, is Dr. Albert Bush-Brown, if he will come forward.

Dr. Bush-Brown is the president of the Rhode Island School of Design. He has responded most generously to a similar invitation to testify, which I extended to him last year.

I am delighted that he is with us once again, for I value highly his knowledge and his experience and his abiding interest in the important area of the arts. He has contributed greatly to the principles of artistic excellence in my own State of Rhode Island. His articulate views and opinions have gained, for him, a widely deserved reputation.

In his own words, "The Rhode Island School of Design Stands in a Time of Rising Expectations."

Our outlook—

he has pointed out—

is national as well as local. Artists, architects, and industrial designers look to us to educate men and women to design well, in response to urgent needs for better cities, for better housing, for better institutions, for finer furniture, for finer painting, and for a sculpture fit to stand in public places.

We see in modern technology—

Dr. Bush-Brown has said—

in modern humanities, and in mother esthetics, resources that ought to enable us to fashion better instruments of education, research, medicine, and industry; those resources can be made to shape cities unsurpassed in their capacity for encouraging a better civic life.

And as we increase the excellence in artistic design of the products we manufacture and produce, so will we gain broader markets for our industries, and so will we enhance their prestige at home and abroad.

The Rhode Island School of Design is 85 years old. Its president is considerably younger, but he brings to our deliberations today not only

his outstanding credentials but the long background of achievement which his school represents. Thus I believe that his testimony will serve to illuminate our consideration of the legislation we have before us, and that it will aid us in the formulation of most constructive policies.

Dr. Bush-Brown, if you will proceed in your own way.

STATEMENT OF ALBERT BUSH-BROWN, PRESIDENT, RHODE ISLAND SCHOOL OF DESIGN

Mr. BUSH-BROWN. Thank you, Senator Pell.

Mr. Chairman, Honorable Senators who are members of this subcommittee, you do me and my college, the Rhode Island School of Design, great honor in asking that I comment upon the two bills proposing Federal aid to the arts.

For 14 years, my professional task has been to educate architects, city planners, painters, sculptors, and art historians, first at Princeton, where I had studied, then at Harvard, followed by 8 years at the Massachusetts Institute of Technology, and now, beginning in July 1962, as president of a private college totally devoted to the visual arts.

In all this work in education, my deepest concern has been to promote excellence in the creation and in the understanding of the visual arts in America. Exactly that concern inspired the two bills you are now studying. While I am critical of details in each of those bills, I applaud the spirit behind them, and believe the bills are the best we have yet received. For it is my belief that the well-being of our people is related to health in the arts as it is to progress in science, education, and industry.

Before I offer my opinions about the two bills you are now studying, I would invite your attention to four observations.

(1) In my experience, the arts in America today are healthy, they are vital, and need support but not regulation.

That the arts are vital today in America I would suggest merely by noting the success, indeed the emulation by others, of our modern architectures, abstract painting, and sculpture. The free, democratic system has brought forth quality; there is no need to apologize or to seek Government control over the arts.

For that reason, I praise these bills. The general, nonregulatory character of the bills, proposed by the Senate, stands in the best interests of improvements in the arts, and it is to be hoped that States' art councils will have similar wisdom.

(2) I believe the arts are essential; they should not be regarded solely as recreation for the privileged and idle in an age of leisure, or as therapy for the neurotic in an anxious age.

Rather, the arts stand central to the social purpose, including the economic and political purpose of the United States.

Let me mention two examples: the Common Market in Europe and the economy of Japan will become increasingly effective to the extent that the products of their industry are designed well. It is design, not merely economy, that has invaded our shores with foreign optical instruments, cameras, radios, and automobiles; it is design, again not economy, that has led our public to buy foreign furniture, fabrics, clothing, skis, fishing reels, yes, even Japanese baseball gloves. If

our products were examples of good design, our national prosperity would improve at home and abroad.

Moreover, far from being recreational and peripheral, art is essential in matters of city planning. Today, the American city fails to sustain our political, social, and economic well-being. Our cities are testaments to failure. We have not enabled art to create the physical environment needed to nurture civic health.

The two bills before you, I believe, do not suggest that art is essential in this way. I would argue for legislation that thought less about theatrical performances and exhibitions of paintings and thought much more in terms of those modern forms of art that are essential to industry and to the making of fine cities. Those modern instruments of art sorely need support and encouragement today.

(3) Consistent with the need for understanding art as necessary to our economic and social well-being, we must provide legislation that will encourage professional performances in art of high quality, rather than amateur banalities.

The proliferation of musicals, melodramas, miserable art classes, community cultural centers, and supermarket galleries is reducing our standards for performance. The bills before you offer no protection against the inept, the casual, or the superficial. I submit that our Nation canot afford to continue relying upon amateur counsel and popular opinion in the terrifying problems facing our cities. Our Nation cannot afford to let the taste exhibited in television and cinema become the official, national taste.

Thus, I would argue that there is much activity in art now that deserves no support whatsoever, and the problem remains, how best to direct support to groups and institutions of proven dedication to serious quality in the arts.

(4) Fourth, the bills I think are somewhat defective in insisting that the Foundation shall give support either directly or through the States only to performances of the arts.

That may be acceptable in theater, where, presumably, an author might be commissioned to write a play and direct a performance of it, but it will not work in the case of the visual arts.

Where will the artists be educated, those who are to perform? Unless the Foundation can support education at responsible, professional schools of the arts, there will be no superior performances.

For the many institutions who have proven their merit now suffer for lack of support. The architectural schools of the east, notably those at MIT, Pennsylvania, Yale, and Harvard, and those on the Mississippi River at Tulane, Washington University at St. Louis, and the University of Minnesota, all are under fine leadership and they need support. So do the independent colleges of art, like the Kansas City Art Institute, the Maryland Institute, and the Minneapolis Art Institute.

But permit me to tell you in detail about one college of design, my own. In speaking about Rhode Island School of Design, I ask your indulgence, believing that you may find in its example a suggestion about the country's resources and need.

That private college, Rhode Island School of Design, incorporated 85 years ago, was founded according to its charter to promote design for industry and the fine arts. In 85 years, we have grown to over 930

students, and 116 faculty members. Of the students, only 15 percent now come from Rhode Island, and we have a regional, increasingly national role.

We offer instruction in three large divisions: fine arts, architecture, and industrial design. In addition, we support a superb museum of art, a privately endowed museum, the only large collection of historic painting in Rhode Island. We open that museum for the public's use, and, in addition, the college carries an extensive program of adult education and instruction for children.

Our budget, now amounting to $2,300,000, this year is sorely strained. We charge $1,300 for tuition and education for each student costs us nearly $2,000 per student. Our faculty earns an average salary of less than $7,000.

They exact high professional standards, and their former students are among the leading artists in many areas of design.

Performances of their art are now adequately supported. For example, the faculty members who are architects have abundant work, and painters are exhibited. That is not the problem. Rather, it has become increasingly difficult to attract the best architects and artists into education as teachers, and to provide education at a cost that will enable the best students to attend the professional schools of design, music, and theater.

In short, rather than encouraging groups solely in the performance of the arts, it is my belief that what is needed is financial support for those institutions who have already demonstrated their abilities to educate professional talent and popular taste in the visual arts.

Of the two bills now before you, S. 165, proposing a U.S. National Arts Foundation, and S. 1316, proposing both a National Council and a National Arts Foundation, the latter, S. 1316, seems preferable to me.

My preference arrives for two reasons: First, S. 1316 contains the essential proposal of S. 165; namely for a National Arts Foundation, but, second, it goes further by proposing that a national council be created and lodged in the Executive Office of the President.

I favor the creation of the Council because of the broad and continuing advisory functions it can perform. As Mr. August Heckscher indicated in his report to the President, "The Arts and the National Government," the Federal executive agencies are already fully involved with the visual arts. They acquire buildings and collections of art; they sponsor theater and exhibitions both here and abroad; they commission artists to design posters, stamps, and literature; and Federal support for urban renewal and highways has given us great power to change the face of the earth; indeed, only the Atomic Energy Commission has greater power to alter the face of our land.

The executive agencies' capacity to affect art, as well as the diversity of standards among them, suggests the need for an advisory council that will identify, evaluate, and recommend Federal legislation, policies, and programs for the visual arts.

The National Arts Foundation proposed in S. 1316 is a great improvement over the proposals made in the bills submitted to your subcommittee last year. It contains their best features and it goes further.

Particularly worthy is the provision for both direct grants-in-aid and allotments to the individual States; the fiscal provisions for al-

lotting money also are improvements. I would only suggest further improvement of the proposal for the Foundation in three directions:

First, I would include education as well as performances in the arts as the purpose to which support may be directed.

Second, I would advise specific mention of essential arts such as industrial design, graphic design, and urban design, in order to emphasize the economic and political importance of the arts.

Third, I would advise increasing the maximum sum of money that can be appropriated. The proposal, $10 million of Federal moneys, half going to the States on a matching basis, will amount to only $15 million on the national scene. That total amount is less than is needed to build 15 miles of superhighway, or, to look at it another way, it is less than 9 cents a citizen.

Overall, S. 1316 represents a great improvement. While I would like to see further improvement in the three directions indicated, I strongly urge your favorable sponsorship of it at this time.

We urgently need the Council and the Foundation now; extension and refinement of the Foundation's work can arrive later.

Senator PELL. Thank you very much, Dr. Bush-Brown.

In connection with your recommendation that the arts include industrial design, I wonder if you believe that the general definition that we have in section 211 of the bill should be broadened in any other way.

As you know, we brought in museums and we have generally expanded. Were there any other ways that——

Mr. BUSH-BROWN. Yes, Senator Pell. Specifically in that section I think that it should mention industrial design, graphic design, and urban design.

Senator PELL. To your mind this would fall within the area of the arts as opposed to science.

Mr. BUSH-BROWN. Yes, sir.

Senator PELL. In connection with your own school of design, I wonder if you would be willing to submit for the record at a later date a copy of your incorporating agreement which I think interprets this function of an industrial design in a remarkable way.

Mr. BUSH-BROWN. Yes. I would be happy to do so. Our charter was written in the year of the Philadelphia Centennial. That centennial exhibition opened the eyes of America to the need for art in two directions, both fine and applied as it was called at that time.

In the first case the support was to be lent to painting and sculpture primarily, but in the second case the support of the arts was to be lent industry, particularly to the design of machines, the design of the products of machinery, and that dual purpose is written into our charter, and I think that it is the most healthy basis upon which to consider the arts today.

Senator PELL. And if the other witnesses will excuse Dr. Bush-Brown for a moment as being engaged in a local colloquy, an extension of this thought might be the concept on which you are working and we are working together for a research and design center.

Would that not be correct?

Mr. BUSH-BROWN. Yes, sir; we have been attempting for about a year now to restate that dual function of the arts in modern terms. We feel that industry in many sections of this country now needs the benefit of research and design. Their products have in many cases

become identified with low quality in design and this is particularly true in industries such as textiles and jewelry which are, of course, of great importance to us in New England.

We have thought that if we could establish a center that would have access to the best designers and engineers and scientists, a center to which industries could bring their problems, that we could greatly improve the economic well-being of the region in which the college and the industry stand.

Senator PELL. To be specific in one area, that of jewelry, our own State is the leading producing area for that industry in the country.

Do you have any idea how many designers in the true sense of the word there are in the industry in Rhode Island? Or in the country as a whole?

Mr. BUSH-BROWN. I have heard the figure but I have forgotten it. It is an incredibly small number.

Senator PELL. Somewhere around 2 dozen.

Mr. BUSH-BROWN. Yes; a dozen to two dozen, I would say.

Senator PELL. Do you believe that our industry would benefit from institutions like the one of which you are president or those that we are now discussing as being information centers? Do you believe they could be brought into being in other parts of the country?

Mr. BUSH-BROWN. Yes, I do; I believe that both colleges of the kind that I represent and centers of the sort that I have proposed, I have discussed briefly here, are needed in all sections of the country.

Senator PELL. I believe it would be a correct statement to say—correct me if you think I am wrong—that yours is the only institution north of the Mason-Dixon line presently engaged in textile research or textile design.

Do you know of any others that are so engaged?

Mr. BUSH-BROWN. Well, there is one in New York City, Pratt, which——

Senator PELL. That is correct.

Mr. BUSH-BROWN (continuing). Works in the area of textiles, but we are the major one in New England, of course, the only one really in New England which is working upon the problem of textile design and technology.

Senator PELL. I had one final question in connection with your suggestion that there should be larger grants, a suggestion which I would strongly endorse.

Do you have any thoughts as to how large the program should be? Should it be the equivalent of 30 or maybe 45 miles of highways?

Mr. BUSH-BROWN. I think it ought to be in the vicinity of 50 anyway.

Senator PELL. Thank you.

Mr. BUSH-BROWN. Fifty miles of superhighway; yes.

Senator PELL. Thank you very much, Dr. Bush-Brown, for coming.

Mr. BUSH-BROWN. Thank you for attention.

Senator YARBOROUGH. Senator Pell, just before Dr. Bush-Brown leaves, I may say I had the privilege of hearing you on the 30th of August of 1962 when you testified here. I remember your excellent testimony then and I regret very much that a conflict of interest kept me away.

Mr. BUSH-BROWN. Thank you, sir. I remember your questions at that earlier time very well.

Senator YARBOROUGH. Your school is, I am told, a school of design in many different fields.

Mr. BUSH-BROWN. Yes, sir; I believe it is the only one that embraces the full range of the visual arts.

Senator YARBOROUGH. One other question on textiles. Do you have a list of the schools over the country that are engaged in textile design, design of textiles?

Mr. BUSH-BROWN. I do not, sir, but I can send those to you.

Senator YARBOROUGH. You needn't go to that trouble. I just thought if you had it, I could question you along that line.

Thank you very much. I regret I didn't have the privilege of hearing you this morning.

Mr. BUSH-BROWN. Thank you very much, sir.

Senator PELL. The next witness is Mr. Fleischmann. Is he in the room? Lawrence A. Fleischmann, of Detroit, Mich., president of the Archives of American Art.

He is not here, or is late.

(The following telegram was received from Mr. Fleischmann:)

DETROIT, MICH., *October 29, 1963.*

STEWART E. MCCLURE,
Chief Clerk, U.S. Senate, Committee on Labor and Public Welfare, New Senate Office Building, Washington, D.C.:

Sorry, unable to attend hearing. We wish to stress the importance of regional representation on both the Council and the Foundation to give a cross-country view of the arts in the United States.

LAWRENCE A. FLEISCHMANN,
President, Archives of American Art.

Mr. J. Roy Carroll, Jr., president of the American Institute of Architects. If you will forgive me, Senator Yarborough will preside.

Senator YARBOROUGH (presiding pro tempore). Good Morning. Go ahead, Mr. Carroll, and present your testimony in your own manner.

STATEMENT OF J. ROY CARROLL, JR., PRESIDENT, AMERICAN INSTITUTE OF ARCHITECTS; ACCOMPANIED BY JOHN DAWSON

Mr. CARROLL. Good morning. This is John Dawson of the staff—the Washington staff—with me, Senator.

Senator YARBOROUGH. Thank you. Go ahead, Mr. Carroll, and present your testimony in your own manner.

Mr. CARROLL. My name is J. Roy Carroll. I am a practicing architect and partner in the firm of Carroll, Grisdale & Van Alen of Philadelphia, Pa. Today, however, I am speaking for the American Institute of Architects as its president.

The American Institute of Architects, now in its 107th year, is a professional society composed of over 15,000 corporate members (and several more thousand associate members) representing leading practitioners and teachers of architecture with representation in all 50 States of the Union.

I am grateful to this subcommittee for its invitation through the Honorable Claiborne Pell, chairman of the committee's Special Subcommittee on the Arts, and this opportunity to support the proposed legislation which would establish a National Council on the Arts and

have functional provisions for establishing a working National Arts Foundation.

In representing the profession of architecture, the institute naturally has a deep and abiding interest in the cutural affairs of this Nation.

My statement on behalf of the American Institute of Architects not only supports these objectives but outlines specific amendments which would enhance, we believe, the scope and performance of these objectives as outlined in S. 1316 by Mr. Humphrey for himself and others and under S. 165 by Mr. Javits for himself and others.

We are happy to see that these proposals have the bipartisan support of articulate spokesmen for the arts from both sides of the aisle in the Senate.

Architecture has always been that facet of the arts which embodies and characterizes the very spirit of the culture from which it is derived. The bulidings of a civilization represent the aspirations of these cultures as a visual testimony of the social, artistic, and technical attitudes of the people of that particular era. Architecture and its allied arts are the inherent ingredients of the art of every age, which signals to posterity the level of cultural attainment.

While fully cognizant of the responsibilities which the profession of architecture has to the people of the Nation and to its cultural development, we also recognize that the direction of the arts has become so diffuse that many bodies such as the Federal Government have inadvertently inhibited the fruition of the arts in our times, as evidenced by much of the domestic Federal architecture in our generation.

We also recognize that the artists of this country do not enjoy the resources available to artists in other countries of the world, such as national ballets, national symphonies, et cetera.

The report of the President's first consultant on the arts and the work of the Special Ad Hoc Committee on Federal Office Space, led by the former Secretary of Labor, the Honorable Arthur J. Goldberg, have made it abundantly clear that there is a proper role for the Federal Government in identifying an atmosphere for solving the dilemma of the arts in this country. With this awareness, the American Institute of Architects has reviewed the subject proposed legislation as well as those preceding efforts with considerable interest.

During the 87th Congress my predecessor as institute president, Mr. Henry L. Wright, Jr., FAIA, of Los Angeles, submitted a statement to your subcommittee concerning S. 741, a bill which sought to establish a Federal Advisory Council on the Arts in the Department of Health, Education, and Welfare. While supporting the broad objectives of the Federal Government in the area of the arts, the institute's board of directors at that time expressed concern that the formation of an Advisory Council on the Arts as proposed by S. 741 would diminish rather than enhance the effectiveness of the objectives.

Mr. Wright stated:

> 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 attiude of conservatism rather than vitality in its approach to the development of its programs.

Mr. Wright, in suggesting an alternate solution, went on to say:

> 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.

The American Institute of Architects, while maintaining the attitudes expressed by Mr. Wright, does recognize the exemplary work done by the President's consultant on the arts, Mr. August Heckscher, and the concepts and plans of action expressed in his report to the President in May 1963. We take special note of the fact that Mr. Heckscher, in executing the responsibilities of his office, demonstrated that these tasks can be accomplished with the aid of an extremely nominal (by Government standards) staff of two full-time employees and himself only part time.

We further recognize that Mr. Heckscher's report recommended the establishment of an Advisory Council on the Arts and a National Arts Foundation, but with definitive goals and limitations. Among these were the acknowledgement that the role of Government in this area is marginal and peripheral; and he expressed hope that the design standards of the Government relative to art and architecture could be raised.

Throughout the report, concern is expressed for the well-being of the "total environment" and the preservation of our cultural heritage. We, in the architectural profession, share these concerns and have demonstrated this concern with encouragement and support of the President's consultant on the arts.

In recognizing that the subject legislation enables the long-range establishment of a body which has been created by a June 12, 1963, Presidential Executive order which have been privileged to aid and support, the institute wishes to express its support of S. 1316 and strongly recommends consideration of the following specific amendments.

This bill is commended for its perceptive intent to place the Council in the Executive Office of the President where precedent indicates it can operate effectively. The institute is also gratified to note that this bill directs the special consultant on the arts to serve as Chairman of the Council, thereby assuring an operative relationship between the Council and staff.

The institute, in studying this legislation, wishes to convey its hope to this subcommittee that more substantial and definitive responsibilities be written into this bill. Reference to the recommendations of the report to the President by Mr. Heckscher and the President's directive of May 23, 1962, on "Guiding Principles for Federal Architecture" should serve as guidelines to the Council and would provide a point of departure in terms of architecture and the allied arts.

Without this mandate, the Council is likely to consume valuable time in arriving at these same conclusions. We, therefore, recommend the inclusion of reference to these reports as further amplification of the duties of the Council.

We also recommend further consideration of the representation on the Council as enumerated, to include specific disciplines in the field of (1) arts allied to architecture, (2) education, and (3) government.

I am concerned as well as the institute in the appearance of our "total environment."

In a keynote address made by me in San Francisco earlier this month before the Ninth Annual Convention of the Prestressed Con-

crete Institute, I conveyed to the engineers and producers assembled that:

> We cannot continue to build a handful of beautiful buildings and other structures in a sea of ugliness. One of us represents but a single voice, but all of us can speak in a chorus that can awaken the community and stir the Nation. Your fine material, your ingenious concept, and your beautiful structure can do little to enhance a community blighted by proliferations of street signs, billboards, overhead wires, traffic jams, junkyards, parking lots, and garish gas stations. We are getting the reputation of being the ugliest country in the Western World and, unfortunately, we deserve it.

My remarks at that time were an extension of the institute's program on "antiugliness" exemplified in the institute's April 1962 Conference on Esthetic Responsibility held in New York City.

The American Institute of Architects would like to see representation on the proposed Council from those fields allied to architecture, including engineering, landscape architecture and planning, because in the concept of the total countryscape the bridges and freeways designed by civil engineers, the buildings' setting and entourage conceived by landscape architects and the cities and communities conceived by architects and planners will, for better or worse, contribute to the health, safety, conservation, and beauty of America.

The work of these allied disciplines is being encouraged by the institute's recent approval of the creation of a new Medal for Collaboration Achievement to be awarded annually to—

> that project which best exemplifies the results of outstanding collaboration between practitioners of the building arts, including architecture and at least three of the following categories: engineering, murals, sculpture, landscape architecture, and craftsmanship.

In recommending representation from the discipline of education, the institute believes that educators in the field of the arts provide that vital link between passive interest and active execution. Theirs is a singularly significant role of not only training the artists but also educating the public to appreciate and demand good art.

Art in subsequent generations will in every real sense be judged by the effectiveness of the present group of educators, and it is, therefore, only reasonable that they be represented now in formulating the direction and the role of Government in encouraging and supporting the arts.

Also deserving the representation on the Council, we believe, is the executive branch itself. Justice Goldberg, as Secretary of Labor, directed an ad hoc committee and rendered an excellent report which was subsequently issued as a presidential directive—"Guiding Principles for Federal Architecture."

This demonstrates the contribution which can be made by men of Cabinet stature who have a broad grasp of the total role of Government in the affairs of the Nation.

It is the opinion of the institute that the term of service on the Council be amended from the present 6 years to 4 years with the staggering terms arranged to replace six members each year thereby effecting a totally new membership every 4 years.

Reduction of the term from 6 years to staggered terms of 4 years, we believe, will significantly increase the expression of the professional group which the person is representing and will encourage vitality and fresh ideas as well as continuity.

Further, the institute sees little purpose in title II of S. 1316. In a sense, the National Arts Foundation becomes redundant in membership and general aims. We recommend that the powers assigned to the National Arts Foundation in S. 1316 be delegated to the National Council on the Arts.

This would, in effect, allow the Council to accomplish implementation of the programs and directives which it deems necessary and prudent to support in order to realize the goals of encouraging the arts in this country rather than two separate bodies which may not always share the same point of view on specific issues.

Further, and quite important, it achieves a degree of economy by avoiding unnecessary bigness and apparent wastefulness.

With these recommendations, the American Institute of Architects stand ready to encourage and support the National Council on the Arts by affirming the declaration of policy embodied in section 2 of S. 1316 which states:

> (1) that the ecnouragement and support of the arts, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government;
>
> (2) that the Nation's prestige and general welfare will be promoted by providing recogniztion that the arts are a valued part of the Nation's resources;
>
> (3) that it is in the best interests of the United States to maintain, develop, and disseminate the Nation's artistic and cultural resources.

These, we believe, are objectives worthy of our Nation and in the best interests of our citizens. Thank you, Senator.

Senator YARBOROUGH. Thank you, Mr. Carroll.

Mr. Carroll, do you have with you a copy of the speech that you referred to that you recently made in San Francisco from which you quoted?

Mr. CARROLL. Yes, I do.

Senator YARBOROUGH. May we have a copy of that?

Mr. CARROLL. Yes, indeed.

Senator YARBOROUGH. I would like to file a copy with the record and I think perhaps we will order it printed as an appendix to the record here.

Mr. CARROLL. No. I'm sorry. I thought this was it. But we shall see that it gets here.

Senator YARBOROUGH. Thank you. I want to say to the staff that I want printed in the record this statement of the President of June 12, 1962, establishing the President's Advisory Council on the Arts, and Executive Order No. 11112 establishing the Advisory Council. (See p. 45.)

I want to congratulate you, Mr. Carroll, and the American Institute of Architects, for their interest in this subject of the arts and for your coming here and recommending some governmental action.

Those of us serving on this Special Subcommittee on the Arts are serving voluntarily, and since I represent a State of more than 10 million people, it is very difficult to find time to do it, but after I have looked at the New House Office Building I think we need to do something about the arts in this country on a governmental level. And the Government buildings that I see over the United States—I have been in numerous post office dedications where the only beautiful thing about the new buildings was the seal of the Post Office Department that they had affixed to the exterior wall.

So I congratulate the architects on their interest in trying to encourage the Government to take such a role as will stimulate artistic achievement and not, as has been suggested, I believe, in the caveat thrown out by your predecessor, not to be a shackle on initiative.

You state there that this recognition by the former Chairman of the Advisory Council, acknowledging the role of government in this area is marginal and peripheral, I agree except where the Federal Government is spending money for a building, a painting, or a mural or statuary or local monuments itself. I think it becomes more, then, than marginal and peripheral.

I think it is directly the taxpayers' money. We have put in some things that are monstrosities.

Before I go into that part, I want to turn to your statement where you recommend that further consideration be given to representation on the Council to include specific disciplines in the field of (1) arts allied to architecture, (2) education, and (3) government. It is to the second and third points that I specifically direct my question.

To what extent would you have representation on this Council of disciplines in the field of education? Do you mean only education in the arts?

Mr. CARROLL. Yes. We are thinking of the deans of schools such as Dr. Albert Bush-Brown himself represents and other similar schools across the country.

Senator YARBOROUGH. In other words, education in the arts, not education generally.

Mr. CARROLL. No. Education in the arts.

Senator YARBOROUGH. And what about government? Do you mean government generally or as a part of government such as GSA that is given the task of building new buildings?

Mr. CARROLL. Exactly. I think if a number of men like Karel Yasko who do have the responsibility for producing architecture and the collaboration of the arts on many buildings were on such a Council, both they and the Council could be helped by that kind of a representation.

Senator YARBOROUGH. We have had to me a strange development in this country. When I was young most business buildings were rather the shoebox type affairs and very ugly and the Government buildings, post offices and others, were very often the most beautiful public buildings in town. That situation has changed. The buildings that we see being erected by private industry now are often very beautiful architecturally and the Government buildings going up in most cities over this country are in some cases actually eyesores, such as the GSA Building in Houston which is generally regarded as the poorest architectural example in the city.

If you ever go that way, please take time to look at it. You would wonder how such a building could be built in this modern generation.

Mr. CARROLL. Senator, we have made some recommendations to GSA and one of them was that the Assistant Commissioner for Design and Construction, Mr. Yasko, have appointed to serve with him a number of architects, two or three, to review these designs, especially in the preliminary stages, and we believe if he will take advantage of that suggestion, this may be one way in which the quality of Federal architecture can be improved.

Senator YARBOROUGH. Yes. Thank you. I know, Mr. Carroll, that you architects have different names to classify different types of buildings.

I want to ask you one, maybe a little technical question. What style of architecture would you call the newest House Office Building here in Washington?

Mr. CARROLL. I would prefer not to name this. Senator, one of the difficulties facing my own profession is the matter of architectural criticism. The ethics of the profession are such that one architect may not speak in such a way that he damages the professional opportunities of one of his colleagues. I think the architectural press can be helpful here and so can the press generally in the country.

The kind of criticism I would like to see is not the snide offhand remark of some clever columnist, be he in a magazine or newspaper, but rather the illustration of the building that is important to the community just as the building you mentioned in Houston is, and in these columns have the remarks of the designer, the architect, indicating why he did what he did, and then his permission to have in the adjoining column appropriate criticisms from his peers.

I think most architects would welcome this healthy discussion of buildings, and it would do us all good. We are too thin skinned, sir.

Senator YARBOROUGH. We have the same rule in my profession of law, and particularly we don't criticize the courts, but we have bar journals and the law school professors and law students writing articles and criticizing lawyers. So I can understand your code of ethics in the architectural profession. It is virtually the same in the legal profession.

Any questions by the staff?

Thank you very much.

Senator YARBOROUGH. Is Mr. Stewart Klonis here, the executive director of the Art Students' League of New York?

STATEMENT OF STEWART KLONIS, EXECUTIVE DIRECTOR, ART STUDENTS' LEAGUE OF NEW YORK

Mr. KLONIS. Senator Yarborough, ladies and gentlemen, I have not prepared a written statement. I felt that I would be questioned on some of these things.

Many of the questions that might have been asked have been answered. But first and foremost I should say that I am not concerned very much with the amount of funds that the Government is appropriating for this. I am much more concerned with the environment that the Government can create for the artist, the environment consisting of the environment that the artist has in France, in Italy, and many of the European countries.

The Art Students' League of New York was founded in 1875. It is a membership organization consisting of about 4,500 members throughout the United States. It has maintained the school for teaching artists primarily in the fine arts and has proudly, I can say, produced more fine artists in the United States than all the other schools combined.

Our record can be shown very easily by taking a museum like Whitney Museum of American Art and judging their permanent collec-

tion. Their permanent collection is represented by over 50 percent of the collection of former students and instructors of the Art Students' League.

Senator YARBOROUGH. I want to commend you for that wonderful record. Of course, I have been to that museum.

Mr. KLONIS. We do not have much money to do research, and so our records are very nominal. Our moneys are spent in the classroom. We find that too many institutions, educational institutions, in this country spend too much money outside the classroom, on the campuses, the buildings, the maintenance, and other actually noneducational expenditures.

We have been able, with nominal tuitions, to maintain ourselves without endowments and without soliciting public funds.

Nevertheless, this bill is extremely important to us in establishing a National Council and National Foundation because the need is greater than ever for the creating of a desirable environment for the artist. Even in the rather difficult time of the depression the artists were given an opportunity even if they were put on the bread line, and something like over 100,000 easel paintings were placed in public institutions. Over a half million prints were placed in public institutions. Twenty-two thousand murals were painted in public institutions.

This, more than anything else, I believe has aroused the people in the United States to the—awakened them, I should use that word, to the importance of the painters and the sculptors.

Of course, they also had classes free to the public and these classes made people aware that they could be part of it.

In this way I believe the present so-called phenomenal growth in art originated. Before that time it was more or less controlled by a very small group, individuals organized into so-called professional art organizations. And I suppose today they are opposing any such program as suggested in this bill. It would be natural for them because they still, to some extent, control certain governmental, it might be said, appointments, governmental activities in various levels from the cities' art commissioner, to what might be said on the Fine Arts Commission of Washington.

The next important thing is the fact that mere recognition of the artist's existence in our society by the National Government would give him status comparable to one he has in other countries.

Many of our young painters and sculptors go abroad and are able to make a better living than they can here. It is very awkward for us to refer to such artists as Whistler, Sargent, or even Jacob Epstein as American artists. They received their recognition in this country after they made their reputation in England. And rightly the British list them among their own artists.

The United States has an opportunity now of being what Paris is to the artist, what Florence and Rome are to the artist, and now to some great extent Greece is having a fling at becoming an art center.

Many artists go abroad and work there and are able to produce better work.

Senator YARBOROUGH. Pardon me a moment for this interruption. Where does an artist working in Greece find a market for his work?

Mr. KLONIS. They take it to different countries. Even American tourists will buy quicker in Greece than they will in the United States.

Senator YARBOROUGH. From American artists in Greece?

Mr. KLONIS. Yes.

Senator YARBOROUGH. Thank you.

Mr. KLONIS. Possibly one of the things that has been happening is the idea that we can possibly make mistakes in selecting individuals to head these organizations that are proposed by the National Government, but even that would be valuable. It would be valuable for the artist to attack it, to have something to attack. There is strong criticism in France of the French Academy.

There is strong criticism in England of the Royal Academy. But that doesn't divert the creative artist.

Neither this bill nor any other bill can make artists or even identify them. The best they can do is create an environment so that the artist will have some recognition as being a significant individual in his society.

Senator YARBOROUGH. Mr. Klonis, we will order printed at this point in the record your article of September 1963, "The Artist and His School," and I note there that you have served as chairman of the Artists' Committee on Fulbright Awards and as president of the American Fine Arts Society.

Mr. KLONIS. That is correct, sir.

Senator YARBOROUGH. And you are presently executive director of the Art Students' League.

Mr. KLONIS. Yes, sir.

Senator YARBOROUGH. Is there a prescribed course for the Art Students' League in New York?

Mr. KLONIS. No, sir.

Senator YARBOROUGH. In your opinion how is the young artist best educated?

Mr. KLONIS. He must first of all—this goes back to the apprentice system. When the artist was a student, the young artist was delegated or given a job with the professional artist and he learned his trade and he learned his philosophy. Today the league does the same thing.

We have some 46 instructors. Any student at any time can select any instructor and stay with him as long as he wants. If there is no sympathy, if there is no understanding between them, there is no possibility of them learning anything. There is no credit that can be earned for a degree or anything else that will make him an artist.

It is so common today for individuals to work toward a credit and not toward their own improvement.

I have here a catalog of the exhibition that the Art Students' League was given by the Metropolitan Museum in New York in 1950 on the occasion of its 75th anniversary. Among them they asked us to select 75 artists for the exhibition. We have comments on them by the different artists. We have a record here of our catalog that we publish each year of the number of individuals that have been associated with the league that are outstanding artists.

It is still the same. It cannot be done by giving so many different individuals different points of view. Each artist is in a sense an entity to himself and his followers go on. It would be very interesting

to take Jackson Pollock, who was a student of Thomas Hart Benton, who was a student of so-and-so, and so on; tracking back to see whether he stemmed from Raphael, Michelangelo, or Giotto.

The step from student to artist would be interesting to work out. That is the way artists learn to become artists.

Senator YARBOROUGH. You mentioned the annual catalog of your organization and the list——

Mr. KLONIS. A list of the artists associated. This is the catalog [indicating].

Senator YARBOROUGH. Will one of the members of the staff hand me that catalog so we may examine it? Thank you very much.

Senator JAVITS. I am well acquainted with the Art Students League.

Mr. KLONIS. Thank you, Senator Javits.

Senator YARBOROUGH. Senator Javits, we welcome you to the subcommittee. You are a member of the committee. Do you have any questions to ask?

Senator JAVITS. Well, just to welcome the witness and to express my appreciation for his presence and my knowledge of the Art Students League as one of New York City's real ornaments and extremely important in this field.

I would suggest, Mr. Chairman, that if the Chair thinks it advisable, we might include selected excerpts, as the staff may choose, out of the Art Students League brochure for the 88th regular session of September 1963 to May 1964.

I am well acquainted with the building, with the work that goes on there, and can testify to the subcommittee as to the distinction of this organization and the important weight which should be given to testimony in its behalf.

Senator YARBOROUGH. Without objection the suggestion is adopted.

Do you have this copy to spare here?

Mr. KLONIS. Certainly, sir.

Senator YARBOROUGH. And these excerpts, Senator Javits, I think the staff might bear in mind that in our report of these hearings, unlike the Congressional Record, we are permitted to print pictures and photographs, and I think there is some material in here that might very profitably be reproduced in the record.

Senator JAVITS. Mr. Chairman, it should be said that there is a very distinguished art tradition growing up in our country and mostly in New York City, and there is beginning to be a New York School of Painting, as a matter of fact, with which the Art Students League, of course, is very eminently connected. I think the American people, Mr. Chairman, have every reason to take pride in this development in our own Nation, and I am very glad to see it is significantly highlighted by the testimony of the witness.

Mr. KLONIS. Senator Yarborough, I had mailed in a short statement here. I wonder if that was received.

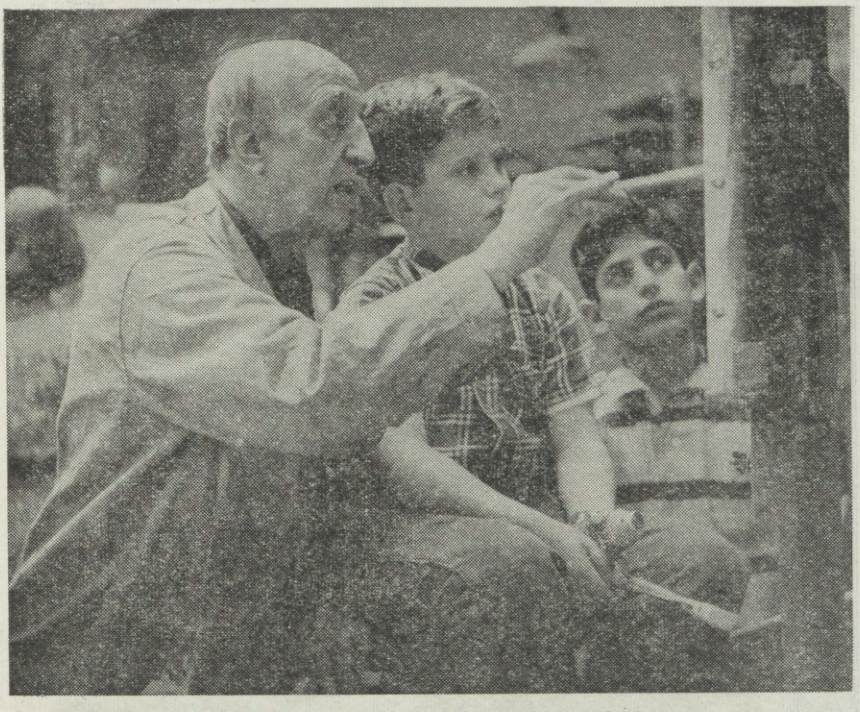
Senator YARBOROUGH. Yes. We would like to have that for the record and we will print that short statement.

The reporter will receive it, and it will be ordered in at this point in the record.

(The prepared statement of Mr. Klonis along with a selection of pictorial matter and reproductions of works by famous artists connected with the Art Students League and chosen by the league follow:)



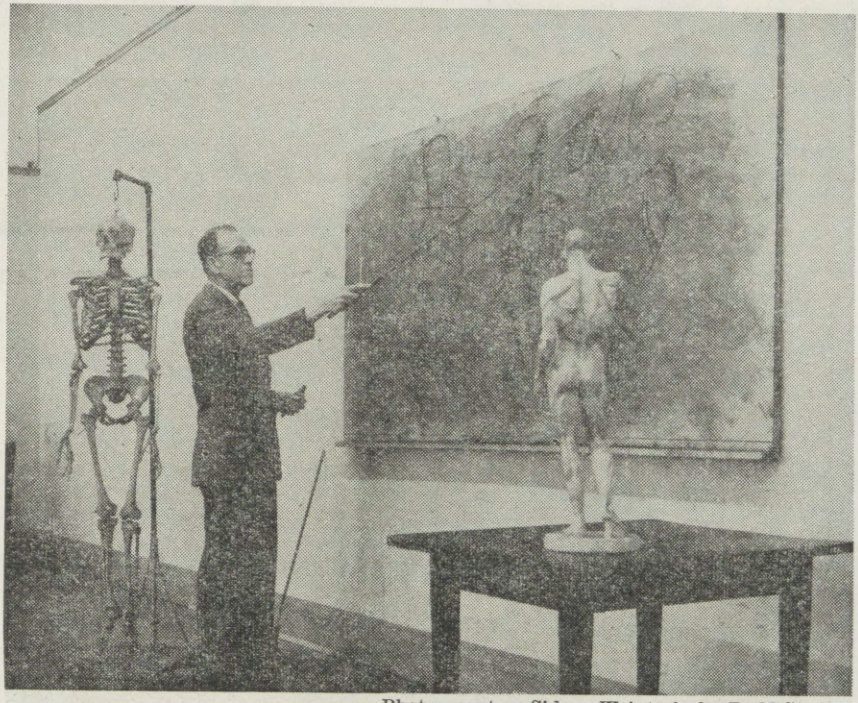
League Artist-Instructor Ernest Fiene demonstrating for a student.



League artist-instructor in a children's class.



League Sculptor-Instructor Jose de Creept's work "Espanola" (1961).



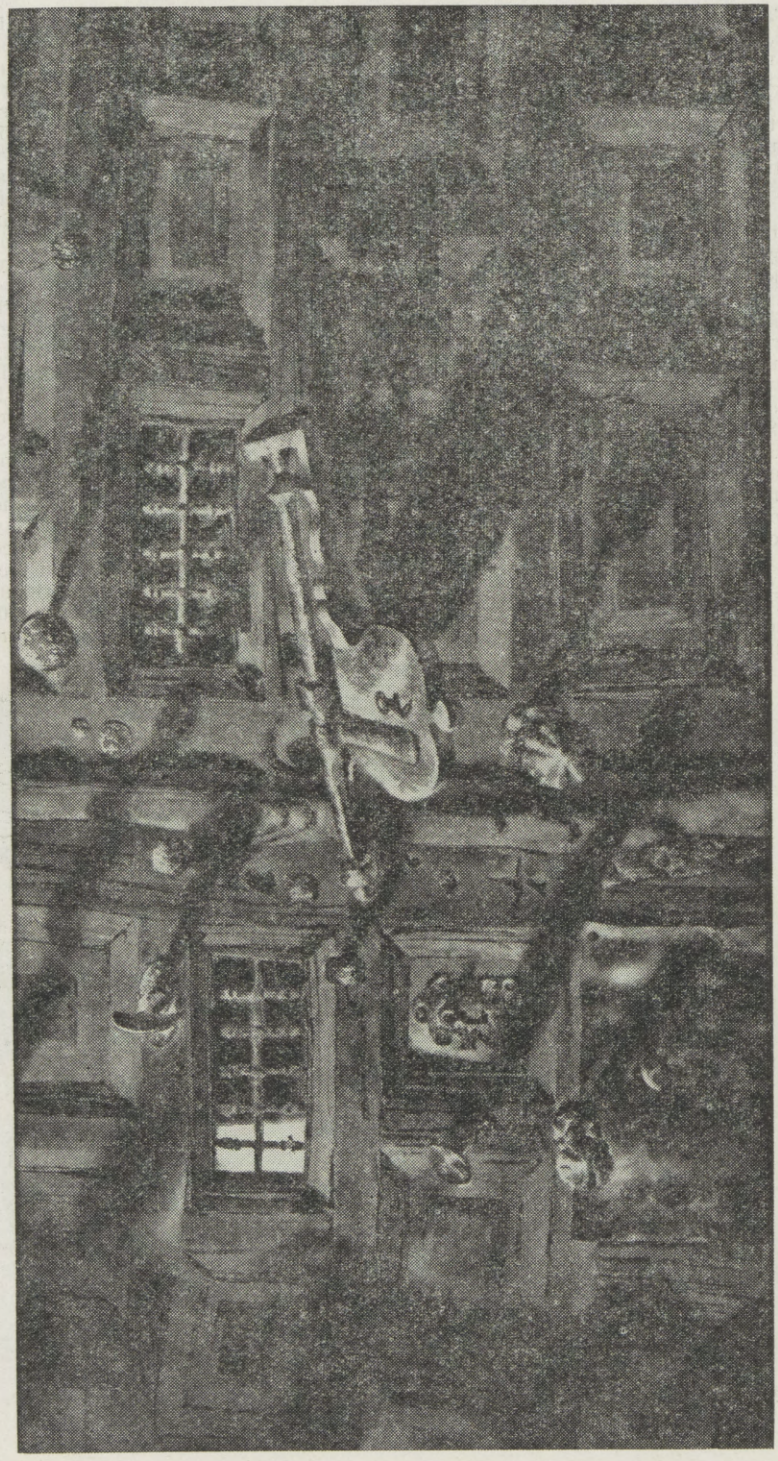
Photo, courtesy Sidney Weintrob, for Budd Studios

League artist-instructor giving a lecture on anatomy to a class.

ROBERT BEVERLY HALE

Mr. Hale is an authority on artist's anatomy and drawing. His perceptive and witty lectures with demonstrations are famous. He has a flair with beginners. He is an extremely able draughtsman. He encourages individuality of expression through an exact and thorough analysis of the problems of form and representation. His classes are a foundation for further work in the fine arts and the various branches of commercial art. Besides teaching at the league, he is the curator of American paintings and sculpture at the Metropolitan Museum of Art. He was born in 1901, in Boston, Mass.; took his degree at Columbia and did postgraduate work at the university's school of architecture; continued his studies at Fountainebleau, in Paris and at the Art Students League with George B. Bridgman and William C. McNulty. From 1942 to 1949 he was an editorial associate of Art News magazine. He is an adjunct professor of drawing. Columbia University; president of the Tiffany Foundation; trustee of the American Fine Arts Society; member of the Century Association; a life member of the Art Students League of New York; and an instructor since 1944. He is author of the article on drawing, Encyclopedia Britannica. His article on the history of American painting is in the Grolier Encyclopedia. In December 1959, he had a one-man show of drawings at the Stamford Museum. In March 1960, he had his first New York one-man show, of drawings, at the Staempfli Gallery. Mr. Hale contributes verse to the New Yorker magazine. His short story Immediately Yours appeared in the November 1961 issue of Mademoiselle. It was selected by Simon and Schuster, publishers, for the Year's Best Science Fiction (1961) published in book form in 1962. He exhibited with the artists-critics exhibition at the Roko Gallery, October 1962.

Mr. Cooper has been teaching the Saturday watercolor classes since 1957. He also teaches two 1-evening-a-week classes in the same subject. His career has been extraordinarily successful and versatile: he is well-known as illustrator, painter, sculptor, teacher, art director. He was on temporary duty to



League Artist-Instructor Mario Cooper's work "Segovian Door," a watercolor which won the "Albert Dorne Award" at the American Watercolor Society's 96th Annual Exhibition.

the Far East with the temporary rank of brigadier general with the U.S. Air Force. He visited Okinawa, Formosa, the Philippines, Korea, Japan, the Hawaiian Islands (now the 50th star in the U.S. flag) and was in charge of a group of artists in the Far East in 1956. Later in the same year he was on temporary duty in Alaska. His many watercolor awards include the Harriet Sanford Stuart Memorial purchase prize of $300, American Watercolor Society, 1955; the Emily Lowe Prize of $300, American Watercolor Society, 1956; the Brooklyn Artists Society Prize, 1955; the Grumbacher Prize, Allied Artists of America, 1956; first prize of $300, National Academy of Design, 1956; Ranger Fund purchase of $500 for a Peace Memorial, Hiroshima, 1956—this last is now in collection of Butler Art Institute; Herb Olsen Award, American Watercolor Society, 1959; the Grumbacher Award, Anderson Artists, 1961; Paul Remmy, American Watercolor Society, 1961. He has executed a processional cross of ivory and wood for the Chapel of the Intercession, Trinity Parish, New York City; a similar work for St. Martin Church, New York City; 5-foot carvings of korina wood, St. Luke's Hospital, Denver, Colo.; and medals for the Society of Illustrators and Audubon Artists. He has also won many awards for his sculptures. He is a member of the National Academy of Design, a former president of the Audubon Artists, the present president of the American Watercolor Society, a former director of the International Association of Plastic Arts, U.S. Committee, a member of the National Sculpture Society and a fellow of the Royal Society of Arts, London, and life member of the Society of Illustrators. Retained as art consultant for the U.S. Air Force, 1958, and 1960. In 1959 he was commissioned to paint the ceremony of payment of the rent by Hudson's Bay Co. to Queen Elizabeth II, in Winnipeg, Canada. In 1960 he was once again art consultant for the U.S. Air Force, and was sent to Europe to paint pictures of the capitals of Europe. He was represented in the first international exhibition of Air Force art, Smithsonian Institute, Washington, D.C., 1960. Reinhold Publishing Corp. N.Y., published his book Flower Painting in Watercolor in 1962.

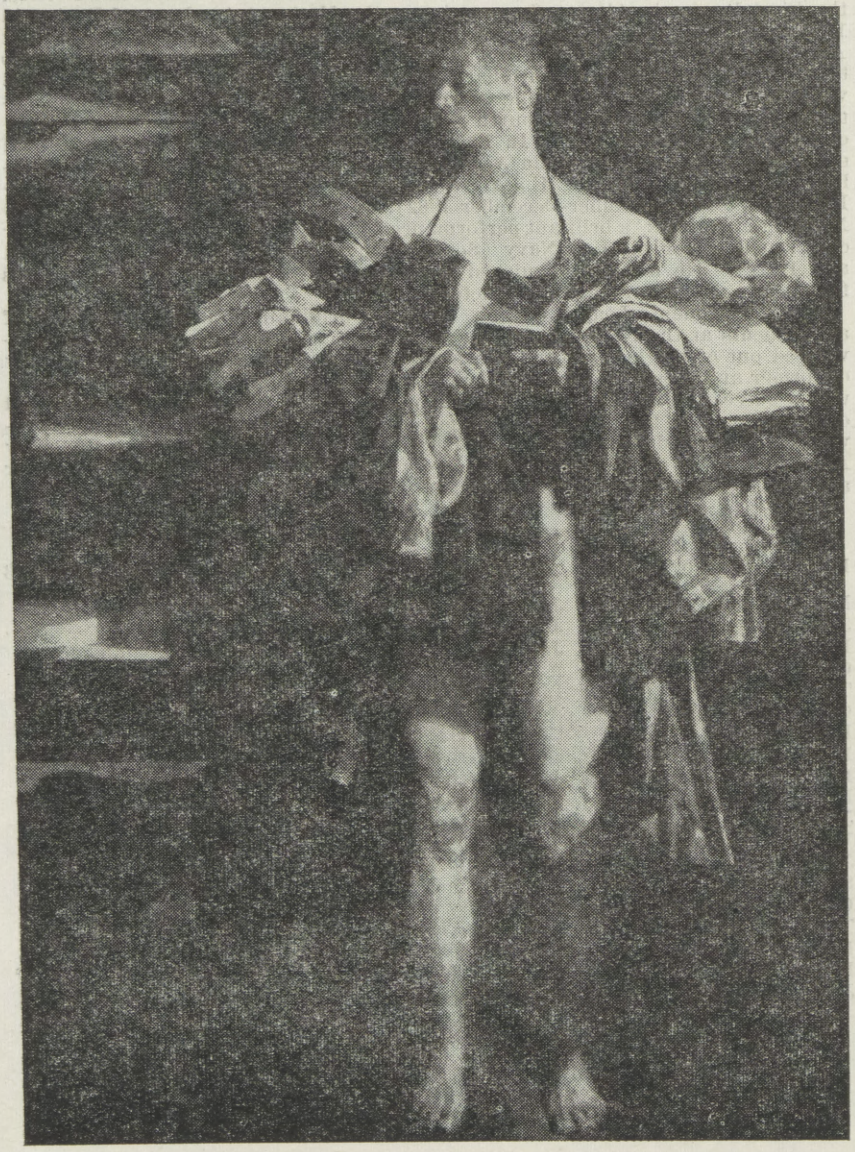


League Artist-Member Daniel Millsaps' watercolor "The Korean Man," Taegu, 1953.

THE ARTIST'S STATEMENT.—DANIEL MILLSAPS

I believe, of all things, in the power of beauty. In the process of my work I have simply sought the truth through beauty. I belong to no school of painting; have followed no one master. Rather, I have expressed what truth I could find in our day in such a way as to take advantage of my own visual experience. Some of these expressions are presented humbly in this exhibition.

To younger artists I say: Follow my quest for truth, but do not follow me. To my public as an artist: It is my sincere hope that you will derive pleasure and enjoyment from this exhibit and form a lasting, satisfying impression. To my past, present and future patrons: A cheer for the assistance which enables me to work. And to God: My thanks for continued life and the love of man through Him, which gives me strength for the search.—Taken from the catalog of a 10-year survey exhibition held at the Columbia Museum of Art in 1956.



League Artist-Instructor Joseph Hirsch's "Standing Nude."

Biography of Joseph Hirsch

Joseph Hirsch is one of America's best known realist painters. He has taught on sundry occasions at the league, also at the New York School for Art Studies, the Workshop School of Editorial Art, the School of the Art Institute of Chicago, and the American Art School. His paintings are in the collections of the Museum of Modern Art, the Philadelphia Museum, the Whitney Museum, the Metropolitan Museum, the University of Arizona, the Boston Museum, the Addison Gallery, the Walker Art Center, the Nelson Gallery, the Dallas Museum, the American Academy of Arts and Letters, the Corcoran Gallery, the Springfield Museum, and some 11 others. Born in Philadelphia, 1910, he won a 4-year municipal scholarship to the Pennsylvania Museum School of Art; and his subsequent career has been studded by at least 20 awards, prizes, and honorable mentions throughout the country. These include two Guggenheim fellowships, a grant from the American Academy and National Institute of Arts and Letters, the First Benjamin Altman figure prize at the National Academy of Design in 1959, a Fulbright Fellowship for France in 1949, and 1950, the Walter Lippincott Award for figure painting at the Pennsylvania Academy, a Woolley Fellowship to Paris, Institute of International Education (returned to the United States via a sketching trip through the Orient), second prize at the Carnegie International, Pittsburgh, 1947, and fourth prize at the Metropolitan Museum's "American Painting Today—1950." In 1962, he was represented in the 157th annual exhibition of the Pennsylvania Academy and the Museum of Modern Art's exhibition "Recent Painting U.S.A.: the Figure." His latest exhibition at the Forum Gallery (November-December 1962), was hailed by John Canaday of the New York Times as "a brilliant performance." Mr. Hirsch has been an artist-war correspondent for the U.S. Navy (South Pacific), and the U.S. Army (England and Italy). He is a distinguished portrait painter, in addition. This is his fifth year as a regular league instructor.

The Art Students League of New York was originally founded by a group of art students at the National Academy of Design in 1875. The school which developed out of the league (and continues to bear the same name as the society of former and present students known as the Art Students League of New York) was a successful attempt at a cooperative, nonprofit, membership administered organization. In the 1960's the league continues to develop and expand. It invites distinguished and competent artists to teach at its school. Practically every American artist of note has been associated with the league at some time or another. Its reputation is worldwide.

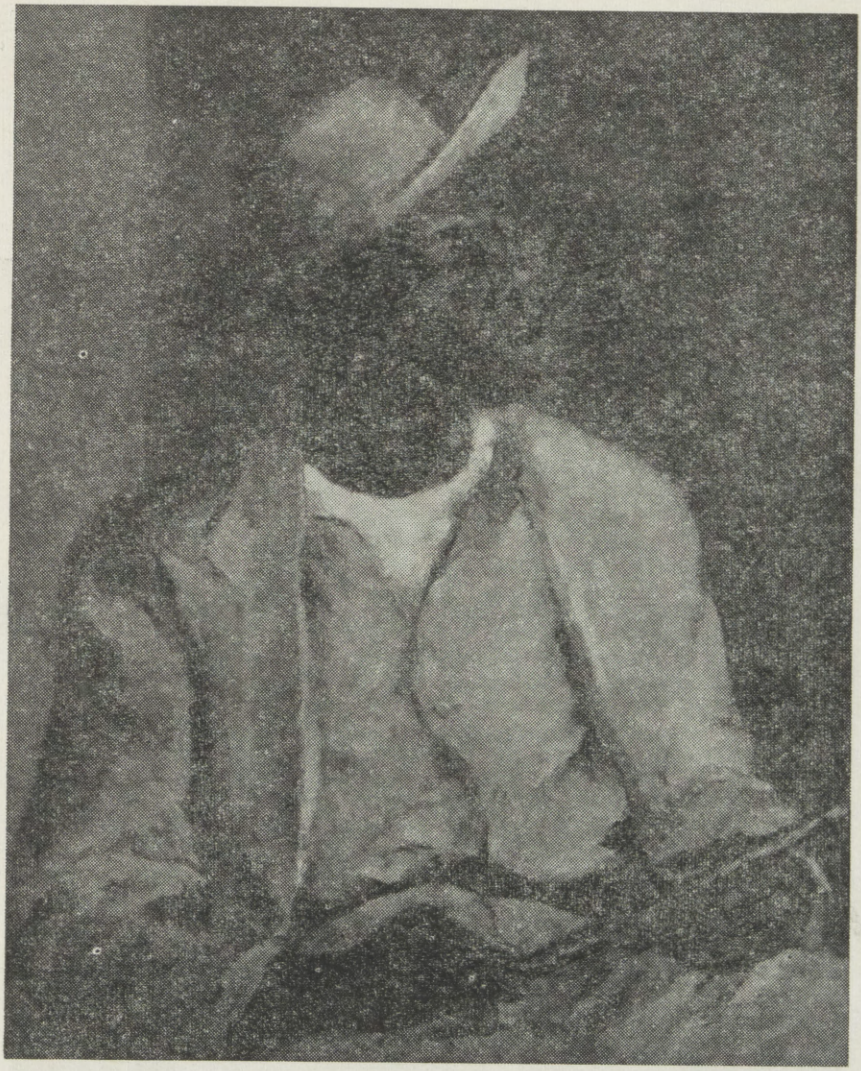
Partial List of Artists Associated With Art Students League, 1875–1963

McClelland Barclay
John Barrymore
Lionel Barrymore
George Bellows
Thomas Benton
Gutzon Borglum
Louis Bouché
Paul Cadmus
Howard Chandler Christy
Howard Conant
John Steuart Curry
Whitney Darrow, Jr.
Jo Davidson
Stuart Davis
Guye Pêne DuBois
Thomas Eakins
Louis Eilshemius
Duke Ellington
Jacob Epstein
James M. Flagg
John F. Folinsbee
Jane Fonda
Arline Frances
Lloyd Goodrich
Adolph Gottlieb
Clement Greenberg
George Grosz
John Groth
Childe Hassam
Albert Hirschfeld
Winslow Homer
George Inness
Morris Kanter
Walt Kelly
Jacqueline Kennedy
Rockwell Kent
Rollin Kirby
Stewart Klonis
Yasuo Kuniyoshi
John La Farge
Charles R. Lamb
Eva Le Gallienne
Jonas Lie
George Luks
Loren MacIver
Frederick MacMonnies
Mainbocher
Paul Manship
John Marin
Reginald Marsh
Jo Mielziner
Georgia O'Keeffe
Walter Pach
Betty Parsons
Waldo Peirce
I. Rice Pereira
Jackson Pollock

Nathaniel Pousette-Dart
Richard Pousette-Dart
Frederick Remington
Robert L. Ripley
Boardman Robinson
Dimitri Romanovsky
Mark Rothko
Lincoln Rothschild
Augustus Saint-Gaudens
Manfred Schwartz
Ben Shahn
Walter Slezak
F. Hopkinson Smith
Otto Soglow
John H. Twachtman
Stow Wengenroth
Gertrude V. Whitney
Denys Wortman
Arthur Young
William Zorach



Student work by Richard Rosmarin in the class of John Groth.



Student work by Blanche Rothschild in the class of Robert Brackman.

PREPARED STATEMENT OF STEWART KLONIS, EXECUTIVE DIRECTOR, THE ART STUDENTS LEAGUE OF NEW YORK

The experience of my 35 years of daily contact with painters, sculptors, and graphic artists and with their hopes, aspirations, and difficulties, makes me hope that the bill S. 1316 will find overwhelming support.

During these past 35 years there has been a phenomenal growth of public interest in the arts which can easily be measured by the great number of museums and art centers established; also by expansion and inclusion of the teaching of and about art in our universities and colleges.

This growth was not initiated by museum trustees or academic educators. It grew out of the demand of the people and, as of this day, it has been impossible to keep up with the demand.

The Senate and the House of Representatives, in establishing a National Council on the Arts and a National Art Foundation, would only be a confirmation of what the people of the United States have created in fact. The establishment of the above-named Council and Foundation would greatly benefit the U.S. Government and give it prestige among the civilized nations of the world. For many of them have given recognition and support to their own artistic creators—and some have done it for hundreds of years.

Senator YARBOROUGH. Senator Javits is not unmindful of the fact that Bingham and Russell had their greatest market in New York City and we have some artists in the West who follow their school and emulate their work. They are very popular in the Western States along with the broader general subject of art. Any further questions? Thank you very much.

Mr. KLONIS. Thank you.

Senator JAVITS. Mr. Chairman, before we call the next witness, I would like to make a statement as this is the first hearing of the subcommittee that I have been privileged to attend.

Senator YARBOROUGH. Senator Javits, we welcome your statement.

First I would like to place in the record at this point a telegram from Mr. Lawrence A. Fleischmann, Detroit, Mich., president of the Archives of American Art.

He was scheduled to testify on the importance of regional representation on both the Council and the Foundation in order to give a cross section view of the arts in the United States. We will file his telegram and request the staff to get in touch with Mr. Fleischmann in an attempt to get his prepared statement, which I will order printed in the record, unless he can come at some future time. That is what he rather modestly hinted at, Senator Javits, that art isn't limited to the city and the great State you represent but expresses itself in many forms in many parts of the country.

(The telegram referred to appears on p. 81.)

Senator JAVITS. I am very glad to acknowledge that, Mr. Chairman, and take very much pride as I take in the achievements of the art in New York City.

Senator YARBOROUGH. In graphic and reproduction art, I will concede, your city leads all the rest of the country.

Senator Javits, we will now have your statement.

STATEMENT OF HON. JACOB K. JAVITS, A U.S. SENATOR FROM THE STATE OF NEW YORK

Senator JAVITS. Mr. Chairman, I take special pride in these hearings as it is now 15 years since I sponsored the first bill in the House of Representatives to establish a national cultural establishment. This was first offered in 1948 under the auspices of the American National Theater and Academy.

Mr. Chairman, I ask unanimous consent that I may include as part of my testimony a copy of that bill, so historically we fix the point of beginning.

Senator YARBOROUGH. So ordered.

(The bill referred to follows:)

[H.J. Res. 104, 81st Cong., 1st sess.]

JOINT RESOLUTION To provide for a national theater and a national opera and ballet

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the Congress finds that the United

States of America, almost alone among the great nations, does not now have a national theater and a national opera and ballet; and that a national theater and a national opera and ballet are necessary for the enjoyment of these arts by the people throughout the United States and especially outside the great centers of population, for the instruction of youth in these arts, for the development of our national riches in dramatic and musical literature and talent, for the development of playwrights, composers, performers, directors, and other craftsmen in these arts, and for enlarged opportunities for them; and that such arts are effective and vitally important means for the development of the democratic culture of the United States; and that the American National Theater and Academy has been organized under a charter granted by the United States but that it has not been implemented by the United States; and that the provision of a national theater and a national opera and ballet are in the best interests of the United States and shall be a policy of the United States.

SEC. 2. The President is authorized to convene an assembly representative of (a) the theater in the United States in all its branches, including but without limitation thereof, organizations and associations of actors, composers, producers and managers, dramatists, production workers, community and little theaters, and drama leagues; and of (b) the opera and ballet in the United States in all its branches, including but without limitation thereof, organizations and associations of musical artists, musicians, production workers, opera companies, ballet companies, opera guilds, and community-music committees; and of (c) the American National Theater and Academy, a corporation organized under the laws of the United States; and of (d) critics of such arts; and of (e) universities, colleges, schools, workshops, and other educational institutions concerned with the theater, the opera, and ballet; and of (f) editors and publicists; and of (g) the public which attends the theater, the opera, and the ballet and constitutes their audiences; and of (h) government officials—city, State, and Federal—concerned with education and welfare, for the purpose of preparing and submitting a plan for a national theater and academy, and a plan for a national opera and ballet; and for the holding of and dealing with any money or facilities provided for them by the Congress, and any other property, real or personal, otherwise made available for their purposes: *Provided, however,* That such plans shall entrust the direction and management of a national theater, and of a national opera and ballet to the constituent elements thereof, respectively, convened in the said assembly, according to democratic processes and our fundamental freedoms: *Provided further,* That such plans shall be consistent with the purposes of our private economy, shall not be designed for unemployment relief, shall not hamper the existing theater, opera, and ballet, but shall supplement and improve their opportunities for development and expansion, and shall not involve governmental control or direction.

SEC. 3. There is hereby authorized to be appropriated to the President the sum of $250,000 for the purposes of this Act.

Senator JAVITS. Mr. Chairman, Congress is lagging far behind the people in its failure to recognize the national importance of developing our cultural resources through support of the arts.

It is high time that the Congress took a real interest in this very essential part of our national life. Our national culture explosion is reflected in the number of arts festivals held this year, the growing number of new cultural centers in cities throughout the country, and the increasing list of State and local governments who have set up arts councils on the pattern of the New York State Council on the Arts—and I understand our next witness will be the director of the council.

All these are signs of a mounting consciousness throughout the country.

Traditionally the arts have received the greatest part of their support from philanthropic foundations and other private sponsors, but this is no longer adequate to meet today's demands and needs. The visual and performing arts face the greatest difficulties because of ris-

ing costs and other economic obstacles and the consequences are being felt in their limitation out of all proportion to our resources and to the interest of American people.

In the projection of our Nation abroad, the United States is lagging behind the Soviets and the Communist Chinese in the quality and quantity of their cultural exchange programs. On the domestic scene the concentration of the visual and performing arts in ever-narrowing circles in the big cities where much of our Nation's wealth is centered is leading to cultural starvation and a lowering of artistic standards in much of the rest of the country. Much more will have to be done jointly and individually by private philanthropy and by State and Federal Government programs to meet the rapidly growing artistic and cultural needs of the country.

It is in this respect that the legislation for a U.S. Arts Foundation which I have proposed and which, incidentally, this subcommittee, that is, the parent committee, reported favorably in 1962, as well as the more extended proposal by Senator Humphrey in his bill which I have also cosponsored, should receive the early consideration of the Congress.

Almost every civilized country in the world provides some assistance to the development of its art and culture. Some of the most renowned cultural institutions in the world would not be able to exist without government support.

These include the Comedie Francaise, the Danish Royal Ballet, Britain's Old Vic, and the Vienna State Opera—and the world would be a much poorer place to live in without the great artists who have been able to perform there.

The Arts Council of Great Britain, which is so analogous to the proposal I offered in S. 165 and S. 1316, the two bills being considered, has achieved outstanding results in its 18 years of successful operation.

The Canada Council, which is now beginning its seventh year—and I have its brochure here—the Canada Council on the Arts, covers a much wider and more comprehensive range of activities, including within its scope, assistance to research and scholarship as well as to the arts.

The Canada Council is also an example of a very successful partnership between private philanthropy and Government assistance in all fields of learning and the arts.

Mr. Chairman, I would like to submit for the record an excerpt contained at pages 17 to 22 of the report, the Canada Council Report for 1962–63, the section entitled "The Arts—Patterns of Patronage," which are directly pertinent to our hearings on the pending bill.

Senator YARBOROUGH. Senator Javits, would you like that to follow immediately after your statement?

Senator JAVITS. Immediately after.

Senator YARBOROUGH. It is ordered that this excerpt from the Council report, the annual report of 1962–63, be printed immediately at the conclusion of Senator Javits' statement.

Senator JAVITS. The main impact of this statement of the Canadian Council, Mr. Chairman, is the fact that with a relatively modest expenditure—they record expenditures of around $8 million—they can produce enormous results because they are depending here upon box office in almost every respect, and all the Government support will do.

is to facilitate the opportunity for the public to patronize art and culture.

I have long maintained that Government support is absolutely necessary if we are to realize the full educational, recreational and prestige values that we as a Nation can derive from the arts. And I refer to the fact that I introduced 15 years ago in the House of Representatives a bill calling for the establishment of a national opera and ballet as well as the American National Center.

Of course, many of us recall the bold experiments of the 1930's during the depression years when the WPA made a substantial contribution to the development of the visual and performing arts.

Now, I am the sponsor, Mr. Chairman, of S. 165 which it seems to me very clearly defines the role of the Federal Government in such a way as not to endanger or interfere with the traditional freedom of the arts. S. 165 is substantially the bill reported by this subcommittee, by the Committee on Labor and Public Welfare, to the Senate on October 2, 1962, at almost the close of the session, Calendar No. 2222 and Senate Report No. 2260, to establish a U.S. National Arts Foundation.

I wish to say, however, Mr. Chairman, that though the Humphrey bill contains a National Art Council and we are all expecting that the President will appoint an Advisory Council on the Arts, and also that the Humphrey bill is somewhat broader than mine in the art fields covered, including folk art and literature as well as motion pictures, television and radio, I support that bill. Mr. Chairman, though I believe—I continue to believe as I have for many years that the concentrated approach of my own U.S. National Arts Foundation is the best approach because it fixes our attention upon the areas of greatest need and creates opportunity in the visual and performing arts, and I think each State would have quick and effective results. Nonetheless I will be entirely pleased if the committee should finally choose to report S. 1316, which incorporates my bill as one of its two major titles.

I point out that the U.S. National Arts Foundation would require, in its first year, an appropriation of $5 million, $10 million in the succeeding years. It is a very modest sum, Mr. Chairman, for the large purposes for which intended, but the sum would serve essentially as "seed money" to help stimulate substantial contributions from private foundations and other benefactors interested in the advancement of the arts. The Foundation would be entitled to receive not only contributions but legacies, a very important source of support.

In my opinion, this Federal appropriation could stimulate the expenditure of as much as $50 million a year in nongovernmental support for the arts.

Again I point out that it would involve box office and no exhibit, no play, no ballet, nothing else that it would help would be able to last, based upon Government help alone.

We will have to have public support at the box office.

And secondly, that the main thrust of my bill and my effort has always been to reach areas of the country not now reached, Mr. Chairman, going back to what the Chair so properly referred to as the development of art and art expression in areas of the country outside the great cities which, on the whole, do pretty well on the basis of commercial and philanthropic activity.

The U.S. National Arts Foundation would provide matching grants and subventions to nonprofit groups to encourage them to perform or exhibit in cities and towns which could not otherwise receive and support them.

It is sobering to realize that a whole generation of Americans is being educated who have never had the opportunity to see live professional performances of Shakespeare, or Ibsen, or Moliere—not to speak of our own American greats: Eugene O'Neill, Maxwell Anderson, and many others. How many students in this country have attended a live performance of an opera on the standard of quality of the Metropolitan Opera or the Chicago Opera?

The National Arts Foundation would help stimulate a revival of the arts in entire regions through the work of nonprofit groups, municipalities, and State governments able to provide cultural services because of the subvention available from the Foundation to cover the differences between production costs and admissions.

Within the framework of free enterprise and with no Federal control, the Foundation would help in the development and training of new talent in the fields of the visual and performing arts, and it would also take a giant step toward making it possible for many more people in many more places to see and hear and participate in the best of American culture.

Mr. Chairman, to those who say that this may constitute Government interference in the arts and politicians will decide who is going to sing the leading role in Aida, may I point out that these arts councils in Britain and in France today operate superbly well through artistic channels, that the fact that the Lincoln Center and the Metropolitan Opera and the Philharmonic are all supported by private benefactors doesn't mean that any benefactor picks the soloist or concertmaster or conductor. And finally, Mr. Chairman, the Smithsonian Institution, whose board of trustees is so heavily responsible for cultural activities here in Washington, the Board that directs the activities of the National Gallery—none of the members notwithstanding their connection with Government, have ever been remotely charged with interfering with the artistic opportunities and the artistic activities which were undertaken. I think it is writing down our people and our Government and the dignity and respect which the people have properly for the Federal Government, whoever may be the President, to believe that we will not respond with dignity and quality to the opportunities which would be available through a National Arts Foundation, my bill or Senator Humphrey's bill or any other bill that the committee might approve.

And finally, Mr. Chairman, I would like to pay my great respects and my deep appreciation to Senator Hill, the chairman of our committee, who has given us this opportunity, to Senator Pell, who is as interested as any of us in this whole matter, and has presided very graciously over these hearings so far and who will make, I know, an enormous contribution, as every member of the subcommittee, to this final effort and to Senator Humphrey, who was our first witness, a leader in this field.

Other Members of the House as well as the Senate are very deeply interested. Congressmen Celler, Thompson, Lindsay, Halpern, and others have offered bills and worked very hard in this field.

Senator Pepper was a leader in it when he was here. He is now over in the other body. This legislation has had a host of friends, but no action, and I hope, very much, Mr. Chairman, that we may be responsible, at long last, for bringing our country into the 20th century in an artistic sense. Thank you, Mr. Chairman.

(The excerpt, referred to previously, follows:)

[From Canada Council on the Arts Report, 1962–63]

THE ARTS—PATTERNS OF PATRONAGE

HOW PLEASANT IT IS TO HAVE MONEY

In previous reports, we have written discursively and at length about the arts and about the men and women who create and perform them. This report will be shorter and will be about patronage of the arts. It will, in fact, be largely concerned with money. That is why we have quoted, at the head of this section, the perceptive thought of the poet Arthur Hugh Clough. For if ever a 19th century English poet laid it on the line, it was this one.

In future reports we shall take up again the story of the development of the arts in Canada. They do not, and should not, move forward at such a pace that a detailed examination is necessary every year. Those who wish to know exactly what the council has done during the year are invited to look at the lists at the back of the report. In the meantime, we think that people concerned with the arts should be informed of the financing which makes them possible. We should, none of us, be so dazzled by the bracelet of bright hair that we do not observe the bone.

THE PROUD POSSESSORS

Patronage of the arts has existed since the remote past of human history. Indeed, in some cases much of what we know of the remote past—the mural paintings, the artifacts, the decorated funeral urns, the temples themselves—are a product of that patronage. "Time," Sir Thomas Browne has observed, "which antiquates antiquities and hath an art to make dust of all things hath yet spared these minor monuments." Archeology has advanced considerably since the 17th century and we now know that time has indeed spared a good deal of the arts of the past which so often depended for their existence on patronage. On the evidence which has come down to us it is, therefore, quite clearly one of man's more successful undertakings, and the goods which the investment has produced have often proved remarkably durable.

If we wish to range back far into the past, we find that the Pharaohs of Egypt were provided by artists with a kind of earthly immortality which history might not otherwise have been able to accord them. The art of the Parthenon which was a charge upon the public purse remains as a testimony to the spirit of Greece. The patronage of the church in the middle ages, directed toward painters and sculptors, was designed to instruct the illiterate and to provide them with more thorough intimations of immortality; and we can have nothing but admiration for the measured beauty with which they endowed later generations. A. E. Housman, writing warmly on the subject of beer (not necessarily of warm beer—though as he is an English poet this is possible), has suggested that "malt does more than Milton can to justify God's ways to man." We think that in fact the patrons of poets have contributed more than those of the bottle.

The great princes of the Renaissance and others in succeeding centuries often offered their patronage to artists who could also provide them with what they may have considered merely temporal delights and pleasures—a book of the Hours, a pleasant tapestry, a well-shaped silver cup—though time has often shown them to be of more enduring quality than perhaps their sponsors at first imagined. After the industrial revolution and during the 19th century we begin to find that the great barons of industry, the "proud possessors," in whom wealth and taste were not always to be found in equal measure, had begun to assume the role of patron. As the power of princes has waned in the Western World, and as the tax collector has passed with his scythe among the barons, we observe two phenomena.

In the older countries the state, which has assumed the power, has at the same time assumed many of the responsibilities of patronage of the arts. In North America, where state control of the arts is viewed with the appre-

hension which might greet an outbreak of the bubonic plague, matters have been left more in private hands. At the same time the bully bottom of industry has been translated into the foundation which may be the personal expression of an individual's wishes or, more remotely, of a corporate image. For ours is a time of what has been aptly described as "conspicuous aesthetics." Of course these processes cannot be divided into neat compartments. A peerless patron, the Marquis de Cuevas, died only recently; some form of state subsidy for the arts has existed in France for a number of centuries; and wealthy individuals still play their part. Nevertheless, we think that the general trends which we have briefly sketched out hold true.

It is therefore possible now to consider patronage for the arts in Canada in its context. In establishing the Canada Council in 1957 with an endowment Parliament steered a rather deft Canadian course between outright state patronage in the form of a Ministry of Fine Arts on the one hand and a complacent readiness to leave all patronage in private hands on the other. By providing the necessary funds from the public purse, Parliament made every Canadian taxpayer his own de Medici. But, because the Council was allowed under the act almost complete autonomy, state control of the arts was avoided.

The Canada Council is of course only one partner in the enterprise of patronage. It is our purpose now to consider what role it is able to play with the funds at its disposal and to relate its capacity to those of other patrons. To arrive at an understanding of these relationships it will be necessary for us to use large figures by way of illustrations. Since figures are often more easily misinterpreted than words we must here enter a brief caveat.

CAVEAT

In order to give a true picture of what we believe to be the magnitude of the operations with which the Council is concerned we have taken figures which relate only to those arts organizations which are assisted by the Canada Council. This in fact means organizations falling within the Council's policy for assistance, which are of national significance or which, in the Council's opinion, are of such regional or local importance that they contribute to the national development of the arts. The figures therefore do not represent all that was spent on the arts in 1 year.

We have taken as our basis the period of the 1961–62 season ending roughly with the Council's own financial year, March 31, 1962. It has been necessary for us to look backward because at the time of writing the current season is not over and we do not yet have complete financial statements for a later period. In some cases the financial year of an organization, unlike our own, is identical with the calendar year; in others again it may run from summer to summer. In these cases we have taken the figures for the year which approximates most closely our own fiscal year. Occasionally we have had to attribute the patronage obtained by an organization that raises funds nationally to the region where it makes its home. To have done otherwise would have produced a flurry of explanatory notes which could only obscure the main issues. Usually by far the larger part of such assistance does come from the home area, and the remainder would not seriously alter our figures. In addition, a few of our grants have been excluded from the figures because they were exceptional, or because they were not related to the workaday functions of the organizations.

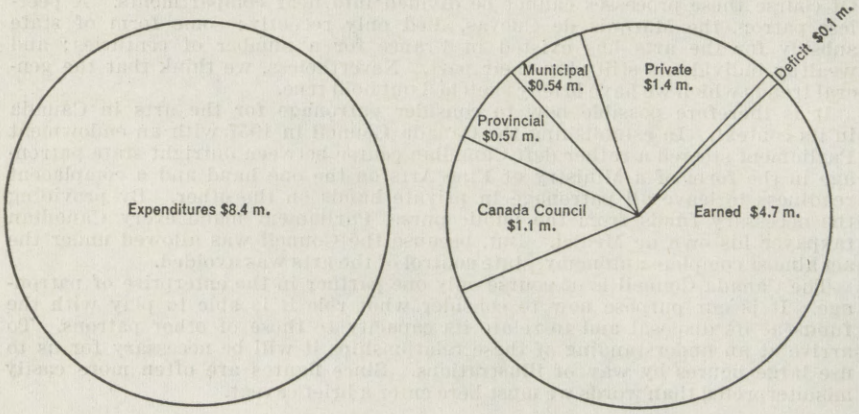
THE FIGURES

An examination of our records shows that in 1961–62 we were involved in a business with annual expenditures a little in excess of $8.4 million. In comparison with the great industries of Canada this is perhaps not a very large sum. Nevertheless, we suggest that it stands for an enterprise of sufficient magnitude to be noted by the discerning as something to be watched.

Of this $8.4 million, the arts organizations that we assisted earned approximately $4.7 million and carried forward deficits of approximately $100,000. The remaining $3.6 million came to the organizations in various forms of patronage, and it is with this amount that we are particularly concerned. Patronage in Canada is divided between the private purse and the public purse. Private patronage for arts organizations in the period under review provided approximately $1.4 million. Public patronage provided the remaining $2.2 million.

The public patrons are the Canada Council itself, the Provinces, and the municipalities. The Canada Council in the year under review gave $1.1 million.

The Provinces and municipalities together gave patronage amounting to almost exactly the same amount. This in turn breaks down into two nearly equal parts, the Provinces giving not quite $570,000 and the municipalities not quite $540,000. These figures can be expressed graphically:



We must now consider the significance of each of these figures and of the partnership they created.

THE EARNED INCOME

The figure of $8.4 million spent by the arts organizations assisted by the Canada Council in 1961–62 must not, as we have pointed out above, be taken to represent all that Canadians spent on the arts. It does not take into account the sums spent privately on the purchase of paintings, for instance, or of phonegraph records; it makes no reckoning of the expenditures of hundreds of amateur theaters across the country because the Council is not able to make direct subsidies to these companies; it does not include the millions spent by public and private broadcasting.

The wonder of it is that expenditure for this relatively modest sum could produce so many observable results. For it made possible the performances and tours of 3 ballet companies, it produced 3 major festivals, it supported 19 symphony orchestras, 2 seasons and 2 tours of opera, 10 theaters, a dozen art galleries, and half a dozen magazines, as well as many other enterprises. We think that all this activity has taken place only because of the vital contribution of voluntary services given by individuals who work as directors, organizers, and fund raisers. If any attempt were made to compute the value of these services, the total figure would be greatly increased. But who can put a price on devotion?

In one sense "patron" can mean a person who gives assistance to the arts, usually financial, for which he does not expect a tangible reward in goods or services. We will set aside Dr. Johnson's description—"commonly a wretch who supports with insolence, and is paid with flattery"—as no longer applicable. But the word is also used in a slightly inflated form, particularly when referring to the performing arts, to mean a person sufficiently interested in an art form to buy a ticket and support it by his presence. A man who regularly buys a ticket to see the Canadian Opera Co. at the O'Keefe Centre may be dignified with the title of a patron of the opera. Thus an important partner in the business of the arts is a turnstile with a slot on top a window with a hole in it, or an order card. It would be unreasonable in a consideration of patronage to underestimate the importance of the earning capacity of many of the organizations which the council helps, and sometimes (the Stratford Shakespearean Festival, for instance) this capacity is very large. But a considerable number of these organizations do not, and indeed cannot, be expected to earn any revenue. The Canadian Music Centre, for instance, which is strongly supported by the council, is designed through the collection of scores and tape recordings to further the interests of Canadian composers in their own country and abroad. It provides an important national service and no one has ever expected it to earn any money. It must also be borne in mind that the public is prepared to pay for a ticket to

a symphony concert but, for reasons which we will not attempt to explain here, it usually expects to see paintings without any charge—unless some important and special exhibition is being offered.

It therefore follows that the amount of $4.7 million representing the earning capacity of arts organizations can be deceptive and must be treated with some reserve. It can only be arrived at by adding figures from enterprises so disparate that they make strange bedfellows. It would, for instance, be quite wrong to take the total earning capacity of organizations the Council has helped, make them a percentage of expenditures and imagine that the resulting figure had any general application. Nevertheless, this figure does make it possible for us to estimate that the remaining $3.6 million represents the amount of true patronage provided for the arts organizations under review in 1961–62—that is, patronage which expected no tangible reward.

THE PRIVATE PURSE

The money earned by arts organizations assisted by the Canada Council represents an expression of an interest in the arts by individual Canadians. In some cases this interest may be a casual one based on nothing more than a fancy to fill what would otherwise be an empty evening. In other instances it may be the result of a social obligation, a desire to keep up with the artistic Jones'. But in very many cases, we believe, it is the expression of a need deeply felt to enrich life with a rewarding experience; and often the money is not easily found. The singer Mary Garden once said: "Remember, there's always someone in the audience who's made a sacrifice to hear you."

To some extent a greater sacrifice may be made by people who make donations but do not ask an immediate return for their giving. We can reasonably describe these funds as coming from the private purse of Canada. In 1961–62 the amount of private patronage in money to arts organizations assisted by the council was close to $1.4 million. With the previous figures we have given in mind, this particular sum can be expressed in percentages. It represents 16½ percent of the $8.4 million spent by the organizations in question. At the same time it is approximately 39 percent of all patronage (3.6 million) which of course includes public or governmental patronage which we shall deal with below. We think this is a handsome figure; although we must note that, where tax deductions are permitted, the tax collector underwrites some of the private giving. To the extent that he does, the amount given by private individuals may be considered to be proportionately reduced and the contributions of governments proportionately increased. Although we have not attempted any analysis, we should also note here that the performing arts themselves make a contribution to governments where entertainment tax is applied on their box office receipts.

Senator YARBOROUGH. Congratulations, Senator Javits, for a very fine and stimulating statement. I join with you in commending our chairman, Senator Hill, for encouraging this, for appointing the special Subcommittee on the Arts at this session of Congress and in the last Congress, and particularly our chairman, Senator Pell, who served as chairman in the last Congress and is chairman again in this 88th Congress. He has been willing to serve.

He has worked diligently as we both know in getting the Members to serve on this subcommittee and setting up hearings and inviting the witnesses here. We all owe a debt of gratitude to Senator Pell for his leadership and his diligent work on this matter of encouragement of the arts. I share your belief that the Federal Government would not try to regiment artists or shackle their creative intellect.

After all, book burnings I have noticed in America—we had some here in the last few years—taking books off the shelves, have not been done in Federal institutions, but in local institutions.

As you so ably point out, the performing arts are concentrating more and more in the larger population centers, centers of wealth, with a greater danger of starving art in the smaller cities and areas that are more remote from the large cities, and people in those areas,

of course, see more artists than they have ever seen before through the medium of television, but it isn't a live performance on the stage.

A generation ago they did see some of these artists, not the full Metropolitan performances, but individual artists through means of the circuits, the Lyceum circuit and the Chautauqua, which were part of the American scene.

Great artists went across the country giving readings from their plays or individual performances, and people in the small cities of 5,000, 10,000, 20,000, or 25,000 population, which were nonuniversity towns, were able to see those groups. Now an artist of that caliber, if he goes out across the country, generally must go to a university town. And the people in many cities who formerly saw some of our leading artists in person never get an opportunity to see them because of the death of the old Lyceum, which was called the circuit, and the Chautauqua circuit. So I appreciate your concern, representing as you do what I think is the greatest city in the world, to see that the performing artists are viewed by people across the country, that they have the opportunity to see great plays and great productions put before them in the living flesh.

Senator JAVITS. Thank you, Mr. Chairman.

Senator YARBOROUGH. Is Mr. MacFadyen here? Come around.

STATEMENT OF JOHN H. MacFADYEN, EXECUTIVE DIRECTOR, NEW YORK STATE COUNCIL ON THE ARTS

Senator YARBOROUGH. Senator Javits, you have a constituent and fellow countryman from New York. Would you desire to introduce him?

Senator JAVITS. Yes. Mr. Chairman, I have great honor in introducing John H. MacFadyen, executive director of the New York State Council on the Arts, a program rather new in New York. Three years, isn't it?

Mr. MACFADYEN. Three years.

Senator JAVITS. And one which has brought great benefit and satisfaction to the citizens of New York and may well prove to be a model for other States.

Mr. MacFadyen is giving the leadership. We are very proud of what he has accomplished with relatively few resources, I might say, which is again a reflection on how a little will do so much because of prestige that the Government adds to every dollar, adds an additional quantity which helps materially in the art field.

So, Mr. MacFadyen, thank you very much for appearing here.

Mr. MACFADYEN. Thank you, Senator. Would you like me to read the statement, Senator Yarborough?

Senator YARBOROUGH. Just proceed in your own way. You can read your statement or you can abstract it and give a condensed version of it if you wish.

Mr. MACFADYEN. It will probably be easier to read it.

Senator YARBOROUGH. Of course, the statement will be printed in full in the record and be a part of the record for the subcommittee, the full committee, and the full Senate.

Mr. MACFADYEN. Well, then, perhaps it would be in the interests of saving time for me to try and abstract it rather than go through the entire statement.

My first point is that in my opinion we are not so much faced with a cultural explosion as with a general growth of public interest in the arts which is really a result of an increased and better educated population.

I think that we are misled by expressions such as "explosion" and "renaissance" because they imply spectacular creative and interpretive revolution while I feel that the actual opportunities for the creative and the interpretive artists in this country could hardly be less encouraging.

We are also confused by the fact that the quality of the performing and visual arts in the United States can be compared extremely favorably with the quality of the arts anywhere else in the world, and this tends to make us lose sight of the enormous lag that exists between our arts and other aspects of our civilization, particularly the social and physical sciences.

Now, a breakthrough in the social or physical sciences, in medicine or in technology of any kind, has traditionally been in this country a matter of partnership between all interested parties, and these include the industries which might benefit or the communities which might benefit and Government-supported research in our educational institutions which have also been supported by foundations and by individuals.

The problem of the arts is that they, in a sense, have been excluded from an equivalent form of partnership. They have not only been deprived of direct support from the Federal Government, and even in most cases from State and municipal government, but they have been deprived indirectly as a result of large Government spending programs in the social and physical sciences.

An example of this would be that it is not at all infrequent to discover that in a particular community the fundraising people who have traditionally supported the arts are told at a particular time to lay off for a while because there is an opportunity to build a hospital with a matching Federal grant, and therefore, one can not give so much to the symphony orchestra or the theater or the opera.

A similar situation seems to me to exist in our universities. Universities naturally consider that their prime interest is to be of service to their country and they see favorable opportunities for this by improving the quality of their scientific faculties and the facilities for these facilities, so they tend to raise funds for higher technical and scientific salaries and to build laboratories for these people to work in.

Senator YARBOROUGH. May I interrupt you a moment there? Senator Javits and I are on the Education Subcommittee and can bear witness to the fact that it is much easier to obtain Federal money for bricks and mortar, college buildings, than it is to obtain money for salaries or professors or for scholarships and fellowships for students to study there. That is one aside in this colloquy, the difference in the resistance to the professors' salaries and the student scholarships as opposed to buildings. The difference is tremendous.

Mr. MACFADYEN. I think it should be pointed out that a Federal grant for research is not in a sense a moneymaking operation for a university, but the prestige that goes with the Federal grant is of such importance to them that they may sacrifice other areas of their

faculty in order to bring the top people in the scientific areas to their faculties. That is the point of this particular comment.

The result of this, it seems to me, has seriously limited the technical vocabulary, if you will, of the creative and the performing artist in our country, and the result of this technical vocabulary limitation, in other words, the opportunity to experiment and to push the playwrite or push the composer as a result of almost laboratory conditions for performances just simply does not exist and this in turn has tended to have a very strong influence on the creative artist.

It would be unrealistic for a playwrite to extend himself beyond the limitations he knows exists on the opportunities for presenting his works.

The answer, in my opinion, to these problems is not merely Federal support or any other form of particular support but it is a coordinated patronage which would include all sources of individual, foundation, corporate, and government and labor support.

I want to interject an interesting note on patronage.

I wrote an article which appeared in the Philharmonic Hall program which was called "New Prospects for Patronage." This did not excite any particular interest in the art world, but it was delivered to the Governor's office in Albany and I got a phone call to the effect, "What is this word, 'patronage' doing here?" So there are dangers on the government level.

Senator Javits has mentioned the community councils. On a municipal or community level, this information comes from Community Arts Councils, Inc., which is the national association of these local groups and which is doing a really splendid job in cooperation with the American Symphony Orchestra League, holding annual meetings and keeping the membership informed on developments in the country.

Between 1945 and 1950, there were eight of these community arts councils formed. By 1955, there were 25, and today we know of more than 90 which exist in communities throughout the country.

These councils are generally described as affiliations of independent arts organizations within a community. They usually are organized to encourage broader participation in arts in the community, to provide central clerical services and management, to create a united public voice on behalf of the arts in a community, to frequently run a community calendar of arts events and to help avoid conflicts of scheduling and so forth, where there is a limited audience, and in some cases, to conduct united fund raising campaigns on behalf of the arts.

In many instances, these arts councils as well as some of their constituent members are well supported by the municipal government.

Now, on the State level, aside from what we are trying to do in New York State, I tried to discover what similar activity took place throughout the country.

Last spring, I wrote all 50 Governors, describing our program and asking them to comment on certain questions, one of which was "Is support for the arts considered a legitimate concern of your State government?" Of 34 replies from 50 States, 25 said "yes"—in other words, half the Governors of the United States believe that State support is the legitimate concern of State government.

At least five States to my knowledge have what I call legislative councils or councils which have been specifically created by the State legislatures. There may be others. They are often called by other names and it is sometimes a little difficult to pin them down.

At least 12 additional States have commissions which have been appointed by the Governor to either conduct surveys or study methods in which the State might be helpful to their arts.

The New York council, which was estabished in 1960 by Governor Rockefeller and our legislature, and which was a strong bipartisan effort, as is this committee here, has the major portion of their support going to extending audience apportunities, the sort of thing that Senator Javits was talking about.

I had some statistics in my statement which I might quote: during the coming season alone, we have committed approximately $160,000 to some 85 different communities for over 200 performances by 56 different touring companies, including ballet, opera, chamber music, symphony orchestras, theater. In addition to this, of course, we have a large series of exhibitions in the visual arts which also toured the various museums and colleges, community halls, schools, what-have-you, all over the State.

We also have a second program which is referred to as "special projects." This is intended to improve the opportunity for the individual creative or interpretive artist. In other words, we support organizations in this program which have programs of supporting the opportunities for an individual creative artist, such as new dramatists' committee and composer forums and things of this nature.

The third program we have is called our educational projects. The intent of this is to supplement what is being done by public schools and colleges in bringing live performing arts and the visual arts in at an educational level.

Our fourth program is where we deal primarily with the amateur or local effort throughout the State, through technical assistance.

This has proved extremely effective. We find we do not need so much to give grants or have to give grants—in fact, we cannot give grants to amateur organizations, but we can send them the top qualified advisers to go in and tell them how they can raise their standards and improve the work they are doing.

I think this, on the amateur level, is the best possible kind of program.

I think that New York State has proven that government support for the arts will work. At the end of our first year of programing, which was 2 years ago, after we had spent $450,000, I asked myself, "How do the results differ from what might have been accomplished by an equivalent amount from a foundation or other private sources?" I think the answer is that there is more of a sense of participation on the part of the recipients of this program. They feel that this is theirs, it is part of their New York State effort, and we have been able to go into the smallest communities and develop local support, not because we are a large, sort of anonymous body that they do not trust and do not know much about, but because we are part of the New York State government and they know that we are there to see what we can do to help them.

I do not see any particular danger in control. I know it is a frequent bogey that is raised.

My experience has been that people who raise the question at all will say, "Government support means government control; therefore, I do not approve of it. However, since you have it, this is what you should do."

So it is the people that are the most worried about it who are the first ones to tell you how to use it. Actually, we have avoided it, I think, very successfully.

I think that there are strong reasons for both of the two organizations which are being considered here. I think that for the National Council on the Arts, the first obligation would be to coordinate existing policy and new policy on the part of all the government agencies for the funds that they are already spending in support of the arts, and, second, explore possibilities of other ways in which they can be helpful to the arts in this country.

I think that for a national foundation, the first obligation is to stimulate basic, creative experimentation, and help provide the opportunity in terms of facilities and programs, that will try to close the gap existing between the enormous advance we have made in the social and physical sciences, and this unconscionable lag in the creative and performing arts.

I think that covers the points, principally, in my statement.

Senator YARBOROUGH. Thank you for that very interesting statement and congratulations on what you are doing with your State council.

I note that in the State, it was just established in 1960.

Mr. MACFADYEN. Yes, sir.

Senator YARBOROUGH. You seem to me to have certainly been making progress in that time.

One sentence you have here I want to mention. That is where you refer to the study that has been made and say "* * * has very clearly defined areas of government influence and suggested the problems which grow out of a lack of coordinated standards among these areas."

Do you not think that recommendation in itself or statements like that are one of the things that frighten artists and others who fear Federal direction? I know that we have programs here for hospitals, programs for education. The bogyman all over the country is Federal control. It is not only in the arts; it is everywhere; in practically every type of appropriation that we have.

Those opposed to Federal control say that each area ought to be able to develop in its own way, that Federal control will regiment thought, regiment the direction of education in the arts and stifle individual artistic expression or individual educational development.

Do you think there is any danger of that?

Mr. MACFADYEN. I do not think so, because this can be avoided by a national council on the arts, and I do not happen to feel that a national council on the arts has to be a body that has one or two on it from every art—I think that our council certainly does not operate this way.

We have people who are of such vision as to see the entire problem within New York State.

Then we turn frequently to specific advisers and I do not think anybody could quarrel with the reputation of these people as authorities in their field.

They represent different attitudes toward the same art. But these people advising us, I think, have kept us out of this particular kind of trouble, and I think the same thing would be true of the national council. You could have advisers in all of these arts whose stature was such that nobody could question their sincerity and their knowledge in the field in which they were being asked to advise. The establishment of standards is one of the most important things that can be done now at the Federal level.

I do not think this is standards of taste. I think it is standards of performance.

Senator JAVITS. Would the Chair yield at this point?

Senator YARBOROUGH. Yes.

Senator JAVITS. I would like to point out, Mr. MacFadyen, that both bills provide for councils of the character of the New York council—that is, people of high-level approach to the general art, culture, and public field.

They both provide for panels to function in the special disciplines, special branches of the arts. Neither bill would call for a council which is divided into so many of this art, so many of that discipline, and so forth.

Both approach it the way you have described, exactly as it has been done in New York. Ever since I have offered these bills, which goes back, as you know, a great many years, I have thoroughly agreed with you, that is the way to do it.

That is the way the British operate, the way the Canadians operate, and that is the way we should operate.

Senator YARBOROUGH. I am for the objectives of the bill. My question is, When you establish standards, what standard will that be for some artist who has a new idea, who does not conform to the standward? Will that shackle the development of new ideas in the arts?

Mr. MACFADYEN. Excuse me. I think this danger would be avoided if you have the other side of the program, the foundation aspect of the program, which should be designed in my opinion, to make it possible for people with new creative ideas to explore these ideas. Naturally, there is always going to be a lag between the newly creative and its public acceptance. I think there always has been. But I think you offer these two balanced opportunities. Standards will exist perhaps with this slight lag on the council level, and perhaps the Foundation's operation will be directed primarily at an educational level, at facilities. There must be ways of seeing an opera that are beyond our imagination, or producing an opera, but there is no laboratory or place in which this kind of work can be done. I think this seriously stunts our cultural development.

Senator YARBOROUGH. Yes; you have mentioned very forcibly in your statement the economic factor of having to present a play, for example, with too little rehearsal, too little opportunity of exploring methods. Thank you very much.

Senator Javits?

Senator JAVITS. Mr. MacFadyen, in the first place, I think it would be extremely valuable, if it would not represent a breach of faith on your part, to let us know these States which had a favorable attitude toward the arts council idea. You say there are 25.

Mr. MACFADYEN. I think I can do that. I should point out that of the 34, I did not get any definite noes to this question. I simply

got answers such as that State policy has not been developed on the subject or sometimes, the question was referred to somebody other than the Governor, who felt that he could not speak for the Governor in answering it.

So I could give you the names of the States which said "Yes" and the others we shall just omit.

Senator JAVITS. Would you furnish those for the record? There is no need of your reading them.

Mr. MACFADYEN. Yes.

Senator JAVITS. Also, you mentioned that there are now 90 community arts councils in the United States. We can call the association which represents them, but if you have a list, we would also appreciate that for the record.

Mr. MACFAYDEN. I do have a list for the files of the subcommittee.

Senator JAVITS. That would be splendid. Also, a list of any municipal centers. I notice that you list those in Washington—that is, the National Cultural Center here and Lincoln Center in New York.

Then you say also "in such diverse communities as," and I do not know whether that list is meant to be complete or not.

Mr. MACFADYEN. I have the latest list of the members of the Community Arts Council, Inc., which is not all that exist, but it is everybody that belongs to this central organization.

Senator JAVITS. Very good. The second question I would like to ask you goes to this question of Government control.

I notice that in your statement, you have a number of references. In one you say:

> There are, of course, inevitable differences of artistic opinion, but to the best of my knowledge, there is no evidence of attempt to control on the part of these governments.

Then, when you say, "The dangers of Government influence are very real indeed."

Now, can you harmonize those two statements for us?

Mr. MACFADYEN. Well, I think that there is a danger of Government influence if it is not vested in the hands of a citizens' body which is equipped to handle the questions of the arts with which they will be coping.

I think that this is what perhaps Senator Yarborough was talking about when he discusses the architecture of the Capitol. I think that a body of informed people can be of great help. It is really imperative to avoid this kind of Government control.

Senator JAVITS. So the question of whether the first statement would be right—there is no evidence of attempted control on the part of these governments, or the second statement would be right, the dangers of Government influence are very real indeed—depends really on the appointing authority.

Mr. MACFADYEN. Yes, sir.

Senator JAVITS. And in New York, our experience has been excellent, right?

Mr. MACFADYEN. Yes, sir.

Senator JAVITS. Now, juxtaposing that with the way in which art is made available today, you have today either a commercial entrepreneur, a producer, or exhibitor, or you have a single patron or a

number of patrons, like, let us say, those combined in the Philharmonic Society. That is true, is it not?

Mr. MacFadyen. Yes, sir.

Senator Javits. What do you think about the choice of having art selectivity depend upon the commercial entrepreneur or the patron or patrons, and depend upon some governmental entity, like a council?

Mr. MacFadyen. Well, it seems to me that the question of a single patron or patrons is perhaps the most germane here, and there is no question about the fact that single patrons or groups of patrons have had a very strong influence upon the artistic policies of the institutions.

I do not think you would have to ask many conductors why they perform the repertoires they perform. They would say almost unanimously, "It is because my major contributors want it that way."

Senator Javits. So the choice is not between no influence and influence when you speak of Government and non-Government, the choice is between influence by whom; is it not?

Mr. MacFadyen. Yes; but I would not even say that. I would say it is a choice to free artistic institutions from the nonartistic influences that they now depend on.

Senator Javits. Now, secondly, there is nothing in our legislation or in your legislation in New York that eliminates the commercial entrepreneur or patron or all that exists today; is that not correct?

Mr. MacFadyen. That is correct.

Senator Javits. All we do is add another dimension and, if anything, a much more broadly representative one; isn't that right?

Mr. MacFadyen. That is correct.

Senator Javits. So the fears that there is going to be influence are founded upon a fallacy, the fallacy that either there is no influence now, which is untrue, or that the Government is going to gobble up everything, which is not true, too, because we are not giving it enough money or authority to do that. Isn't that correct?

Mr. MacFadyen. Yes, sir.

Senator Javits. Those are the bases upon which you base the proposition that we are not in any danger of some all-pervasive government which is going to gobble up all artistic tastes and all artistic selections. Right?

Mr. MacFadyen. I think so. I think most of your fears or expressions of fears of government control come from existing boards or board members and very little comes from the actual artists or conductors or directors of people in the creative capacities or interpretive capacities.

Senator Javits. Have you in your administration of the arts council run into a situation where you felt the director felt the council was trying to exercise more authority than it should?

Mr. MacFadyen. I have to answer no to that question, and this is only because to the extent it is possible, we have made every effort to avoid it. We deal with the existing institutions. We leave the artistic decisions to them or to individuals.

For example, in the case of the exhibition of pictures which is being prepared for the State pavilion at the World's Fair, we have had an independent consultant make the selection. The council has never tried to participate.

Senator Javits. Who is the independent consultant?

Mr. MACFADYEN. Katherin Kuh.

Senator JAVITS. Will you submit for the record a statement of the biography and experience of Katherin Kuh, so we know, we can see at a glance, that this is a highly professional person?

Mr. MACFADYEN. To the extent of my knowledge, she is the art critic of the Saturday Review of Literature, is on the boards of a number of art publications, and has had a great deal of museum experience in Chicago and New York City.

We turned to her when we decided that we should make every effort to include an art show in the New York World's Fair; and particularly in the New York State pavilion. It was her suggestion that, for the first year of the fair, the show would be on the historic paintings of New York State through the Hudson River school and that for the second year, we pick up with the so-called ashcan school and run through the contemporaries who are no longer living.

Senator JAVITS. The ashcan school is roughly the early part of the 20th century?

Mr. MACFADYEN. Yes, sir.

Senator JAVITS. One other point, Mr. MacFadyen, then I shall be through.

You say in your statement:

> I see as the first function of a U.S. National Arts Foundation development of a positive policy to liberate the arts from the influence of disproportionate Federal support to the physical and social sciences.

Now, do you feel that what we have done in Government has tended to weigh the scales very heavily in that part of the interests of our people which relate to the physical and social sciences, to the almost governmental neglect of that part of the interests of our people which relate to arts and culture?

Mr. MACFADYEN. I think it is probably unfair to imply that this was in any way intentional. I think the Government has dealt with what they felt to be first things first. But I think, as I said earlier, the result of this has been an inadvertent neglect of the arts.

Senator JAVITS. Which has been real.

Mr. MACFADYEN. Which has been real.

Senator JAVITS. Notwithstanding that they equate the human need for culture heavily as they do the physical and social sciences?

Mr. MACFADYEN. I guess so.

Senator JAVITS. Now, one other question:

Why do you, the executive director of a council of the most important State financially in the Union, feel that it is desirable to get the Federal Government into this same kind of activity in which the New York State council is involved?

Mr. MACFADYEN. Well, I think that is the point of my whole statement.

I feel that the gap or lag that I have discussed can only be closed by total cooperation of all potential sources of support and there are number which have not yet participated to the limits of their potential.

These include labor and corporations; to some extent, foundations, and certainly the Federal Government and State government and municipal government.

I think until the picture is complete and everybody is doing everything he can, we are just not going to be making the kind of headway

we would like to make. The reason I am saying this here is because you are the Federal Government and this is my pitch here. If it were a city, I would be making the same pitch to the mayor and the board of estimate.

Senator JAVITS. Do you feel if the State or the Federal Government should pass this legislation, it is also an important factor in backing these artistic councils?

Mr. MACFADYEN. I think it is.

Senator JAVITS. Can you tell how it helps, for example, in New York, to get safe Government backing for a particular operation?

Mr. MACFADYEN. Well, of course, we have tried very hard——

Senator JAVITS. Will you hold for a minute?

I certainly want to thank Senator Yarborough for presiding.

Senator YARBOROUGH. I regret I have to leave. I have a meeting at 12 and I must leave.

Will you permit my interruption for just a minute before I leave, Senator Javits?

I want to say that I think the experience we have had, that Senator Javits has already mentioned, with the WPA in the thirties, is certainly a strong argument to the effect that Federal interest in the arts and Federal support of the arts will not lead to regimentation. There was not an effort that I ever heard of to interfere with paintings that were done by the artists in WPA days or the murals placed on Federal buildings. Many of the paintings today are prized possessions of different Government buildings all over the country. The program resulted in stimulation, particularly in the field of painting, such as this country probably never had before or since.

Senator JAVITS (presiding pro tempore). Thank you.

Would you answer that last question, the prestige factor?

Mr. MACFADYEN. This is really one of the few problems, I think, that we cope with. We would rather not have art institutions with which we work use the fact that we support them as kind of a Good Housekeeping seal of approval, because naturally, we cannot support every valid institution in New York State.

What we are trying to do, to put it another way, is to permit these existing institutions to do more and better work. Needless to say, we neglect literally hundreds and hundreds of them which deserve and could use support.

And I think that while it may—there may be an implied prestige to the fact that the State council has supported certain organizations, the two, for example, of our support, we tell them specifically not to use this in their promotional material.

Senator JAVITS. Nonetheless, it is a mark of prestige to have earned the support of the State council?

Mr. MACFADYEN. And I think it is a mark of more prestige to the citizens of the State to know that their Government is interested in the arts and is going to do something about it.

Senator JAVITS. You would put the latter the higher, I assume?

Mr. MACFADYEN. Yes, sir.

Senator JAVITS. Is there anything else you want to add to your excellent statement? I think you have made a real contribution.

Mr. MACFADYEN. I would like to say I am pleased to be scheduled promptly and I want to thank Mr. McClure, because I have to go back

to New York to attend the theater for the first time this year, which is some commentary on the routine demands of my job.

(The prepared statement of John H. MacFadyen, together with related material, follows:)

PREPARED STATEMENT OF JOHN H. MACFADYEN, EXECUTIVE DIRECTOR, NEW YORK STATE COUNCIL ON THE ARTS

The irresponsible use of analogy and terminology, a popular American indoor sport, has approached ultimate refinement with reference to the arts. This would be a harmless enough form of play were it not for the fact that the public is joining the game in increasing numbers, and the effect is becoming detrimental, in a positive way, to the welfare of the arts. The supreme expression in this competition seems to me to be our often referred to "cultural explosion." I don't think we have anything like an explosion, I do think we have evidence of soundly predictable growth of public interest in the arts based on other obvious social evolutions. But the trouble with the term "cultural explosion" is that it also implies spectacular creative and interpretive revolution where, in fact, the opportunities for the creative and interpretive artist could hardly be less encouraging. Add to this the probable truth that the comparative quality of our performing and visual arts to that of other countries is favorable indeed and we are tempted to lose sight of the enormous lag that exists between our progress in social and physical sciences and our progress in the arts. We relate symphony orchestras to baseball teams without considering that our symphonies have existed practically without significant change during the entire life of the sport of baseball. The establishment of an important regional theater is cited as a move against the advancing wave of television and the mass media without recognizing that the technology which has made this wave possible has played virtually no role in the progress of our living theater. Perhaps examining the reasons for this lag will suggest ways of catching up.

The nature of progress in America has reflected a uniquely democratic partnership among the influences upon that progress. Scientific breakthroughs have not been so much isolated acts of genius as the results of concentrated cooperative persistence. The parties in this partnership have included not only the industries which may benefit most dramatically but also our universities, supported by individuals, foundations, and government, and other independent agencies for research and development. This persistence has been so creative and the results so rewarding in science that it is hard to understand why we are so reluctant to apply these same techniques to the arts. The argument that the arts are not essential must be dismissed by even the most naive student of history.

But the concentration of this cooperative persistence on the physical and social sciences has done more than just deny the arts equal attention. It has, inadvertently I'm sure, had a strong negative effect on support for the arts. No small part of the negative effect has resulted from massive spending by the Federal Government predicated on the pursuit of very specific objectives. Not only have the arts been excluded from this source of public patronage but it has tended to deprive them of private sources diverted by the needs of other private institutions of public service to qualify for Federal Government support and grants. Too frequently those seeking to solicit private support for the cultural resources of a community will be instructed to "lay off" for a period while local fund raising concentrates on raising a certain amount to match a Federal grant for hospital construction. Universities seeking, quite properly, the faculty and facilities to qualify for Federal research grants which will enhance the stature of the institution and its contribution to the Nation, must too often concentrate the attention of their limited sources of support on providing funds for the salaries of these important professors and the construction of facilities for their research. The role of the Government in these instances is now accepted practically without question and the importance of the Government contribution is the key to our progress in these areas. At the same time there would seem to be a very real need for some agency which could devote its attention to the equally vast potential and the equally pressing problems of the arts.

The arts are essential communications among civilizations in the historical sense and within civilizations in the contemporary sense. Our country has a remarkable record of accomplishment in the former, although much needs to be done. The repertories of our orchestras, opera houses, and theaters have tradi-

tionally offered the best of the classics within an extremely limited technical environment. Our museums are filled with the great treasures of the past; often too filled and not very well displayed. But communication within our civilization in the contemporary sense fares even less well. We are without laboratories equipped technically to exhaust the imagination of the playwright, the composer, and the choreographer and to drive the talent of the director, the conductor, and the performer. As a result, the audience is suspicious of the meager modern fare, often necessarily derivative, almost invariably inadequately rehearsed, and always presented beneath a burden of economic compromise. Economic compromise will always exist, of course, and there may even be some obscure merit in it. But there is considerable difference between the economic compromise that is left over after concentrated cooperative persistence in support of the arts and that which results from inadequate recognition or irrational competition for the same dollar. In terms of where the arts should be in today's America, they are compromised in the historical sense and virtually primitive in the contemporary sense compared with most other aspects of our civilization.

This situation demands the attention of private individuals, foundations, industry, labor, educational institutions, and government at all levels. Since these hearings are focused on government it is pertinent to review developments in this area. The growing concern at the municipal and county, or community level, is evidenced by the community arts council movement. Eight such councils were formed between 1945 and 1950. By 1955, there were 25. Today there are almost 90 known in the United States. In general, these councils are associations of local independent arts organizations formed to encourage broader community participation in the arts, provide central clerical and management services, act as a united public voice on community issues affecting the arts, plan and construct cultural centers, and in some cases conduct annual united fund campaigns. The Albany League of Arts was formed when a local music critic found himself assigned to cover three musical events in one evening. To eliminate such cultural conflicts, councils publish periodic calendars of events which are distributed throughout the community, and also act as central scheduling organizations. In Quincy, Ill., the arts council director serves as part-time business manager for several cultural groups who otherwise could not afford such a person. In Winston-Salem and St. Paul, council directors help member organizations set up and run their annual membership campaigns. A number of councils include, as part of their program, arts festivals which stimulate practical cooperation between arts organizations, and serve to focus community attention on their activities. Ten councils now undertake united campaigns each year to raise operating funds for their constituent organizations. Using the united method in 1961, Cincinnati raised $400,000 for 6 organizations, Louisville raised $150,000 for 10 groups, New Orleans approximately $400,000 for 10 groups, St. Paul $160,000 for 6, and Winston-Salem $60,000 for 6 organizations. Cultural centers are underway not only in Washington and at Lincoln Center in New York but also in such diverse communities as Statesville, N.C.; Yakima, Wash.; Peoria, Ill.; and Fort Wayne, Ind.

Many of these councils, as well as many individual art institutions, receive direct support from local government. There are, of course, inevitable differences of artistic opinion, but to the best of my knowledge there is no evidence of attempt to control on the part of these governments.

There is a corresponding growth of concern for the arts on the part of State governments. Last spring I wrote to the Governors of the 50 States asking, among other things, whether or not they felt the arts were a legitimate concern of State government. Of the 34 who replied, 25, or half the Governors in the Union, answered an unequivocal "Yes." At least 5 States have, by act of the legislature, established State arts councils, and an additional 12 or more have commissions appointed by the Governor. It seems to me that these figure should have some significance in reference to this committee's efforts to pass Federal legislation.

The principal concern of these State programs is with the audience. In New York we support the touring of professional performing arts and exhibitions of the fine arts to communities throughout the State. During the coming season alone we have committed approximately $160,000 to some 85 different communities for over 200 performances by 56 different touring companies. The New York State Council on the Arts has other programs developed to stimulate and

instruct in the raising of standards at the community level and providing greater opportunities to experience the arts for young people in our schools and colleges. Our program is young, it was established by Governor Rockefeller and the legislature in 1960, and we continue to experiment and search for the most effective ways of meeting our challenge. As other State councils develop we anticipate an exchange of ideas and programs which will promote a more logical regional approach.

The Federal Government must accept its share of the overall responsibility. The excellent study and report undertaken by August Heckscher has very clearly defined the areas of government influence and suggested the problems which grow out of a lack of coordinated standards among these areas. This coordination must be, I suggest, the first function of a National Council on the Arts. Eventually they must be prepared to also join with State and local governments, accepting an appropriate share of the responsibility for patronage. I see as the first function of a U.S. National Arts Foundation the development of a positive policy to liberate the arts from the influence of disproportionate Federal support to the physical and social sciences. Needless to say, such a program must be approached with wisdom and caution; the dangers of government influence are very real indeed.

But the function of government is to intelligently protect the public liberty. I am not convinced that the danger of influence from our most enlightened citizens, serving the government, on the artistic freedom of our aritsts or our institutions for the interpretation of the arts is greater than the influences which have existed and often continue to exist. Frequently a single patron or a limited number of patrons controls the artistic policy of an arts institution upon which a large public depends for its cultural nourishment. Given a properly enlightened patron or group of patrons, I can't imagine their resisting the opportunity to more truly meet the challenge of developing the essential communication of the arts in both the historical and contemporary sense which might be afforded through thoughtful Federal support.

States which have a favorable attitude toward an arts council

State	Answer	Direct or implied	Respondent
Alaska	Yes	Implied	William A. Egan, Governor.
California	Yes	do	Edmund G. Brown, Governor.
Colorado	Yes	Direct	John A. Love, Governor.
Connecticut	Yes	do	John Dempsey, Governor.
Florida	Yes	do	James E. Garland.
Georgia	Yes	Implied	Lamar Dodd.
Hawaii	Yes	do	John Wyatt Gregg.
Illinois	Yes	Direct	George Irwin.
Kentucky	Yes	do	Col. Eben C. Henson.
Louisiana	Yes	do	Ed Reed.
Maryland	Yes	Implied	Odell M. Smith.
Michigan	Yes	Direct	George Romney, Governor.
Minnesota	Yes	Implied	Ralph Burgard.
Missouri	Yes	Direct	John M. Dalton, Governor.
New Hampshire	Yes	do	John W. King, Governor.
New Jersey	Yes	do	Richard J. Hughes, Governor.
North Carolina	Yes	do	Terry Sanford, Governor.
Rhode Island	Yes	do	John H. Chafee, Governor.
South Carolina	Yes	Implied	Edwin H. Cooper.
Utah	Yes	Direct	Herold L. Gregory.
Virginia	Yes	Implied	Albertis S. Harrison, Jr., Governor.
Washington	Yes	Direct	John A. Conway.
Wyoming	Yes	Implied	Clifford P. Hansen.
New York	Yes	do	John H. MacFadyen.

[From Art Voices, September 1963]

THE ARTIST AND HIS SCHOOL

(By Stewart Klonis)

I believe that, when one is to talk of an art school, one must first think of the need of the art student who intends to make of art a profession. Second,

one must think about the teacher the art student needs. Third, one must think of the facilities such as studios with proper light, proper and study equipment, etc.

An art student who intends to be a fine artist has an intense drive for a single objective, that is to express himself visually. He cannot be diverted by or subjected to other studies. He has an inborn and intuitive knowledge of what is helping him toward his objective and applies himself to improving his natural skill and acquiring knowledge of the tradition of the great artists he admires of the present and past. He should have the right to choose his teacher and he must have respect and admiration for his teacher. In order to have this respect and admiration, the teacher should be an accomplished professional who has established a reputation and who is continuing to participate in the art world.

The art student's program should not be segmented into various courses on technique such as charcoal drawing, pencil drawing, pen and ink drawing, etc., or even oil painting, watercolor painting, or any other mixed techniques that are presently used. It is of no importance to the art student in which medium he will eventually work. It is better for the student to use whatever his instructor recommends. His work should not be judged on the basis of time, but on the development that he makes and it is natural and better for him to first apply himself to drawing. When he has acquired enough skill, he should take up painting or sculpture, whichever he intends to make his final objective. He should not, for at least 2 years of full-time study, make any decision as to whether he is going to be a landscape painter, portrait painter, commercial illustrator or follow any particular specialty. His time should be spent on drawing, painting, composition, and improving his sensibilities and selectivity. At this time he will be in a better position to know in which direction his aptitudes will lead him. After this the average good student will need at least 2 years of full-time study in his specialty.

Presently the practice in most of the secondary and institutions of higher learning is that the objective of the teacher or teachers is to outline a sequence of lessons; for example, on oil painting; watercolor painting; book jacket design; the making of posters; advertising illustration; editorial illustration and so on, and so on, without end.

The objective of the teacher should be to allow the student to do whatever he can, to the best of his ability; the instructor should criticize the student's work and make suggestions that he believes will make a better work of art.

Unfortunately the opportunities for art students to follow a program such as I have suggested are becoming less and less possible, as more colleges and universities keep adding studio courses to their liberal arts program, in which a very limited and equal time is given to all students, to earn an academic credit. This assumes that all art majors begin with equal talent and develop equal skill in a given period of time.

Unfortunately too, other former fine arts institutions are changing their objective. In the past, their objective was to develop individual creative artists to be the esthetic visual recorders of their time. Now the students are directed toward being integrated into the economic commercial ideal of our time to make them employable and to promote the sale of, say, ladies' hosiery, gentlemen's sport jackets, breakfast cereals, and GM hub caps, or to design plastic toys and thereby become useful members of society.

In the past 30 years there has been enormous growth and interest in the fine arts. Everybody paints—presidents, movie stars, ex-boxing champions, suburban ladies, ladies in the Waldorf Towers. Mediocre artists give them lessons. Some of these ladies and gentlemen can spare Wednesday morning or all day Thursday. They don't really want to study art. They want somebody to guide them or even to ghost-paint for them, or they make a picture from a colored photograph of their summer home in Maine, after which, they sign it and hang it in their living room and then they make a still life or floral piece for their dining room, to be admired by their neighbors, or they even buy one-man shows in one of the galleries in New York City.

Of course it seems very strange to me to think that education has been the means of making money and that many small local art schools offer such courses as I have just described, with the objective of making money; but I believe the worst offenders in this field are the correspondence courses. These have been, and are being set up as multimillion-dollar commercial organizations, operated for profit, with salesmen committing individuals to contracts for full payment of the course, whether the individual has any talent or not, and whether he does

or does not complete the course. I understand that a great majority of the students abandon the course but are still obliged to pay the full tuition. The advertisements for these correspondence courses glow with promises of endless opportunities in the art field. The truth of the matter is, only a small number of artists in the commercial field make large incomes while others who are very talented, highly trained and skillful, work in the advertising agencies and other such places that use artists, at very moderate salaries.

In the field of fine arts, very few artists making a living from their art and usually supplement their income by teaching.

The fine artist becomes an artist not because he thinks he is going to be employable or commercially successful, or a socially integrated individual. He is an artist because he was born with the intuitive inner drive to express visually his feelings of the life of which he is a part.

Senator JAVITS. That concludes today's hearings and the subcommittee will stand in recess until tomorrow at 2:30 p.m. in this same room.

(Whereupon, at 12 noon, the subcommittee recessed, to reconvene Wednesday, October 30, 1963, at 2:30 p.m.)

NATIONAL ARTS FOUNDATION

WEDNESDAY, OCTOBER 30, 1963

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

The subcommittee met, pursuant to recess, at 2:30 p.m., in room 4232, New Senate Office Building, Senator Claiborne Pell (chairman) presiding.

Present: Senators Pell, Yarborough, and Javits.

Committee staff members present: Stewart E. McClure, chief clerk; John D. Stringer, associate minority counsel; and Livingston Biddle, assistant to Senator Pell.

Senator PELL. We will reopen at this time the hearings of the Subcommittee on the Arts, and ask Professor Coolidge if he will come forward as the first scheduled witness.

It is with particular pleasure that I welcome here today to these hearings of the Senate Special Subcommittee on the Arts, Prof. Arlan R. Coolidge, president of the Rhode Island Fine Arts Council.

With a membership of some 18 organizations representing the variety of the Rhode Island artistic community, the Rhode Island Fine Arts Council has already, since its formation in 1961, contributed in outstanding fashion to Rhode Island's cultural life. The council is also concerned with the preservation of my home State's architectural treasures.

I note that Professor Coolidge, in his prepared statement, describes in brief his distinguished background in the arts. For more than three decades he has served as chairman of the Brown University Department of Music. He has been a professional musician of symphony orchestra stature—and his immense interest in the development of my State's cultural resources deserves not only my personal acclaim, but the acclaim of all Rhode Islanders.

In addition to being president of the Rhode Island Fine Arts Council, Professor Coolidge is also vice president of the Rhode Island Federation of Music Clubs, the chairman of the executive committee of the Rhode Island Chamber Music Concerts, vice president of the Rhode Island Philharmonic, and vice president of the Providence Community Concerts.

During its first full year of operation, the Rhode Island Fine Arts Council has made a study of the needs of the community in relation to the proposed cultural center in Providence, has taken an active role in State legislation relating to cultural matters, and has aided in the pageant of the arts which raised funds for the National Cultural Center.

We have a long history of artistic achievement in Rhode Island. I am most happy to have Professor Coolidge here to project this achievement toward the future.

STATEMENT OF ARLAN R. COOLIDGE, PRESIDENT, RHODE ISLAND FINE ARTS COUNCIL, BROWN UNIVERSITY, PROVIDENCE, R.I.

Mr. COOLIDGE. Thank you very much, Mr. Chairman. It is a great privilege for me to appear before you and particularly to represent the Rhode Island Fine Arts Council, of which I am president.

The council includes in its membership 18 organizations, including those dedicated to music, art, education, and the preservation of architectural treasures and thus is widely representative.

I recall pleasantly my experience before a subcommittee headed by Senator Pastore in 1959, at which time the relation of music publishers and TV and radio stations was considered as well as the generally low level of much of the music then being broadcast.

I believe it is customary for those who come before congressional committees to give a brief background of their past experiences which would help to fit them to testify. I am a graduate of Brown University and a former fellowship holder at the Juilliard School of Music in New York.

For a year I held an exchange fellowship to Austria where I studied at the State Music Academy in Vienna. As a professional violinist I was a member of the Cincinnati Symphony Orchestra for two seasons and of the New York Philharmonic Orchestra as it played at the summer stadium concerts in New York.

Since 1930 I have been a member of the faculty at Brown University and for over 30 years the chairman of the department of music. I have retained memberships in a number of professional national music organizations, serving on committees, and occasionally holding office in several. For 5 years I was a faculty artist visitor in the arts program of the Association of American Colleges.

My interest in the musical and artistic life of Providence and the State of Rhode Island has been lively. I have felt that a rich cultural climate for the community was not only good for the city and State, but also for the students of Brown and Pembroke College who would live a considerable part of 4 years in the State.

My extracurricular activities has included working for the Rhode Island Philharmonic Orchestra, the Providence Community Concert Association, the Rhode Island Chamber Music Concerts, and the Rhode Island Federation of Music Clubs. It has been my pleasure to hold office in these organizations.

Over the years I have watched rather carefully the various attempts to bring the National Government into partnership with the cultural forces in our country. Except for the emergency relief measures of the depression, most of these efforts have been fruitless.

I recall a conversation with the late Walter Damrosch many years ago at a time when he was at the height of his career as conductor and radio commentator. He was hopeful that a bill would be passed which would recognize and aid the performing arts, but even his prestige and influence was not sufficient to persuade the Congress to adopt helpful legislation.

Perhaps musicians, artists, and other practitioners in the cultural field may be pardoned if they show lack of faith in the Congress as they observe the failure of the Federal Government year after year to approve any constructive program.

I say this with warm appreciation for those Members of the Senate and House who have continued, in spite of considerable apathy around them, to insist on consideration of measures which would stimulate and strengthen our cultural resources.

So much has been said about the disparity between the support given the practical sciences that given the arts that I shall refrain from repeating the evidence. I must add, however, that the overwhelming nature of governmental subsidy for the sciences has a frankly depressing effect on the struggling artist, poet, musician, or music educator, even as it is realized that research in the health and other sciences is vital to the well-being of people all over the world.

It is borne in on us again and again that the taxpayer in the United States has helped build opera houses in Europe, but that similar edifices here have had to depend on private donations, and it is particularly ironic that the West German Government has contributed $2 million toward the cost of Lincoln Center in New York.

I am not entirely pessimistic about the situation because I see a growing understanding of the importance of the arts and a steady increase in the numbers of people who take part in music, art, and the theater, whether as creators, performers, or observers. The present administration has given a considerable psychological boost to the arts both in and out of the White House in recent year and this, too, is gratifying.

The time cannot be far distant when the Government will do its share in encouraging and supporting true creativity, which in turn will make possible the realization of our full potential in the cultural area.

It may be necessary to land on the moon if we are to survive in the centuries ahead, but I can have less enthusiasm for that survival if the principal products of the civilization, in addition to healthy bodies, are high-speed planes and consumer goods.

It has seemed to me for some time that a solution to the problem of support for the arts rests in a full-scale cooperation among private donors, foundations, and the agencies of government—city, State, and Federal.

If each of these units contributed a proportionate sum, a workable fund would be available and programs could go ahead. I have had occasion to solicit funds for cultural enterprises in the Rhode Island area and I can vouch for wide-ranging and well-organized campaigns year after year which insure their continuance.

There is evidence of hard work on the part of many individuals, and interest and willingness to contribute on the part of many more, but I am convinced that we have reached an economic situation which prevents further progress in fund raising, and our programs in art, music, and drama, speaking now of the overall national scene, are either minimal or lacking altogether.

Let me take the case of the Rhode Island Philharmonic Orchestra which has an annual budget of around $100,000. It is necessary to raise from one-third to one-half of this money from individuals, foun-

dations, and business concerns. The orchestra is maintaining itself today, although it has an accumulated deficit from past seasons which it is difficult to reduce.

The point is that the number of concerts are at a minimum and that the musicians cannot earn anywhere near a livelihood from this source. A highly successful series of educational concerts for schoolchildren has been given during the past 10 years, but the program has had to be limited to students in the fourth- to sixth-grade classes due to limited funds.

As an educational device this could hardly be improved upon, yet any one student hears only a single concert per year and after the sixth grade the project ceases. This worthy activity has been supplemented by a series of concerts by the orchestra in the high schools of the State by means of a State appropriation. The weakness in this situation is that the number of concerts is too small to reach the individual high schools each year.

Therefore, any particular school hears a program only every second or third year with the result that the educational carryover must obviously be limited. Nevertheless, Rhode Island was a pioneer in this endeavor and the partnership of privately supported orchestra and the State, albeit to a very modest degree, has been successful.

It appears to me that as we consider the problems connected with the development of our cultural resources, we are likely to highlight the plight of the individual composer, artist, performing musician, poet, or dancer and leave in shadow an even more basic problem: The creation of a larger and more intelligent public to absorb and enjoy the arts.

This is a mammoth project in itself and one which must be drawn into any consideration of the country's artistic growth. We must have an enlightened citizenry insofar as the arts are concerned and it is unreasonable to expect that we can achieve this objective without long-range planning any more than we can have a workable democracy without an educated and well-informed electorate.

I hope you do not view this as a digression, but I feel I must speak about the part that education is playing in bringing sensitivity and awareness in the arts to our school-age population. There are many examples of effective exposure of the arts in our schools and colleges, but there are also all too many dead spots which result in the turning out of culturally retarded graduates whose ignorance or indifference could nullify or retard the good work which the bills before you intend to accomplish.

Let me cite one example, in my own field of music, which is a critical drawback in any plan to raise our musical standards. In our elementary schools the instruction in music—grades 1 to 6—is given to a large degree by the homeroom teachers who themselves have had no training, or at best a brief course in the rudiments of music.

They can bring no confidence and little joy to the impressionable youngster whose artistic proclivities are ready for encouragement and nurturing long before his talents for the abstruse materials of mathematics, foreign language, or chemistry. Small wonder, then, that so many of these students by the time they reach college age believe that they are not musical, either as performers or as listeners.

A few may try to catch up later through the opportunities offered in adult education, but for the large majority it is too late. Could this not explain why there has been so little public pressure in the past for the passage of measures with the objectives spelled out in the Senate bills 165 and 1316? I fear that instruction in art and drama in the schools is also very spotty.

I do not mean to imply that Congress should concern itself with curricular matters—that would be insupportable—but the difficulty in the schools to which I have referred is tied in directly with limitation of funds, a matter of national concern. If the arts are to be brought to our young people in the right way and at the right time, there must be teachers well prepared and in sufficient numbers to do the job effectively.

We must begin in the schools to develop our cultural resources, those individuals with creative and performing gifts, but just as important those intelligent appreciators and supporters of the arts without whom we shall always have, as now, a topheavy edifice: Large numbers of composers, artists, poets, dramatists, and performing musicians trying to form the upper part of a cultural triangle with a base proportionately small and incapable of bearing the weight.

We are proud of our great strides in the arts during this century and we know that the talent in this land of many races is enormous, but we cannot be lulled by the surface evidence of 1,200 symphony orchestras, most of them with very short seasons and nearly all struggling with backbreaking financial problems; or by the increased sales of musical recordings, all but a small fraction of which represent the freak "pop" tunes that are here today and, fortunately, gone tomorrow.

We see the great desert in most areas insofar as opera is concerned, the financial barriers to dramatic performances except in a few cities and at one or two summer festivals, and a similar problem in getting into print the new voices in the field of the novel, poetry, and drama, not to mention the difficulties for art, ballet, fine films, and many other creative forms.

What I am saying is that we need a vigorous reexamination of our whole educational system with much larger financial support than at present and a broader curriculum—probably a longer school day or a longer school year.

I am not one to propose a limiting of the exact sciences in our schools and colleges, but I know we now have an emphasis on science which is all out of proportion to the total goals we should envision.

I am appalled by the number of young men and women who now come to college with exceptional musical or other artistic talents and inclinations who say, and apparently believe, that they must be chemists or engineers.

The press, the magazines, and their parents have brainwashed them. Unfortunately, it is probably true that a run-of-the-mill engineer will make more money than a fine artist. I am encouraged—perhaps deceived—by Mr. Khrushchev's recent statement that Russia is not planning to place a man on the moon although he apparently urges us to do so. Can it be that simple mathematics has forced the reduction of Russia's program and that we, in turn, may come out of our space fantasy long enough to take, first, a good long look at our schools and colleges and, second, at the products of our culture which will very

likely be the only things of any lasting value for ourselves and for those who come along after us.

This has been a long way around to a consideration of the two bills immediately before us. I apologize for the delay, but I could see no logic or honesty in any other approach. I confess that I would go much farther than these bills, both in scope of program and in financial outlay.

I agree largely with the statements made by the secretary of the American Symphony Orchestra League, Mrs. Helen Thompson, which were introduced into the 1st session of the 87th Congress, wherein she advocates nothing less than a Department of Fine Arts within the Cabinet.

We give lipservice to the concept that a nation's cultural accomplishments are its finest and ultimate products, and yet we have acted as though they could develop on spare time, leftover pennies, and good luck. It may be that the arts can flourish without a certain aura of prestige, but I cannot see why we should withhold the prestige from a facet of our life which is so important.

A council, foundation, or bureau within another department, will always have sort of second-rate position and will encounter all the difficulties in gaining attention and support which such a position automatically sets up. I cannot enthusiastically advocate anything but a primary status for the arts. This point of view has already been adopted editorially by the well-known magazine, Musical America.

On the other hand, I know that good things move slowly and I do not believe we would be doing the arts a service by refusing to support one of these measures. The decision will have to be reached on the basis of one's opinion of the National Council on the Arts which would be established in S. 1316 and is not paralleled in S. 165.

While I see a danger in the piling of bureaus and commissions, one upon the other, I do not find an oversupply of such bodies concerned with the arts in National Government and I am inclined to favor S. 1316 with its two agencies, one (the Council) charged with the making of a thorough study of the needs and opportunities in the arts fiields and the other (the Foundation) with the selection of projects and the practical details of providing financial grants.

The Council, in a sense creative and hopefully objective, would be able to devote itself completely to an assessment of our cultural resources and to effective and imaginative ideas for their development and wider use. It seems proper that such a body be a part of the Executive Office of the President as specified in section 102 of S. 1316.

I might interpolate to say that I am not quite sure what would be the relationship between this Council and the President's Advisory Council on the Arts, which has already been set up, at least the machinery for it, but it seems to me that there should be some way of merging these two bodies or at least not having them overlap unnecessarily.

Both bills adopt the principle of matching funds, although allowing for an occasional exception. S. 165 has the parenthetical "wherever practicable" and S. 1316 indicates that not more than 20 percent of funds appropriated for the Foundation may be allotted withouut regard to the 50-percent limitation. There is ample evidence that the matching fund idea in general has been a stimulus to private giving,

and no Federal assistance plan should endanger the continuance and growth of such individual benefactions.

In fact, I would like to see the Congress further encourage private contributing by increasing by 5 percent the amount of income which could be tax exempt if devoted to cultural and nonprofit purposes.

A word might be said about the total appropriation contemplated in each of the bills. In view of the size of the country and the amount of ground which has to be covered to make up for past neglect, $10 million is hardly marginal.

This is true, especially, in the case of S. 1316 with its two-headed structure. It might seem that the Congress would approve double or triple the amount stated if it would approve the idea to begin with. Surely a maximum of $100,000 or less for California, Pennsylvania, or New York would be less than significant; in fact, I would find it little enough even for Rhode Island.

An over modest project may well get lost in the legislative pile—a fate which seems to befall every suggestion for encouragement of the arts.

May I consider briefly, before I close, the general philosophy of Federal aid? You would be right in assuming from my name and New England background that I would naturally prefer to have our cultural groups operate on whatever revenue we in our State and local communities can raise.

Twenty-five years ago I would have opposed any so-called handout from Washington; it would have seemed somehow weak if not immoral. Today the economic situation is quite different. We are subsidizing, directly or indirectly, so many things that formerly were local and private that an unfair burden is placed on those activities which must succeed or fail on the basis of private benefactions.

If I though the job could still be done in the old way, I would be willing to work harder—and my colleagues in the arts with me—to raise the funds. But we do not have the manpower to gather the hundreds of thousands of small gifts which are necessary.

As I said earlier, we are going to maintain our cultural organizations and serve more of our people only if we all unite to do our proportional share. I am convinced the Federal Government has an indispensable role here.

One further example is worth citing because it illustrates the same change in opinion within a group which I have described as being my own experience. At a meeting of the board of directors of the Rhode Island Philharmonic Orchestra about 2 years ago, each person was asked to state whether or not he or she would approve Federal assistance for the orchestra. There were 25 or more board members present and each one had ample time to express his views.

With one exception, the group favored, to a greater or lesser extent, the partnership of the Government provided, of course, that there was no interference in matters of policy and operation. I am sure the results of the poll would have been quite different even 10 or 15 years ago.

No doubt some will have reservations as to the manner in which legislatures will set up the agencies in the several States which are called for in the bills. A purely political handling of the matter could, of course, damage the plan and discourage genuine artistic

and educational effort. These are risks which must be taken and I reiterate that if the Congress and the President support a strong program there is every chance that States and private organizations will cooperate with energy and idealism.

I wish it were possible for you to hear from the officers of all the organizations which make up the Rhode Island Fine Arts Council; their combined wisdom would bring you a much richer testimony than I have been able to give.

I trust and believe that I have reflected something of their thinking even while presenting my own personal statement. For them and for myself I wish to thank you for your courtesy.

Senator PELL. Mr. Coolidge, thank you very much indeed for a very full and complete statement.

I have one point you mentioned in the course of your statement, that there are not enough concerts and not enough musical instruction in schools.

Do you believe that the passage of this legislation would remedy these deficiencies?

Mr. COOLIDGE. I think probably with the council and the studies that they would make it could not help but bring this to the fore.

I think that what the Government could do might be in the way of funds perhaps on salaries to enable a larger corps of music people, for instance, to operate in the schools, but it would have to be in some such indirect way.

However, I see a limited effectiveness from any legislation, until this very basic problem has been considered and improved.

Senator PELL. There is another point too that deserves some clarification.

In your testimony you said that:

> S. 1316 indicates that not more than 20 percent of funds appropriated for the Foundation may be allotted without regard to the 50-percent limitation.

Actually this 20-percent figure would pertain only to those who have applied unsuccessfully for grants. The record should show that.

Mr. COOLIDGE. I am glad to be caught up on that.

Senator PELL. Thank you very much for coming. I am very glad indeed to see you.

Mr. COOLIDGE. I wish you success in this venture.

Senator YARBOROUGH. Mr. Coolidge, I want to commend you on this very fine statement, part of which I have heard and the rest of which I have read while you were here.

I do want to have one word of encouragement for you though. You say:

> Perhaps musicians, artists, and other practitioners in the cultural field may be pardoned if they show lack of faith in the Congress as they observe the failure of the Federal Government, year after year, to approve any constructive program.

I just want to say, "Don't lose hope." A few days ago I was down at the White House when the President signed the first bill for the Federal Government to aid medical education. There is a great shortage of doctors and dentists in the country, that will be very severe within 10 years, unless there is some stimulus to medical education.

The President passed out the pens with which he signed it. He turned and gave the first pen to Congressman Oren Harris, of Arkansas, because he had been working on this legislation for 16 years.

Senator Pastore had, a number of years ago, I think 8 years ago, on the floor of the Senate, tried to get it passed. I know work has been done on that legislation for at least 16 years before the first bill was passed.

Tomorrow the President will sign another bill for aid to the mentally ill. Both of these programs were limited, were much smaller than the programs that the Senate approved. The House cut them back.

The presiding officer here, Senator Pell, of Rhode Island, was very active with both of those measures in the Labor and Public Welfare Committee. It is the first comprehensive legislation in the field of mental health that the Federal Government has passed.

It has its deficiencies. As we say, the things passed in the Senate we couldn't get through the House. I have been working on some other legislation here for about 5 years now, and have not been able to get it passed.

I know that President Kennedy, when he was a Senator, worked for years on the Cape Cod national seashore recreation measure. As the President he was able to get it through. Many of these measures take years and years before the country can be educated enough to support the legislative process.

Now I know traditionally, in a democracy, legislative bodies follow along behind the country. Once there is a consensus of opinion among the people, it takes time to elect legislators who will write it into law.

I think in some of these fields that the legislators might be a little bit ahead of the country. I am not certain, but certainly in this field I feel that all of the work that has been done. We heard a great New Englander here within the last 3 years testify for this type of legislation, Poet Robert Frost, who has since passed away.

I do not feel that all of this cumulative work that we are doing—the hearings that were held last year before the 87th Congress—is lost, whether we can get this legislation this session or not.

I know I have benefited by hearing this paper read, and I am glad to learn of the leadership of Brown University in the field of music and the performing arts.

I have long known of its preeminence in literature and American history and the great collection of Americana at the university library that is known over the country, and in the law. Among many distinguished graduates, of course, is Chief Justice Hughes as is known by every lawyer in the country.

So Brown's leadership in so many fields over the years is well known. I doubt if its leadership in music is as well known over the country, so you are helping to enlighten the Congress by your appearance here.

This record is printed. It does not go unnoticed in the subcommittee or the full committee or in the Senate or over the country. We have requests for these hearings.

They are read in libraries and in different places over the country, and I feel that these hearings have a beneficial effect every time we hold one, whether we get the bill passed at this session or at the succeeding Congresses.

I do think this mention you made about this changing attitude toward Federal support for the arts is very enlightening.

Thank you very much.

There are many facets of this problem that you have covered in your paper. I think it is a very fine presentation.

Mr. COOLIDGE. Thank you. I shall try to be patient after 40 years of waiting.

Senator PELL. Thank you very much, Mr. Coolidge.

Next I would call on Mrs. Siff.

Senator Yarborough, of Texas, will have to leave here soon, and I was wondering if Mrs. Siff is here, if she would testify at this time. She is executive director of the Casa Manana Merry-Go-Round Theatre and School of Fort Worth, Tex., and I know she is known to my good friend, Senator Yarborough.

Senator YARBOROUGH. Mr. Chairman, I appreciate your courtesy in calling Mrs. Siff now, since I am forced to go to the House side in a few minutes.

Mrs. Siff is the very personification of an artist, combining her name, Iris Siff, and her title as executive director of the Casa Manana Merry-Go-Round Theatre and School of Fort Worth. She combines in her name and title many phases of the art from the mythological religion of the ancient Greeks up to the most modern performing arts. It is a great pleasure to introduce one of my constituents from Texas.

Senator PELL. And her hat, too, is a work of art.

Senator YARBOROUGH. She looks like an artist.

Senator PELL. I would like the record to show at this point that Congressman Carl Albert, the majority leader in the House, has asked that Senator Javits express for him his endorsement and commendation of the work Mrs. Siff has been doing. Senator Javits had to leave for another meeting, and for that reason he asked me to make that statement.

STATEMENT OF IRIS SIFF, EXECUTIVE DIRECTOR, CASA MANANA MERRY-GO-ROUND THEATRE AND SCHOOL, FORT WORTH, TEX.

Mrs. SIFF. Mr. Chairman and gentlemen, my appearance before you today is a testimonial to the fact that this country will achieve its goals of superiority, not only in our race to the elusive world of space and how to get there in a hurry, but also, in the very real and earthly struggle of the arts and how to insure their survival. I feel that I exemplify this hope simply because I have been invited to add my opinions at these hearings to those of people who are nationally recognized authorities in the world of the arts. I can speak with some authority only about Texas. But as long as the United States continues to govern itself through guidance from all of its citizens; as long as we all are afforded an opportunity to be heard; as long as we can argue and agree with freedom—we shall win the race and the struggle.

The U.S. Government has placed many billions of dollars worth of importance on our journey to the moon. So, the plans for this trip are pretty well secured. Certainly, then, the first step in their struggle to avoid a sure road to extinction, the arts in America must enjoy at least a minute measure of similar support from our Federal Government.

Therefore, I am strongly in favor of Senate bills, S. 165 and S. 1316, which I hope will bring into being the National Arts Council and the National Arts Foundation with as little delay as possible.

I do not offer this endorsement solely as a private citizen. The combination of my academic training in the department of drama at the University of Texas, my professional background at the Alley Theatre in Houston, and my present position as executive director of Casa Manana Merry-Go-Round Theatre and School in Fort Worth allow me to represent a very diverse group of Texas theater leaders who join me in my opinion that the children of America are suffering from cultural malnutrition.

My particular area of interest in the arts is educational theater. And, I recognize the risk I am taking of being branded a typical Texan when I boast that the Merry-Go-Round Theatre and School of Casa Manana is the largest educational theater of its type in the United States.

Casa Manana is a unique 1,800-seat professional arena theater built and owned by the city of Fort Worth and managed without compensation by Fort Worth citizens. Its Merry-Go-Round division was added for the exclusive purpose of offering dramatic enlightenment and entertainment for young people.

I am very sorry that time does not permit me to relate to you the complete and colorful history of this theater. However, the story of Casa Manana is included in a publication entitled, "Casa Manana—A Prospectus * * *" which outlines an ambitious program to strengthen our national culture and to further international understanding through children's theater. I should like to present each of you with a copy of this publication, and request that excerpts of it be entered into the record of this hearing if it is in order.

Senator PELL. We will put as much of this as it is editorially possible in the record.

Mrs. SIFF. Thank you.

(Excerpts from Casa Manana Merry-Go-Round Theatre and School follows:)

[Excerpts from publication of Casa Manana Merry-Go-Round Theatre and School]

* * * * * * *

For 5 years, Casa Manana operated primarily as a summer music theater.

The desire to establish a training wing for young actors and to provide living theater for young audiences was a natural step, therefore, for Casa Manana to take toward its goal of becoming a year-round municipal theater. This goal was achieved when Casa Manana Merry-Go-Round Theatre and School became a reality in 1962.

The ambitious program outlined in this prospectus was conceived when young people responded in overwhelming numbers to both Merry-Go-Round divisions.

Through the Merry-Go-Round success, Casa Manana was awakened to the need for supplementing our Nation's secondary school curriculums in the fine arts.

To strengthen our national culture thus, became phase 1 of the program.

It was determined that Casa Manana should share its formula for success with community and professional theaters throughout the country by offering its basic and versatile plan for the dramatic enlightenment and entertainment of young people.

Phase 2 is visualized as the logical expansion of the program toward the pursuit of international understanding through children.

Pertinent background information for your interest and consideration follows:

The Story of Casa Manana.

The Community Support of Casa Manana Summer Musicals.

Casa Manana Merry-Go-Round Theatre and School.

Personal data résumé: Iris Siff.

The Story of Casa Manana

1936

THE ORIGINAL CASA MANANA

Created as Fort Worth's contribution to the 1936 Texas Centennial celebration, the original Casa Manana is remembered as the most spectacular and beautiful entertainment enterprise in the history of the Southwest. Billy Rose was paid $1,000 a day for 100 days by the late Amon Carter to produce the show in the gigantic cafe-theater housing 4,000 spectators * * *. But after four seasons, it proved too costly to continue, and Fort Worth was forced to close the unique theater.

1945

THE CIVIC THEATER BOND ELECTION

The citizens of Fort Worth recognized the need for a civic entertainment center, as evidenced by the affirmative bond election of 1945 shortly after the close of World War II. With memories of the grandeur and success of Casa Manana, the bond election included a $500,000 appropriation for "the constructing, building, and equipping of a recreational center and amphitheater for the city." However, the civic theater bonds lay dormant for some years. All plans submitted to the city council fell short in an important factor: the ability to retire the bonds at no tax cost. Also, postwar rising costs made it impossible to rebuild an amphitheater comparable to the original Casa Manana, and there was serious doubt that Fort Worth would support an outdoor theater in the sweltering Texas heat.

1957

THE SNOWDEN PLAN

During the fall of 1957, James H. Snowden, Forth Worth oilman, submitted a plan to the city council for building and operating a center for entertainment at no cost to the taxpayers. His plan included the formation of a nonprofit corporation made up of Fort Worth citizens to supplement the cost. The Snowden plan was based upon the premise that the corporation's bondholder finances, together with the original appropriation of $500,000, would be sufficient to construct and operate such an enterprise.

1958

THE NEW CASA MANANA IS REALIZED

James Snowden's plan called for the construction of an aluminium dome for a theater to bear the name "Casa Manana." After months of deliberation, thorough analysis, endless conferences and strong support from leading Fort Worth citizens, the plan for a musical-arena theater for Fort Worth was unanimously approved by the city council.

The present Casa Manana was approved by the Fort Worth City Council on January 14, 1958. Construction began March 13, 1958. And, in a recordbreaking 114 days later, the theater opened its first season.

Casa Manana * * * owned by the city of Fort Worth * * * managed by Fort Worth citizens * * * operates at no cost to the taxpayers * * * stands as a glowing tribute to the originality of Fort Worth and theatrical designers * * *.

THE GEODESIC DOME DESIGN

Casa Manana is a Kaiser aluminum-domed theater. The Casa Manana dome is built from a geodesic principle on this basic concept: to frame a sphere with a combination of systems making a lightweight, easy-to-assemble structure of wide span and low cost. This principle was laid down by Designer Richard Buckminster Fuller, and developed by Kaiser Aluminum Corp. The stressed skin dome is 66 feet high and is composed of 575 diamond-shaped aluminum panels joined by gold struts. Erection was literally accomplished from the top down, yet all work was done on the ground. A portable 100-foot mast was placed in the center of the floor, and the aluminum diamonds were then joined together at the base of the mast. As each tier of panels was finished, the completed portion of the dome was raised by a hoist tower protruding through the top. This process was repeated until the entire dome was completed.

THE THEATER'S GROUND PLAN

Inside the dome, the circular stage centers the auditorium area. The stage is oval, 28 feet by 34 feet, and is surrounded by 1,832 permanent theater seats. Above the stage, the teaser encases the stage lights. Lighting and sound operations are controlled in the projection room on the mezzanine. Encircling the auditorium area are wings for dressing rooms, executive offices, property shop, wardrobe department, and rehearsal halls.

* * * * * * *

Senator PELL. Proceed.

Mrs. SIFF. Casa Manana stands as a glowing tribute to the cultural endeavor of one community. I submit that this effort is typical of the initiative being shown in towns and cities all over the Nation by Americans who fear that the demise of the living theater is imminent and who are leading the struggle for its survival.

One of the principal motivations behind the organization of Casa Manana was the hope that it would serve to demonstrate a specific way in which cities of moderate size might achieve permanent theaters, offering a wide range of dramatic fare, on a self-supporting basis. In this sense, it was regarded as a step toward a truly national theater which might lead to a significant widening of professional opportunities for both performing and creative artists—and, at the same time, make the dramatic experience a part of the daily lives of great numbers of people.

However, it soon became apparent that there was another need in the community's cultural life—an urgent need among the children of Fort Worth; that a great void existed in their total education; that many of them might never enjoy the rich fulfillment which comes only from the magic of live theater.

So, once again, the city fathers dug deep and, in 1962, the Merry-Go-Round Theatre and School of Casa Manana was founded for the children of Fort Worth.

I offer the case history of Casa Manana as proof in point of today's futile struggle of the arts for survival. Here is a theater conceived and nourished by the citizens of one Texas community. A theater which offers—a splendid professional musical season which has recorded almost a 75-percent capacity attendance for six seasons as well as a 32-week season of quality productions designed for youngsters with an average attendance of 800 per performance; a complete school of dramatic arts which enjoys an enrollment of 450 students between the first grade and high school senior years; a successful theater; but a theater which is doomed to eventual failure if it does not receive additional aid.

Taken at face value, this doesn't seem to make much sense. How is it possible to have near-capacity audiences and classrooms, or, in other words, how is it possible to be a virtual sellout and go broke?

The answer is a matter of simple arithmetic. Costs are high and ticket prices must be low. Theaters which endeavor to offer high quality for the entire community are destined to become deficit operations.

For instance, our staff and faculty for the Merry-Go-Round School is comprised of 11 graduates of major universities, who each have earned at least one degree in drama. We are forced to compensate these instructors with a percentage of tuition, rather than on a full-time

basis which they deserve and which is vital if our program is to progress at a normal rate.

And, for instance, the Merry-Go-Round Theatre has scheduled three Shakespearean plays in repertory among the nine plays included in this year's season. All of our plays for children are performed by adult actors of professional caliber and are treated as full-scale major productions employing union technicians. Admission averages about 75 cents.

Last year, Casa Manana lost almost $12,000 on its Merry-Go-Round Theatre division alone.

I have cited the Merry-Go-Round Theatre and School of Casa Manana as a representative example of the forward movement taking place all over the Nation by theater people who realize that the serious necessity to develop our space program has affected a definite change in the American secondary school educational system. For the first time in our history, the preservation of our national security has strongly influenced these curriculums.

The result is that we have unquestionably strengthened our mathematical and scientific programs. However, we have weakened our national culture. The arts have been relegated to the ranks of extracurricular activities. And, so it is that many hundreds of theaters have established programs to supplement the day-by-day education our young people are receiving by providing them with the rich heritage of living theater as a natural part of their cultural backgrounds.

For, a society's need for live theater is established by its youth. Isn't it logical that if one sees, say, 15 plays during his youth, he will always have the need to see the 16th and 17th and more?

All across America great energy is expended by citizens who feel it an obligation to support institutions which feed the minds and souls of people; by citizens who volunteer to collect money and make up the difference between what a theater can earn and what it must spend.

But anyone who has ever tried to raise money for symphony, opera, theater, or other enterprises in the arts, knows it gets harder each year. Individuals have been wonderfully generous and foundations, nationally and locally, have a magnificent record for trying to bridge the critical chasm between what arts groups can raise and what they must have to survive.

Yet, the gap will not close.

If we are going to will our children their rightful cultural inheritance, the arts in America must have help. That help must continue to come from all of us as individuals and continue to come from foundations and, most important, begin to come from our National Government.

For it is no longer popular in our country to believe that Government and the arts have no relationship to one another. Our history reflects that whenever the American people are in danger, the American Government lends a helping hand. Such help is needed now, if the arts in America are to survive.

Finally, I should like to add only this—"casa manana" freely translated means "house of tomorrow." Perhaps our very name symbolizes the attitude of the Southwest. We look toward the future of the arts in America with confidence, because we know of the dedicated effort of this subcommittee. Such leadership is bound to bring victory. Thank you.

Senator PELL. Thank you very much, Mrs. Siff. I noticed one point you raised in your testimony was that all your teachers had at least one degree in drama. I am wondering if this is really such a good idea or not.

You always think now that a teacher must have a union card or a Ph. D. degree. I was wondering why you felt it was so important that your drama teachers have degrees in drama?

Mrs. SIFF. I do not particularly think it is important that they do have. I only pointed this out because these are people who are fairly representative of the university people, who go through college for at least 4 years, and come out without too much opportunity to find a job.

This actually opens up another whole area of the type of endeavor that we represent. It provides opportunities.

That does not mean that people must have a degree to teach young people theater, although I am not sure that is not true. I have rather strong feelings about the type of education young people receive in a theater school, and we feel, at least in our curriculum, it must involve history of the theater which involves the great works. You can teach this without having a degree, although I think it certainly is an aid.

Senator PELL. I am just wondering how many of our great actors and actresses have degrees in drama.

Mrs. SIFF. I don't know what the percentage is, and they vary as far as the recommendations to young people. You do not have to have a degree in drama to be an actor.

I feel like you should have a pretty fair academic background to teach theater as a whole, not to teach an actor to act. That is pretty hard to teach, anyway.

Senator PELL. Thank you, Mrs. Siff. Senator Yarborough?

Senator YARBOROUGH. Mrs. Siff, I am wondering about one main train of thought that runs through your paper; that is that the expense of national defense and the expense of space exploration has relegated arts to extracurricular activities.

True, the performing arts are having a very difficult time in America at present, but don't you think that the growth of television entertainment out of the great centers where these national programs originate, has caused as great difficulties for performing artists over the country as the expenditures for other purposes in life?

After all, people are spending billions on sports and billions on boats to go to lakes all over the country. I am not trying to argue to get you to say this, but won't you consider that?

What is the valuation you put upon the competition from performances of nationally known artists on television? How do you evaluate that along side the expenditures in science and mathematics as a competing force with the status of the performing arts across the Nation as a whole?

Mrs. SIFF. I would hate to go on record as to the effect I really feel that television has had culturally, particularly in the dramatic arts.

Senator YARBOROUGH. Don't be bashful. I am on the Commerce Committee, and we have our opinions about this.

Mrs. SIFF. If I may, I attended in August the American Education Theatre Association convention in Minneapolis. I liked very much something that Mr. Jerome Lawrence said at that time. He was

speaking to a delegation who enjoyed hearing this, too, but he was very sincere.

Jerome Lawrence, as I am sure you know, along with Robert Lee, is a playwright who wrote among other things, "Inherit the Wind," and "Auntie Mame," which are his two most highly recognized vehicles. Mr. Lawrence in a symposium that he conducted, a great deal of which was devoted to what television has done to the viewing audience, had this to say:

> The decline of the West will not be from our capitulation to some barbaric power, but to the self-inflicted stupor of singing along with Mitch.

That pretty much sums up the way I feel about what television has done to our viewing audience. Now the amount of money that is paid performers as compared to the way other moneys are being spent and how it affects us totally is important. Of course, I am glad to see the performers make the money, but I think it is hurting the entire theater profession because of the stagnation that happens to a performer.

The really fine ones do not go into television on a continuing basis. The fine actors don't. It has given a lot of people work, musicians, dancers, scenic designers. It has been a boost economically, I am sure, to the individuals working professionally in the theater world.

I don't think it is helping our viewing audience or educating them I think it is ruining them.

Senator YARBOROUGH. You mean culturally?

Mrs. SIFF. Yes, sir.

Senator YARBOROUGH. You think that culturally it is pulling the people down?

Mrs. SIFF. Yes.

Senator YARBOROUGH. Insofar as the performing arts are concerned?

Mrs. SIFF. Yes, and what we can look forward to because children don't read any more. They watch, and what they get to see, the great percentage of the literature that is brought to life for them on television is not the kind of literature that will last or mean anything in their adult lives. It will not train them to be good patrons of the arts.

Senator YARBOROUGH. I judge that you are familiar with the findings of certain groups of English teachers on that score, too.

Mrs. SIFF. Yes.

Senator YARBOROUGH. The damaging effect will be on the use of the language for the future, since children are spending so much time watching television rather than studying.

Mrs. SIFF. Yes, absolutely. I have twin sons who are going to be 16, who are living examples of what is happening to young people, and they are exposed to a greater degree than probably the average child to the fine arts in their home, and when we did Treasure Island, which is a boy's play, they didn't know the story, which I found absolutely appalling.

Of course the reason they didn't know it is that they hadn't read it, and the reason they hadn't read it is because children don't read any more. They watch television.

Senator YARBOROUGH. Mrs. Siff, I am interested in your appraisal of the original "Casa Manana" show in Fort Worth in 1936 in the Texas Centennial Year, as the most spectacular and beautiful entertainment enterprise in the history of the Southwest.

Having had the privilege of seeing it in that year, I agree with you on that evaluation. Billy Rose brought his genius there from New York, and with the centennial moneys [1] to commemorate the centennial of the independence of Texas, he created there an entertainment that was of spectacular beauty.

I have not seen theater in the open like that in my lifetime in any other part of this country or abroad. We have longed for a return of something like that to the Southwest in all these intervening years. It was not merely spectacular and beautiful, it was an emotional thrill to see it. I appreciated your testimony here very much.

Mrs. SIFF. Thank you, Senator Yarborough. Thank you for being here.

Senator PELL. Thank you very much indeed, Mrs. Siff.

Our next witness is Mr. George Biddle, who is an author and artist, sculptor, and painter. We are very lucky indeed to have him. Will you come forward, please.

STATEMENT OF GEORGE BIDDLE, CROTON-ON-HUDSON, N.Y.

Mr. BIDDLE. Senator Pell, gentlemen, I must first make it clear that what I have to say about the two bills under discussion, S. 165 and S. 1316, concerns only those sections dealing with the visual arts, those branches of the fine arts usually associated with architecture; the designing of buildings, landscaping, mural decorations, painting, sculpture, the graphics and the crafts. In these fields I speak with some experience, since off and on for the past 30 years I have been on Government committees concerned with art in the State or War Department and on the Commission of Fine Arts.

What I say will have no reference to other sections in these bills dealing with music, poetry, and the so-called popular or performing arts; the theater, ballet, opera, television, and so forth.

As regards the visual arts, I believe it is extremely important first of all to consider whether the Government should directly subsidize them at all. Based on my experience both here and in foreign countries I have come to believe that with one exception we should never do so. You will presently see, however, that this exception covers a far wider field of engagement than is generally recognized.

Tocqueville remarked 120 years ago that America has shown a genius for accomplishing through civic associations, spontaneously organized as the need arises, many functions which in more centrally organized governments channel down through a rigid bureaucracy. In our diversified, decentralized, highly urbanized society these civic associations include, of course, our many symphonies and theatrical and operatic companies, and as concerns the visual arts the various foundations such as the Ford, Rockefeller Brothers, John Simon Guggenheim, Huntington Hartford, MacDowell Colony, Yaddo, and many others; as also the American Federation of Arts, the College Art Association, the many State and city art commissions, and numberless museums, libraries, and universities throughout the country. These organizations disburse grants and traveling funds to artists and architects, honor them with prizes, accept them in residence, circulate ex-

[1] "Centennial moneys" is not correct. Amon Carter, of Fort Worth, paid Billy Rose personally. The centennial was in Dallas.

hibitions of their work nationally and internationally and engage in critical publications.

These civic corporations have, of course, infinitely great financial funds at their disposal. Their staffs are organized on a more permanent basis than is possible in the Government. They serve on a year-round schedule, not simply for a couple of years, but until retirement age. They are headed by highly salaried professional experts in their fields. And what is perhaps most important, they are not subject to the pressure of censorship and bureaucratic surveillance and interference, without which, of course, no responsible Government agency could operate. For these many reasons—and given time I could pile example on example—I believe that the Federal Government should rarely, if ever, subsidize the visual arts, except when they are inevitably thrust upon it.

This exception, however, covers an enormous area; the Government's many building programs both here and abroad and the decoration of these buildings; official portraits; the designing of stamps, coins, posters, et cetera; and lastly the implementation of our foreign policy, both with friendly nations and those in the Communist bloc. It is certainly not generally recognized that art activities exist in—I believe—every Government department: in the General Services Administration, under which most of the public buildings take place; in the Department of Defense—Army, Navy, Air Force, and Marines; the Departments of State, Treasury, Post Office, Interior, Agriculture, Health, Education, and Welfare, Library of Congress, Smithsonian Institution, and the Veterans' Administration.

Now, all these organizations are concerned with art problems, not that they are primarily interested in producing fine art. That is a secondary motive. But because art is necessary to the implementation of their own functions.

It seems to me rather than increase the art activities inevitably thrust upon the Government, its major concern should be to remedy the adverse conditions under which any government must operate in dealing with creative art. Today among the various Federal departments concerned with art there are overlapping functions, shifting and contradictory policies, occasional chaos, and only rarely are artists selected and programs carried out by qualified experts of high professional standing.

What I want to say again is that such behavior is part of the necessary mechanism of any responsible government. It must oversee what is being done for the primary duties or functions of any one department. Again, the choice of official portrait painters is haphazard; never, as far as I know, on the recommendation of qualified experts and usually at the whim of the official to be painted. As a result our official portraits are in most cases shockingly bad. Government art is rarely of a high standard of excellence and too often second rate.

To remedy these conditions a complete overhauling of the administrative setup of the Federal art agencies is needed. How should this be effected? I believe the Bureau of the Budget is the proper Government agency to tackle the job; certainly as far as efficiency goes. The goals—freedom of creative expression and the selection of the most distingiushed artists in every field—can be spelled out in an Executive directive by the President.

The reorganization of the administrative setup of the departmental and other Federal agencies concerned with art is not properly on the agenda at the present hearings. But I believe it to be of such paramount importance in any discussion of Government and art that I should like, with your permission to include with the prepared statement of my remarks, a memorandum on this subject which I recently sent to President Kennedy.

Senator PELL. It will be included in the record.

Mr. BIDDLE. I have it here.

(The memorandum by Mr. Biddle follows:)

MEMORANDUM ON THE REORGANIZATION OF THE DEPARTMENTAL AGENCIES OF THE FEDERAL GOVERNMENT DEALING WITH THE VISUAL ARTS, BY GEORGE BIDDLE

On June 17 the White House released a Report to the President on the Arts and the National Government by August Heckscher, the President's Special Consultant on the Arts. It is a comprehensive summary of the many phases of art in which the Government is presently concerned, together with such other art activities as at some future date may be undertaken. The report is also a thoughtful plea for the goals which the Government should set so as best to increase "the well-being, the happiness, and the personal fulfillment of the citizens of our democracy."

Unfortunately it avoids any criticism, and discusses no reforms, in the administrative setup of the various agencies concerned with art.[1] Yet such reforms are indispensable if high standards of art are to be obtained.

There are two provinces of art which concern the Government: the performing arts and the so-called lively or popular arts such as musical programs, the theater, ballet, television, radio, etc. and on the other hand the visual arts: those arts generally having to do with architecture, such as the designing of buildings, landscaping, mural decorations, painting, sculpture, the graphics, and the crafts. As regards artistic excellence the latter involve different problems and different standards from the performing arts. This is equally true of their administrative setup, which must be separately considered.

Tocqueville remarked a hundred and twenty years ago that America has shown a genius for accomplishing through civic associations, spontaneously organized as the need arises, many functions which in more centrally organized governments channel down through a rigid bureaucracy. In our diversified, decentralized, highly urbanized society the Federal Government should rarely subsidize the visual arts except where they are inevitably thrust upon it: in its many building programs and the decoration of those buildings; official portraits; and the designing of stamps, coins, posters, etc.

These activities are carried on, often with conflicting policies, under the separate administrative jurisdiction of the General Services Administration; the Departments of Defense; State; Treasury; Post Office; Interior, Agriculture; Health, Education, and Welfare; Library of Congress; Smithsonian Institution; and the Veterans' Administration. No wonder that our Government art is often mediocre.

Until the selection of artists, architects, etc., is made by bodies of experts qualified in their fields the Government will rarely secure outstanding works of art and often, as Mr. Heckscher points out in his report, the third rate.

In England funds voted by Parliament are administered by the Arts Council, a body of qualified laymen and not subject to parliamentary control or censorship. But in the United States, Congress rarely has, and in the foreseeable future rarely will, give up its purse strings, its right of control and censorship in its allocation of funds. There are several reasons for this: As President Kennedy points out in his "Profiles in Courage," a Congressman has divided loyalties, to his constituency—the talented young painter from Oklahoma—as well as to the Nation, or to the even more abstract benefit of art itself. And perhaps being a young and esthetically unsophisticated people we are unwilling to submit our own judgment to that of professionals in matters of art. Are Congressmen so much to blame when—to cite an example—President Truman,

[1] "It has seemed more useful * * * to concentrate on general policies and * * * avoid administrative or operative detail." Quoted from the report.

himself something of an artist, could speak of a great international school of art as "ham and eggs"?

We shall have to deal, for a long time to come, with the danger of censorship and bureaucratic control in our Federal art programs. It is, therefore, of primary importance to consider the mechanism of creating advisory bodies which as far as possible will remain free from such interference. They must have a high standard of professional competence. The means of selection must avoid manipulation by political pressure groups, whether of artists or Congressmen. The bodies must so function in their advisory role as to retain the confidence of Government officials and departmental hands.

But, alas, such has rarely been the case. Among the different agencies dealing with art, there are overlapping functions, shifting and contradictory policies, occasional chaos and only rarely are artists selected and programs carried out by qualified experts of high professional standing. The choice of official portrait painters is haphazard; never, as far as I know, on the recommendation of qualified experts and usually at the whim of the official to be painted. As a result our official portraits are in most cases shockingly bad.

Mr. Heckscher, in his report, mentions the new State Department building "as a particular monument to false functionalism and false grandeur." On another page of the report he praises the achievement of "a small rotating group of gifted architects (recently in the State Department), ready to take advantage of talented young men as well as famous names." This committee was "responsible in the postwar years for buildings abroad in every way worthy of America's role in the world." In 1962 in Washington I happened to ask the Assistant Under Secretary of State in Charge of Cultural Affairs whether he knew how this committee had been created and who were its members. He had never heard of it. One of its members later on told me that it had been disbanded as being too progressive.

One or two other examples are enough. At present USIA, channeling directly to the President under the able direction of Edward R. Murrow, has control of the selection and budgeting of art exhibitions sent to the Iron Curtain countries. But artists themselves sent on similar cultural missions channel through the Department of Education and Cultural Affairs in the State Department or, should they also go to the Iron Curtain countries, through the Eastern European Exchange Staff, also in State. The result is that if an artist on an exchange program should be sent with an exhibition of his own or other artists' work to Russia, this mission would have to be approved and then budgeted through the State Department and subsequently through USIA.

In my own experience in 1959 different policies regarding cultural missions were in operation in Washington, in Japan, in India, and in Europe.

In the best organized governments there will be from time to time cases of bureaucratic inefficiency, duplication of function, and waste. At other moments reforms are in order, to correct abuses and to achieve higher goals of public happiness. Today throughout the Nation, as Mr. Heckscher points out, "there has been a growing awareness that the United States will be judged—and its place in history ultimately assessed—not alone by its military or economic power but by the quality of its civilization." This better understanding of the role of art in society is not entirely new. Just 10 years ago David E. Finley, Chairman of the Commission of Fine Arts, in his letter of transmittal of the Commission's report to President Eisenhower, wrote that: "The increase in leisure in recent years; the rapid growth of facilities for communication; the widespread appreciation of the value of international cultural exchanges * * * justify a new appraisal of the art activities carried on by the U.S. Government at the present time."

Forty new bills affecting the arts are now in Congress. It has been repeatedly said and is widely believed that the present administration is deeply concerned with the progress of the arts. There are worthy aims. I submit, however, that until there is a careful overhauling of the administrative framework of the Federal agencies concerned with art, the 40 congressional bills and the Government's good will can accomplish little and indeed may open a Pandora's box: many more works of art—public buildings, decorations, sculpture, and paintings—but not necessarily better ones.

How should a proper reorganization of these art agencies be effected? I believe the Bureau of the Budget is the proper Government agency to tackle the job; certainly as far as efficiency goes. The goals—freedom of creative expression and the selection of the most distinguished artists in every field—can be spelled

out in an Executive directive by the President. Based on a long experience with Government art agenices I offer the following proposals.

The Commission of Fine Arts was created in 1910 with two chief purposes: To carry forward the work begun under the L'Enfant plan in 1791 "for the orderly development of the city of Washington" and, second, "to furnish expert advice in questions of art to the President, the Congress * * * and the heads of Government departments." Senator Elihu Root, who was largely responsible for the administrative organization of the Commission, wisely kept in mind two fundamental requirements: That its members be "well-qualified judges in the fine arts who shall be appointed by the President" and that its advisory power be "without legal compulsion." He foresaw that Congress and departmental heads would increasingly welcome professional advice in fields in which they might be ignorant if they had the assurance that they need not anticipate any encroachment on their supervisory authority. Owing to these provisions the power of the Commission has grown over the years. Its recommendations have rarely been turned down and from time to time it has been asked to shoulder an increasing burden of business.

In addition to its Chairman, the five voting members of the Commission—architects, landscape architects, painters, and sculptors—have always served on a voluntary basis without salary, generally meeting once a month in Washington. In my dissenting opinion to the Commission report of 1953 I felt that "The additional work thrust upon the Commission * * * would necessitate adding three full-time salaried experts to its staff. Such a reorganization, however, would not entail any change in its original advisory function. In the future as in the past, the Commission will be approached on a consultative basis. In view of the imperative need of expert professional advice in dealing with the expanding cultural activities thrust upon our Government by a changing world, and to insure ever higher standards of performance, it is hoped that the services which the Commission renders to other governmental departments and agencies will eventually result in permanent relations and permanent policies."

For various reasons, however, it has been decided to restrict the business of the Commission to the narrower concept of the development of Washington under the L'Enfant plan. The admirable basic concepts of the Commission can serve, however, as a model in carrying out a Presidential directive for a restatement of policies and an administrative reorganization of art agencies in the Government.

The Chairman and members of such an advisory body should also be directly appointed by the President. We can never be sure of course of the cultural background of a future incumbent of the White House. On the whole, however, the Chief Executive is less subject to political pressure than other members of the Government. It should be provided, too, that in making his selections for such appointments he consult with recognized art bodies or with lists of names provided by them; such institutions for instance as our leading museums, the American Institute of Architects, the American Federation of Arts, the College Art Association, the Artists Congress, etc.

An advisory body of such a character need not be a large one. It is more important that the members be distinguished in their respective fields. Since few well-know artists or architects can be persuaded to relinquish a creative career for an administrative one, the choice will probably be narrowed to the general field of museum directors, curators, art specialists, etc. With a competent secretarial staff they will do much of their work in consultation with the various civic associations—museums, institutes and schools of architecture, art associations, etc.—throughout the country. During the years of its most expanded activity the unsalaried and part-time members of the Fine Arts Commission, in addition to its work on the development of Washington, passed on the selection of architects and artists for building programs by the government in our own country and in Europe. I believe that a similar small salaried, full-time advisory body would be competent to suggest the names of architects, painters, and sculptors; to initiate cultural policies; and to pass on plans, designs, and models submitted to it in all building operations of the General Services Administration and the Department of State both here and abroad.

By tradition in America our approach to such problems has always been pragmatic; by trial and error, rather than theoretic; diffuse rather than centralized. It is fruitless to spell out how each art program in the many agencies should be handled. It would seem wiser to make a beginning by setting up a model advisory body in a single agency in the hopes that it will either expand its activities without compulsion by the example of its performance, or otherwise act as the archetype for similar advisory bodies in other Government agencies.

Mr. BIDDLE. At a meeting on September 30 of the Council of the National Institute of Arts and Letters and of its departmental committee on art, I was authorized with their unanimous sponsorship to transmit this memo to the President. Thank you.

Senator PELL. As you know, the Bureau of the Budget comes directly under the President. The proposed National Council on the Arts would also come directly under the President, and also the Commission on Fine Arts, of which Mr. William Walton was recently appointed as Chairman, comes directly under the President. You do not think these two groups can do the job?

Mr. BIDDLE. I did not understand.

Senator PELL. Do you think that these two groups between them, the Commission on Fine Arts and the National Council on Arts we are setting up under our bill, that between them they could not do equally as well as setting up a special group within the Bureau of the Budget?

Mr. BIDDLE. You mean that they could reorganize the art activities in the various departments of the Government?

Senator PELL. As you know, the responsibility of the Fine Arts Commission is in this area.

Mr. BIDDLE. Well, it is to advise the President.

Senator PELL. And also to keep tabs on various architectural buildings and paintings of the Federal Government.

Mr. BIDDLE. But I meant by this that the Bureau of the Budget should outline a complete reorganization of the administrative setup of the departmental and other Federal agencies concerned with art.

Senator PELL. But isn't this already the responsibility of the Fine Arts Commission?

Mr. BIDDLE. Would any department, say the War Department, necessarily follow the instructions of the Fine Arts Commission in how they run art?

Senator PELL. My understanding is that the buildings they put up would have to be approved by the Fine Arts Commission, the style of architecture is approved by the Fine Arts Commission.

Mr. BIDDLE. The Fine Arts Commission I think had two functions originally. One is to advise the President or any Government member or department about art and, second, to carry out the L'Enfant plan.

Now, in recent years, certainly since 1952 I think, they have more and more narrowed their functions to simply carrying out the L'Enfant plan. In a dissenting opinion I made to the Commission's report to President Eisenhower, I suggested that its functions be enlarged somewhat along the lines of these various organizations that are now under consideration.

They decided not to do it. That is rather to limit its functions to that of carrying out the L'Enfant plan for the beautification of Washington, and that I understand is the case today. It certainly was while Mr. Finley was Chairman.

Senator PELL. I understood that their scope would be enlarged now, that they were going to have more of a responsibility in Government art plans throughout the country.

Mr. BIDDLE. In other words, that they will take on far broader functions.

Senator PELL. I had understood that. I may be incorrect.

Mr. BIDDLE. Yes. If that is the case, I would say that they would be to a great extent carrying out what is under consideration in the President's Advisory Council as suggested by Mr. Heckscher in his report.

Senator PELL. The President's Advisory Council is not entirely concerned with Government art. It is equally concerned with the area of private art.

Mr. BIDDLE. I thought it was to advise the President on any question of art.

Senator PELL. On all questions.

Mr. BIDDLE. In the country; yes.

Senator PELL. Many years ago I believe you were very active in making use of the talent and energies of artists at the time of the great depression.

I was wondering if you could tell us a little something of your own experience at that time in the administration of the WPA projects, what your reaction was to the Government handling of that problem.

Mr. BIDDLE. If I may begin by saying for clarification of what we are talking about, in this memorandum which I have suggested to the President, it would be a question of setting up a standing committee in any one department in the hopes that that would act as a prototype for other committees in the various departments handling art; that is in selecting artists and carrying out projects.

Now it is exactly that thing which under the New Deal agencies I think worked so beautifully.

That was done by trial and error, but it was a system by which I think on the whole, considering the necessary supervision and censorship which all Government projects are subject to, on the whole Bruce and Cahill were able to organize the most intelligent projects and get the best men, the best artists for those projects. That is, their organization, their technique they used for so doing.

Senator PELL. Did you find in your own experience or that of any of your friends at the time that the artistic expression of the individual was stifled?

Mr. BIDDLE. Of course. It was under continual pressure of censorship and interference all the time, but the reason why their technique was so admirable, they had set up organizations which as much as possible, notwithstanding the necessary pressure which you always get in the Government of interference and censorship, would get the best results, and it is thinking along those lines that I would suggest this reorganization of the departmental agencies.

If I may say again, it is very much along the lines which are being used in both these bills under consideration.

May I submit at a later date a supplemental statement for the record?

SUPPLEMENTAL STATEMENT OF GEORGE BIDDLE

At the hearing before the Senate Special Subcommittee on the Arts on October 30 I was very much impressed by the statements of several of the witnesses—Mr. Wittmann of the American Association of Museums and Mr. Pollack of the American Federation of Arts among others—in regard to the work being done by such organizations; and also by many civic bodies of the performing arts throughout the country.

As I have made it clear in my prepared statement, it is just such civic organizations that should directly subsidize the visual creative artist, and they can properly receive grants-in-aid or other subsidies from the Federal Government.

Senator PELL. Thank you very much indeed.

I should now like to call Miss Katherine Dunham, whom I last had the pleasure of meeting in 1949, when I was vice consul in Genoa, and when she visited Genoa with her gay troupe.

Miss Dunham, will you come forward?

STATEMENT OF MISS KATHERINE DUNHAM, NEW YORK, N.Y.

Miss DUNHAM. Mr. Chairman, the life of any performing artist I think can be unnecessarily shortened by the struggle for survival. I am thinking of what Senator Yarborough said about waiting 16 years before something concrete happened.

I have been waiting a long time, and as excited as one can be by the immediate prospect of a National Arts Council or a national subsidy for artists and art movement, I am still brought to earth by what Mr. Biddle has just said, because in the field of performing arts I think some of the same problems can be transferred from visual arts.

I came along at that WPA period. I was not aware then of censorship, and I could say that in the field of performing arts I think a great deal of good was done.

One of our first big ballets was presented then, and we made use of people from all walks of life, not necessarily performers, and I suppose that they were stimulated after that period into at least thinking of themselves as performers.

We also found some people who perhaps would never have had an occasion to appear. Because they couldn't be classified or put into any other category, they fell into my hands in theater and in a dance group.

Also I was associated with a writers' project, and out of that came Frank Yerby and Nelson Algren, and perhaps others that I didn't know.

I can say, however, that there is a danger in the artist becoming dependent upon handouts, and the entire program as far as I am concerned depends on the kind of committee that is set up, who the people are, and why they are there.

This I think is a very great problem. I think that it could very well be insurmountable unless done with great wisdom.

I notice in coming back to this country, because I have traveled a lot in the past 20 years outside of America, and the greatest change that I notice is aside from this big glass furnace of television having burned up so much material and reduced so many standards, the greatest change that I notice is that the young artist is under the illusion of having arrived if he has made an audition appearance. I call it the age of audition.

I see young dancers and actors going from door to door, from theater to theater and studio to studio with a little rehearsal bag, and they are probably living on the returns from a 3-month or a 4-month appearance in some show the year before. They live in one small apartment and they hear and avidly follow when the next audition is, and they go to it.

I have been examining these people rather closely and wondering whether or not it is an audition to lead somewhere or is it simply that is an opportunity to say that they have done something and that they are satisfied with it.

Unfortunately, I think there is a general discouragement about being able to perform with any security and continuity, and that leaves these young people to feel that they have proven to themselves and a set of people to feel that they can get out and go through an audition, and have fulfilled some of their artistic needs for expression.

I deplore this because it leads to absolutely nowhere.

I feel that if this National Council could concentrate on teaching teachers, a great deal could be overcome. I think to set about on a mass program is, well, at best it is one of many, many years. But I also wonder about the dangers of favoritism.

I will have to tell you an experience of my own in touring for 25 years with this company. We have never been subsidized at all by Government or by anyone else.

Now, on occasion, and I have probably several volumes of correspondence with the State Department and ANTA, and on occasion I have been told that this is because we seem to get along all right without it. That is hardly an answer, I think, because an artist has a kind of an irrepressible optimism so that sometimes we go on and on at the cost of a fortune, life, or anything else. You are just there to perform, and so you do it.

But it should not be so hard. The boards that are set up are sometimes boards which have particular tastes or reasons of their own to do things, and I have always felt that many of the artists who went out from this country, and groups of artists, were not quite representative and were not up to the caliber that they should be to protect the reputation of this Government and the rest of the world, and that is important.

At times we would hear a complaint in Singapore about someone who was sent out who played an instrument which has absolutely no relationship to the ear of the people of the ear. They just did not want to hear it.

At another time there would be a group of dancers who were probably not to the taste of the community. These are selective things, and I think that what is being—although the immediate problem is not a State Department one, what is being—trained in this country is what will inevitably be seen outside later or be seen by many people coming into it.

I can say that from my own studies I began as an anthropologist, sent out by the University of Chicago, and I went into the Caribbean to examine the dances there, and then I found out it was impossible to examine the dances without the entire complex of the society entering into it, and then I began to see that these art expressions are an evidence of the civilization of the people, and among anthropologists we even say the level of civilization.

So if we are going to think of our archeological remains at some later date, I think that we should pay a little attention to the caliber of art that is being produced and, of course, along with it, as I believe every speaker before me has said, the audience appreciation often dictates to this.

I feel then, to return to what is positive, that teaching of teachers is important; that every possible influence should be made upon those concerned in the careful selection of this board so that it is not the people with degrees, it is the people with experience and the taste, and then you get into how do you judge taste.

Well, there must be certain abstract rules about this that I could not tell you about, but I know they are terribly important.

I think that in passing through Australia and seeing the Red Chinese ballet, the reception in Australia of this ballet from the Peking Opera, and seeing the Bolshoi and the Moisoyev and others, the Philippine ballets, these companies coming out of countries, some of them with far less than we have as far as economies go, I feel that I must say that we are behind in the caliber of our performing arts. We apparently have not had enough time or interest or direction to train people to be physically fit enough to compete with the rest of the world.

We do not have a company, and I must say this even though I feel that the greatest existing exponent of performing arts we have is Martha Graham, who closed on Broadway after 2 weeks instead of perhaps, she should be running for 2 years, but there again I must say Mr. Biddle is quite right about censorship, because I understand Miss Graham was censored for one of her ballets.

Senator PELL. I do not think she was censored but she was criticized.

Miss DUNHAM. Criticized. I was stunned at this, but I do not know whether that would have affected her receiving a subsidy or not. I sincerely hope not, and certainly I am sure whoever appeared that Sunday night at the Lunt-Fontanne Theater, would have been torn limb from limb because the theater was just running over and packed to the walls with admirers. But even though her sponsors lost $10,000, and last year they lost $40,000—how long this will go on no one knows.

But aside from Martha Graham's company, and I leave ours out because we compete in other ways, but for just sheer physical training, and a cohesion, which is another thing that we lack because we do not work together long enough in this country, I think that aside from her company I know of none other that would compare with the Bolshoi or with the Red Peiping, Red Chinese ballet.

I do not think that is right, and I do not think it is necessary, because in other countries of the world people will feel that we do not know what we are doing or we do not have the material, and then gradually that thing of the entire civilization being judged by its exponents will enter and, it is not quite fair to what we really are.

Now, correcting this ill, I think, is more than just this foundation. It is a whole educational process which, I think, will come only from the teachers themselves.

How to supply the demand is another thing, because there is a great danger of people who have only an academic training and a formal one being called upon to train, where something else is needed.

We certainly need more recognition of the artist here. I think that would be a great incentive to many artists to continue with the struggles.

After all, when you are a dancer, you involve a great part of your life, and when Dame Alicia Markova was made a dame not so long ago, I know that this made up, this was compensation for, the fact that she has made up her mind not to appear on the stage again.

This is a terrible breach, but here, at age 20, dancers are nervous, and at 25 they are at the height of their careers, and by the time they are in their late thirties, most of them have given up, and if they have not given up, they put on an unnecessary front and go through

unnecessary nervous breakdowns, et cetera, unless they are just made of iron, because they feel that they are at the end of their earning power, and they have nothing to show for it.

So I feel that some system of protocol, such as in Soviet Russia, or some system or recognition would be of great help in inspiring artists to keep active.

There is certainly an amount of paralysis, I feel, going on. How much of it can be attributed to television I do not know. I was going to tell you an experience in relationship to these boards that we had in coming from Australia to Tokyo.

The cost of shipping went up by about 20 percent practically overnight. We have 15 tons of baggage. These are land tons. I do not know how many shipping tons that makes for, and we had a company of 35 people, about 85 percent American, and many of them had been with us for at least 15 or 18 years, the rest of them being the odd Cubans or people who were needed for our particular type of show.

We also had Australian technicians with us, whose salaries ranged from $150 to $250 a week, electricians and so forth.

We begged and pleaded, and I think that even the Foreign Service went to work on trying to get help for us to go from Australia to Tokyo where we were booked.

We had two impresarios. In retrospect it sounds a little amusing, but it was not then. They both died of heart failure on this famous 6-week tour from Australia to Tokyo.

We could not get any assistance except—this meant going through Manila and Hong Kong, Singapore. The only assistance that we could get after telegram after telegram and frantic letters was Army transport at $6 a day for the performers.

Well, of course, the difference in staff cost had to be made up by me personally.

I say this because in spite of this we continued and, as I say, we have for 25 years. I say this only in order again to point out the dangers of a board deciding what is done.

I could not give the answer on how to get around it because I feel that something must be done and must be done urgently. But I would say that this thing of very careful selection and of training teachers, I could see some way out with that.

But waiting very much longer, from what I have seen outside this country, will surely affect our prestige in the rest of the world, and I hope it does not have to be so affected.

Senator PELL. Thank you very much.

In essence then you would approve the passage of this legislation?

Miss DUNHAM. Yes, I would.

Senator PELL. Strongly?

Miss DUNHAM. Definitely.

Senator PELL. I was struck by what you said that there are various forms of recognition in different countries. In the Soviet Union you get a dacha; in Britain you are made a dame. I wonder how it could be translated in American terms.

Have you had any thoughts beyond this legislation? This legislation makes the arts more respectable and dignified, with a Council set up under law and a Foundation.

What more can be done to assure that the artist occupies a high place on the scale, for instance, of a general or a successful businessman?

Miss DUNHAM. Well, the dance has always been considered a stepchild. As a matter of fact, I guess from our period and background here, much of theater has, too, and I think that, perhaps, recognition by Government officials, by more invitations of more artists, where they feel that they are meeting people on equal social and intellectual terms. I feel that the privilege of more artists who appear—I cannot say about dancers because we are not ordinarily good speakers—but some artists who appear as speakers or what, perhaps receiving awards now and then, would mean something, decorations.

I do not know, I wear very proudly this little decoration of honor and merit for services in field investigation in Haiti, and these little things count. I think that would, perhaps, be very encouraging.

Senator PELL. Unfortunately, we have scarcely any decorations that can be awarded to civilians. This is one area that could be developed.

Miss DUNHAM. Yes. Well, maybe a special passport of some kind when touring out of the country would make artists feel better.

Senator PELL. Thank you very, very much, indeed, for coming to these hearings, and I congratulate you tremendously on your work through the years. Speaking from a pervious incarnation as a diplomat abroad, you have helped our foreign policy a great deal in difficult times. I hope you keep going for another 25 years.

Miss DUNHAM. Thank you.

Senator PELL. Our next witness is Mr. Otto Wittmann, director of the Toledo Museum of Art, Toledo, Ohio. He represents the American Association of Museums.

As you know, in the new version of the bill that we have now, museums are included within its terms of reference.

STATEMENT OF OTTO WITTMANN, VICE PRESIDENT, THE AMERICAN ASSOCIATION OF MUSEUMS, AND DIRECTOR, THE TOLEDO MUSEUM OF ART

Mr. WITTMANN. Yes; Senator Pell. We are grateful to you and your subcommittee for recognition of museums.

I would like to present a statement which contains some interesting statistics, not hitherto published.

Senator PELL. Please proceed as you wish.

Mr. WITTMANN. Mr. Chairman and members of the subcommittee, I am Otto Wittmann, director of the Toledo Museum of Art, and a vice president of the American Association of Museums. I appreciate this opportunity to appear before the Special Subcommittee on the Arts to present the views of the American Association of Museums. The American Association of Museums is a nonprofit professional organization with more than 3,000 members, including museums, members of the museum profession, and others actively interested in the welfare of museums as one of the major forces in the cultural development of the Nation. It is estimated that American museums are visited annually by more than 200 million people.

Museums are generally and rightfully regarded as active cultural centers. The day has long passed when museums could be considered

mere ivory towers. American museums have traditionally provided the public with facilities, programs, and education (in addition to their collections) which clearly define and substantiate the broad interpretation they have chosen to make of their civic responsibility. Museums are primarily concerned with the preservation of our cultural heritage. They are equally concerned with creating an environment for the encouragement of the cultural development of the entire community. In addition to their more obvious museum functions of preserving, exhibiting, and interpreting collections, museums have long been recognized as important educational forces in the community. Many of them have also acted as community centers for the performing arts.

During the last 30 years, the number of museums and the size of museum audiences have been growing steadily. In 1932 there were less than 1,500 museums in the United States. Today the records of the American Association of Museums list about 5,500 museums. Even more significant for the purpose of this hearing is the number of these museums which offer education and cultural programs and the resulting ever-growing demands made by the public for these additional services.

In preparing this testimony, the American Association of Museums has compiled current statistical information on the education and cultural programs being offered by museums, using a valid sampling of information received from 2,000 museums in the last 4 months. These 2,000 institutions include not only art, history, and science and national park interpretive centers. All of these fall within the generally accepted definition of "museum" as defined by international museum specialists and by the International Council of Museums, known as ICOM. This sampling represents nearly half the museums in the United States, large and small, located in all 50 States, and is today made public for the first time. It should be noted at the outset that cultural programs which include concerts, lectures, theater, dance, and films, are not limited to art museums alone, nor are they only in the province of the larger museums.

An earlier study made by the American Association of Museums in 1962 of 600 American museums known to have educational programs indicated that more than 7 million children, 5 million adults, 14,000 undergraduates, 4,000 graduate students, and 53,000 art students were enrolled in classes organized by the 600 museums. Our present more comprehensive survey of 2,000 museums reveals that 75 percent of those sampled offer the public some educational and cultural activities, including not only classes, but concerts, lectures, theater, dance, and films. In many smaller communities, the museum provides the only facility available for such programs, and is truly the community's cultural center.

For example, in Minnesota, the Walker Art Center of Minneapolis, has provided leadership in educating a wide public to the value of good design in objects we use every day. In York County, Pa., the York County Historical Society makes available to the public art exhibits, concerts, craft demonstrations, TV programs, and courses for children. The Virginia Museum of Fine Arts, Richmond, offers a statewide program for children and adults in the fields of art, drama,

dance, chamber music, theater, films. Its artmobile, which brings the museum to all parts of the State, is world famous.

If you will forgive me citing my own museum, which, of course, I know best, the Toledo Museum of Art has for years had the largest per capita attendance of any museum in our country except for the National Gallery, here in Washington. In a city of approximately 325,000 our attendance will this year surpass 400,000. Significantly one out of every two visitors comes to our museum for some regularly scheduled program such as a class in art or music, a concert, a gallery tour. Each Saturday over 2,500 children come to free art and music classes where they may follow a 5-year graded program. Almost 400 classes from the public and parochial schools of Toledo come for a regular program of 8 monthly museum visits each year directly related to their classroom studies. Approximately 1,000 adults attend regular college-level courses. Of these, approximately 500 take the courses for university credit through our city university, the University of Toledo. But others come because the museum offers an opportunity for cultural growth and development. For instance a dentist skilled in casting gold fillings for teeth broadened his skills through a museum class in sculpture, and a glass technician found a new outlet for his skill in ceramics classes.

The requests being made by the public for these programs and facilities are overwhelming. In 60 percent of the museums recording attendance over the past decade, the attendance has more than doubled since 1952. Attendance for 1,192 museums which recorded attendance in 1962 was over 128 million. We estimate that this surprising figure represents less than one-half the total 1962 museum attendance in the United States. We predict that total museum attendance for 1962 when finally compiled will comfortably exceed 200 million.

While it is generally recognized by educators and museum specialists that American museums lead those of every other nation in the field of education and cultural programs, this accomplishment also presents museums with serious problems. The most urgent is the financial one. In 1962 the American Association of Museums published statistics on sources of income for art museums, which we believe would be fairly representative of history and science museums as well. Endowment funds represented the largest single source of art museum income, 43 percent. It must be observed that most such endowment funds were established 20 to 40 years ago, and are no longer adequate to meet today's sharply increased operating costs. This, coupled with the expanded services demanded by the American public today, means that most museum budgets will only allow for salaries that are lower than those in other similar professions. Retirement and hospitalization benefits are the exception rather than the rule. It is significant that, according to August Heckscher, special consultant on the arts, only 2 percent of total art museum income at present comes from foundations, corporations, and government combined.

There are not sufficient funds available for research, conservation, restoration, training, nor for attracting recruits to the museum field. Expanded museum-university programs for training museum personnel are imperative if we are to have adequate staffs for our increasing museums and growing services. This is a matter of grave concern to us, for quality rather than more quantity should measure the mu-

seum's performance. Americans need and are demanding this level of quality.

Museums have played a major part in advancing the present general cultural level in our country. If museums are to continue their cultural leadership, and to develop and expand their community educational services, additional funds from Federal, State, municipal, and private sources must be forthcoming. Federal funds should be in the form of matching grants, and the quality of the museum's programs or goals should be evaluated before such grants are made.

Our report has shown the public interest in the cultural and educational benefits offered by the museums. The American Association of Museums believes that a major effort to strengthen and improve existing museum programs should accompany the current enthusiasm for promoting new facilities.

It is the American Association of Museums' position that both the Federal Government and the State Governments have a responsibility to encourage the development of the Nation's already existing cultural resources, as well as to stimulate the Nation's cultural progress. We believe it is this responsibility which has inspired S. 165 and S. 1316. The association supports S. 1316, which clearly identifies museums, and the museum profession as being included in the meaning and intention of the bill.

We urge this committee to give favorable consideration to this proposed legislation, and we assure the Senators that they will have both the support and gratitude of the millions of Americans, young and old, who use and enjoy the lively programs and the great assets of the museums of our country in everincreasing numbers. Thank you.

Senator PELL. I thank you very much, Mr. Wittmann.

I notice that you say that in 1932, 1,500 museums existed in the United States, and today there are 5,500, almost four times as many. How do museums solve the problem of sharing a limited number of fine paintings and other works of art?

Mr. WITTMANN. Well, it is a difficult problem for us in art museums, of which I am myself a director, but we are speaking here, Senator Pell, of all kinds of museums. There has been not only a growth of art museums but a growth of science and history museums, and the many other kinds of institutions which are included within the definition of museums mentioned in our statement. They have all expanded greatly, and in some cases their collections, whether scientific or art collections, are small. Some of these are very small institutions, but because they are small and do not have extensive collections, many of them are offering services which will, in turn, build up community interest.

Our own Toledo museum was founded in 1901. It had no collection, no building, no money, nothing except the idea that there ought to be in our industrial city of Toledo some kind of cultural institution. Edward Drummond Libbey and a group of men got together and started it. Many other institutions start in this way.

Senator PELL. But at that time most of the major works of art were in private hands, be they reigning families or be they private individuals and industrialists.

Since that time the vast majority of the works of art are really in the hands of governments or museums. How do you get more works of art of required excellence?

Mr. WITTMANN. It becomes more and more difficult each year, obviously, to acquire important works of art. Art museums are all faced with that problem.

Senator PELL. Almost virtually impossible, is it not, to acquire works of art of more than a couple of hundred years ago?

Mr. WITTMANN. Yes, and no. Yes, it appears to be, and yet if you look at Art Quarterly, an American periodical, it is an interesting and revealing thing to see what has been acquired. That magazine devotes almost 20 pages to new accessions by American museums every 3 months. There are still great works of art coming to this country.

Senator PELL. Would you describe briefly the specific methods by which museums could expand their educational value in the local community.

Mr. WITTMANN. Yes. I feel that there are many ways in which museums may expand. Education is probably the most important. We are all interested in education. We have all simply scratched the surface.

We heard earlier today about music programs. There could be much more of that. Many museums present some music, but more could be done.

In the field of exhibitions much more could be done. Exhibition programs, which exist in most museums, could be expanded. There ought to be more circulating exhibitions.

The American Federation of Arts—we are to hear from their representatives later—has an excellent circulating exhibition program as has the Smithsonian Institution. There is much more that can be done in the field of exhibitions.

Senator PELL. Speaking as a director of the Fort Ticonderoga Museum, I thank you very much indeed for your testimony and for your support of this bill, which means a great deal to us.

Mr. WITTMANN. Thank you.

Senator PELL. Our next witness will be Mr. Peter Pollack, director of the American Federation of Arts who, I understand, is expected shortly at the Library of Congress. We do not want you to miss this appointment. Come forward, if you please.

STATEMENT OF PETER POLLACK, DIRECTOR, THE AMERICAN FEDERATION OF ARTS

Mr. POLLACK. Thank you, Senator Pell.

It is indeed gratifying to be received this afternoon as director of the American Federation of Arts, representing its president, Mr. Roy R. Neuberger, whom you invited to speak on behalf of S. 165 and S. 1316 now under consideration. As director of the American Federation of Arts it is my privilege to serve as spokesman for 476 chapter members consisting of 347 art museums and 129 college and university art departments all over the United States.

Before I speak on these bills, however, I would like to call to your attention that since 1909 when President Theodore Roosevelt, with the active participation of his Secretary of State, Mr. Elihu Root, gave the necessary impetus to establish the American Federation of Arts, this organization has constantly fostered better working relations between Government and the world of art. In 1910, it supported

the establishment of the National Commission of Fine Arts, and in 1913, the American Federation of Arts was greatly influential in obtaining the removal of the tariff barrier imposed on the importation of art works into the United States. As a result, the importation of art works from abroad was enormously stimulated. Therefore, the passage of this one bill alone can be credited with having made possible the collection of priceless treasures which are now to be seen in the Nation's museums. Consider how much richer is our country's heritage with the Morgan Library and the Morgan collection at the Metropolitan Museum of Art in New York, the Charles L. Freer collection on display right here in the city of Washington, or the Hutchinson collection at the Art Institute of Chicago. These three men who were part of the original founders of the American Federation of Arts brought their holdings into the country without taxation or duties and offered these masterplaces to the American people through the museums they helped endow in their respective home cities.

Since that day the American Federation of Arts has constantly taken the lead in movements to promote better relations between Government and the world of art. Just last May 23, in Forth Worth and Dallas, Tex., the Federation in its 50th convention explored in depth the most timely theme "The Role of Government in Art Today." The brilliant speakers at the convention included August Heckscher, then Special Consultant on the Arts to the President; Henry Steele Commager, professor of history, Amherst College; Rene d'Harnoncourt, director, the Museum of Modern Art, New York; Lloyd Goodrich, director, Whitney Museum of American Art; Joseph R. Passonneau, dean, school of architecture, Washington University, St. Louis; Charles Nagel, director, City Art Museum of St. Louis; Adelyn D. Breeskin, director, the Washington Gallery of Modern Art; Charles C. Cunningham, director, Wadsworth Atheneum; and A. Hyatt Mayor, curator of prints, the Metropolitan Museum of Art.

With some healthy differences of opinion the speakers agreed on one fundamental point: Art is an essential part of our national life, as necessary and deserving of governmental recognition as is science, or education, or public health. All realized the basic fact that the main support of art in the United States has always come from private sources and that this basis of support is not likely to change radically in the foreseeable future. They all agreed, however, that the National Government does have important functions to perform—functions that private institutions cannot perform at all or not so well.

The speakers were in agreement that U.S. Government activity in the arts should adhere to artistic standards at least as high as those held by private enterprise, and that these art activities should be free of politics, and that the Government should respect the individual artist's complete freedom of expression.

It was the consensus of their opinions that the fields of activity in which the Government obviously has a vital concern included international cultural exchanges; architectural design of public buildings and city as well as area planning; the use of painting, sculpture, and decorative arts in public buildings; and the relation of museums to the Federal Government, through exemptions from income taxes and classifications of contributions to museums as tax deductible, which they felt should be raised to the 30 percent allowed other educational

institutions instead of the 20-percent deduction which is now the law.

Mr. Lloyd Goodrich in the summing up of the convention said:

> We all recognize that there are dangers in governmental art activities but the most extreme danger is that of control of ideas and individual expression—however, we should not forget the long tradition of American freedom and the most insidious danger we face is that of official apathy.

Professor Commager commented:

> Of course government intervention (in the arts) is dangerous; government is dangerous; life itself is dangerous.

I call to your attention to the British Arts Council which was cognizant of these built-in dangers, included in its charter protection of the arts from harmful controls, by stating its aims:

> To develop a greater knowledge, understanding, and practice of the fine arts exclusively, and in particular to increase accessibility of the fine arts to the public.

The speakers were all in agreement that Government legislation to establish an agency to develop the fine arts was greatly needed and highly desirable. As director of the American Federation of Arts, I would like to urge enactment of S. 1316 to provide for the establishment of a National Council on the Arts and a National Arts Foundation. This bill, as well as S. 165, which is conceived to establish only a National Arts Foundation, should prove invaluable in conducting a program that would be beneficial to the cultural status of the Nation.

I would like to call your attention to the fact that, without any assistance from the Federal Government, the American Federation of Arts has helped establish museums and art centers throughout the country, and has made available to these institutions a diverse and educational series of exhibitions—most often including original works of art which in many cases were the first original pieces to be seen by American people. In fact, the major reason for the annual deficit of the American Federation of Arts has been this program of providing art exhibitions to the remote sections of our country, exhibitions which would not have been otherwise available to this prospective audience.

Perhaps there is no need to consider S. 165 for it seems to have been included in the later bill, S. 1316. The establishment of the Foundation through S. 165 or the Foundation and the Council through S. 1316, is, however, in my opinion, vitally necessary at this time, and I particularly urge the enactment of S. 1316.

I would like to mention a fear I hold about persons who would be appointed to serve on either the Council or the Foundation. I am sure that great care will be exercised in the selection of public-spirited individuals whose interest in the arts may or may not be professional, but who are dedicated people, capable of recognizing what is good in the arts and embrace that good with understanding, enthusiasm, and a desire to make it available to all Americans. Persons should be appointed who have a broad point of view of art, not limited to promoting a particular style, conservative or radical, or a particular period, past or present. American art from its earliest days to the pesent has had in it a virility and creativity that should be exhibited within our country as well as overseas, but a preponderance of any

one period of style which would be designated American art would, in my opinion, be harmful to the program.

We hope that provision is made so that leading national organizations in the arts such as the College Art Association, the American Association of Museums, the American Federation of Arts, and the Nation's major museums of art will have a voice in nominating members to the National Council on the Arts and/or the National Arts Foundation.

In conclusion, I would like to say that enactment of S. 1316 should prove of immeasurable assistance in dissemination of the arts to the American people, which will give rise to fresh and vital experiences among the vast and expanding art public so avid to learn about art, now developing all over the Nation.

The American Federation of Arts has supported the establishment of a National Advisory Council on the Arts since a bill was first introduced in 1955 and has expressed its support strongly each succeeding year. This year we are hopeful that S. 1316 will be enacted as we wholeheartedly support this bill.

I thank you, Senator Pell, for permitting me to express my views as director of the American Federation of Arts.

Senator PELL. Thank you very much indeed, Mr. Pollack.

I remember your appearance before our committee last year, and we discussed for a moment then the work that you have touched on here, that you have done in circulating shows yourself.

I was wondering if you could again, for the sake of the record, set forth a little more information about the scope of your traveling show and your cost and whether this is a program which is continuing on an expanding scale or whether it will stay about as it is.

Mr. POLLACK. We do hope to expand it, and we are doing so now.

For instance, since I have spoken to you last year, we have assembled 68 exhibitions. We have had 490-some-odd openings in that many places throughout the United States during the past 12-month period. These exhibitions contain original works of art, paintings, no one-man shows, but group shows of a period or of a time or of a style, so that we have diverse exhibitions circulating besides paintings, including prints, drawings, photography, architectural panels; a variety of shows which universities, colleges, and art museums want.

Some of these exhibitions are big. For example, the Italian painting exhibition—"I Macchiaioli" (an art movement which flourished in Tuscany from 1860 to 1880)—we brought over from Italy with the support of the Italian Government. The exhibition opened in the American Federation of Arts New York headquarters galleries and it is now touring the country, going to 10 major museums and universities. From the United States it goes to Tokyo and will then tour the Far East.

Senator PELL. How much does it cost to have such a show?

Mr. POLLACK. A show like this is underwritten in part by the Italian Government. They pay for its packing which is expensive, and must meet our specifications so that the insurance rates in the United States will be kept at their lowest. They also pay for marine insurance and the cost of bringing it to the United States.

The exhibition costs the individual exhibitor no more than $650, plus transportation into his exhibition site from the previous place.

If this exhibition were to be prorated in terms of costs and overhead for the Italian Government and AFA as well, it would cost closer to $3,500 or $4,000 per showing. Thus the Italian Government and the American Federation of Arts which has a built-in deficit through its circulating exhibition program makes it possible for people in all parts of our country to see a unique 19th century exhibition.

Senator PELL. What is the source of your budget?

Mr. POLLACK. Our budget comes from membership, from some few foundations and especially from the board of trustees itself, which raises the deficit through various ways, from its own pockets mostly.

Senator PELL. One thought here is that even $500 is a great deal for a small county to pay for an exhibition.

Mr. POLLACK. Precisely.

Senator PELL. Do you see any way of making these exhibitions available to truly interested communities for practically a nominal amount?

Mr. POLLACK. Yes; there are ways of doing it. We are doing it now for the New York State Council on the Arts. They have underwritten us in the amount of $30,000 to $35,000 a year during the past 3 years. We annually conceive and assemble an average of 12 exhibitions which circulate within the State of New York and we charge anywhere from $10 to $50 per show. And, because of the small distances, the transportation fee is nominal.

Senator PELL. Forgive me, these costs are not nominal. Transportation can be very often quite a headache.

Mr. POLLACK. That is true.

Senator PELL. How is that handled?

Mr. POLLACK. Within the State of New York it is very reasonable because of the short distances to be covered.

Senator PELL. Do you have a truck to transport the exhibitions?

Mr. POLLACK. We contract for the entire movement of an exhibition with an art trucking firm, so that they will send their regular run trucks to pick up exhibitions and move them from one place to another, or in some cases of light educational exhibitions, we use parcel post or Railway Express.

Senator PELL. Now, speaking from a more parochial viewpoint, how can an area, a State, or a community get your shows at a nominal amount?

Mr. POLLACK. The best way it can be done (because AFA cannot really afford much more of a deficit) would necessarily mean that State art councils (now being developed in a number of States) underwrite AFA to assemble a series of exhibitions. Through our professional help, we could be working through museums and existing collectors within a given State, as well as from other sources from whom we may borrow material for exhibition. Special shows could be arranged which can be toured throughout a given State, and the short distances involved would keep both fee and transportation costs at a minimum. After circulating for 2 or 3 years, these shows could be made available to other States, perhaps, but it would require cooperation between the various State councils on the arts now being formed and the American Federation of Arts which is the qualified professional agency in the country organized to assemble and circulate art exhibitions.

Senator PELL. As you may recall, we ran such an exhibition. That was assembled by the National Gallery and on which Mr. John Walker

commented favorably, but one of the real problems was moving it because being interested myself, my own men had to do the actual carting from exhibition site to exhibition site for 20 different sites. If we had paid for it commercially it would have gone into a good many hundreds of dollars.

Mr. POLLACK. We do this constantly. We know transportation costs are very high. We know we cannot charge the prorated costs of assembling the show and all the other costs connected with it, such as insurance, packing, catalog, and so forth, let alone add the overhead of rent, heat, lights, and salaries of AFA. We, therefore, must raise funds annually to meet our deficit. Nevertheless, many small museums cannot meet the fee. Therefore, I am now trying to get some people to create special funds so that small colleges and museums may ask for grants to help meet the exhibition fee. One civic-minded individual, I am happy to say, just last week contributed the sum of $5,000 a year for the next 3 years to underwrite exhibitions sent to museums and colleges, who want shows but cannot afford to pay for them. I hope this is only the first of many more such donations to the American Federation of Arts earmarked for such special funds.

Senator PELL. I thank you very much indeed, and I congratulate you on the excellent job that you have done.

Mr. POLLACK. Thank you, sir.

Senator PELL. The next witness will be Mrs. Adelyn D. Breeskin who, in the short time she has been in Washington, has added a great deal to our whole community. We welcome her from Baltimore to Washington.

STATEMENT OF MRS. ADELYN D. BREESKIN, DIRECTOR, WASHINGTON GALLERY OF MODERN ART, WASHINGTON, D.C.

Mrs. BREESKIN. Thank you, Senator Pell.

Coming after my museum colleague and the Director of the American Federation, who is close to me since I am a member of the Board of Trustees, I feel that there is not very much more for me to say, especially as the afternoon is wearing on.

I am going to limit my remarks to just certain aspects of appeal for the passing of these two bills.

As you, Senator Pell, so rightly pointed out about Mr. August Heckscher in his report to the President entitled "The Arts and the National Government," you said:

> Great impetus for a new cooperative period in the history of art and Government in the United States has been given by this valuable report submitted.

I would like publicly to express my agreement with that. I feel that Mr. Heckscher's report is a most valuable educational document, and one that should be read by all of those interested in the promotion of this subject of the arts and the National Government.

Then, Senator Pell, you added:

> It is extremely important that we fulfill our Nation's destiny in making the most complete and most effective use of our creative and artistic capabilities both to assure our national well-being and to enhance the appreciation of our culture abroad.

Now, these two points are certainly all important, that we encourage our native talents, and that we spread the proof of our culture abroad.

This can be done by combining both of these aims, by placing the best work of our native artists in our embassies throughout the world, paintings and sculpture being considered in the same light as furniture and rugs, let us say, to enhance the appearance of the public rooms in our embassies.

Then, too, it is the duty of our Government to see that our country is adequately represented in the many great international exhibitions of contemporary art which now take place around the world. This important obligation that we have is now in jeopardy. After next summer in Venice no provision is being made for any representation of our arts in any of the many forthcoming important international exhibitions.

Mr. Heckscher mentions in his report:

> Cultural exchange is one of the most important means by which Government fulfills its role of presenting and displaying American arts. The recognition American artists receive through the exhibition of their works abroad is an important element in their development.

Indeed, they need this healthy competition and stimulation, and we need to use this means of heightening our prestige abroad.

An Arts Foundation would be the logical means of carrying out such wholesome and logical encouragement of the arts.

I trust that this august group of Senators will vote to establish a U.S. National Arts Foundation, S. 165, and provide for the establishment of a National Council on the Arts and a National Arts Foundation, S. 1316, and I extend my most sincere thanks to Senators Pell, Humphrey, Clark, Javits, and others who especially have initiated and sponsored these bills. Thank you.

Senator PELL. I thank you, Mrs. Breeskin, very much. You came by last year and also lent your support, and you can help, yourself, a great deal by supporting in your own good fashion these bills around and about Washington, which is what is needed to get them through the Congress, I am afraid.

Mrs. BREESKIN. With many of our local exhibitions at our Washington gallery, we are now inviting all of our Congressmen to come to see them, and we hope that the number that do come will increase constantly.

Senator PELL. One further question or thought: last year you brought out the very interesting idea of artmobiles to bring art exhibitions around the different communities.

I was wondering whether you had any thoughts on the advisability of this idea or if you have been able to develop one yourself?

Mrs. BREESKIN. Well, I think that I am all for the matching grants of States and Government support, and I think that as the State councils increase throughout the country they are the ones who should actually try to insist upon Government help in promoting these artmobiles. Of course, in this respect, the State of Virginia has done a beautiful job. They have done it all with State support, but I doubt if many of the States have a Mr. Mellon to help them.

As he did in Virginia, he actually paid for the second artmobile.

Senator PELL. There are two artmobiles, then?

Mrs. BREESKIN. There are two in Virginia now, and they continually tour the entire State. I think it takes almost 2 years for one artmobile to make the rounds.

Senator PELL. Is it a trailer or a bus?

Mrs. BREESKIN. It has a front part, would it be a caboose? and the trailer behind it. Actually the exhibitions that are being send around are very handsome, and there is a tape recorded lecture to go with it, and music and air conditioning—very beautiful. Many of our States could profit by that example.

Senator PELL. Thank you very much indeed.

Our next witness is Mr. John Wyatt Gregg, who cannot be here himself. He is chairman of the Hawaii Art Commission, and he is being represented by Mrs. Dorothea C. Ward. We will be grateful if she would come forward.

STATEMENT OF MRS. DOROTHEA C. WARD, PRESENTING THE STATEMENT OF JOHN WYATT GREGG, CHAIRMAN, HAWAII ART COMMISSION

Mrs. WARD. Thank you, Mr. Chairman, for permitting me to read Mr. Gregg's statement, which is a particular pleasure to me, because it seems to express what I so vigorously feel, and as it comes from one of the farthest ends of our country, and I think it is extremely appropriate.

It is addressed on the stationery of the Governor's cultural commission, and it is addressed to Hon. Claiborne Pell, chairman, Special Subcommittee on the Arts.

PREPARED STATEMENT OF JOHN WYATT GREGG, CHAIRMAN, HAWAII ARTS COMMISSION

Mr. Chairman, I am hopeful that representative of the State of Hawaii may have the opportunity of having his opinions recorded on the hearings for the Senate bill in regard to the relations of the Government and the arts. The great distance between our State capital and the Nation's capital has prevented me from asking to be present at your hearings but I beg your indulgence in reading and recording these remarks.

I am John Wyatt Gregg, chairman of the Governor's cultural commission and also president of the Honolulu Academy of Arts, a museum of the arts as well as an educational institution. I am also a past president of the Kauai Library Association and still a member of that board as well as many other community organizations for the welfare and health of the State.

What I particularly wish to state to your committee is that while we are doing very well in the State of Hawaii with a fine symphony orchestra, a very active children's theater and a community theater, and an outstanding art and a world renowned ethnological museum, they are all concentrated in the city of Honolulu on the island of Oahu, which is only one of the islands of this island State. Granted that all are doing fairly well, and without 1 cent of tax money, the going is getting tougher. The sad thing is that these organizations find it almost impossible to spread their cultural products over the various island counties. All their activities are centered in the city and county of Honolulu.

Here is where the Nation, sharing with the State, could help the privately run and supported institutions perform their duties to the citizenry of the State.

The orchestra and the children's and adult theater are eager to perform on the outer islands but the transportation costs cannot be paid for from box office receipts. The museums are eager to loan their objects of art but insurance costs and freight costs make the exhibition impossible.

Another problem, not unique with us, is providing an audience for the local artist. Exhibition space is at a premium and the eager and talented artist finds few outlets for his abilities. The city of Honolulu is building a complex but the rental rates are far beyond the struggling artist organization, performing or manual. The Nation and the State could help on that score.

I will touch on one more problem, out of many, where the Government could admirably serve as a patron of the arts. This I mention because it has come to

light so recently. Last month, Honolulu was fortunate enough to have three performances of the Royal Ballet of London with Dame Fonteyn and Rudolf Nureyev in the cast of 10 dancers. Two scheduled performances were sold out to 8,000 persons each night and a third performance was practically demanded by an additional 8,000 persons who crowded into our outdoor theater, even onto the grass, and willing to pay a top price of $7.70. It proved we need classic ballet in Hawaii for our citizens—who were so eager to see fine ballet that they stood for hours for a chance to sit on the grass.

The urge to do something about it turned up the astounding information that there were 2,000 students registered in ballet classes and the fact that there hadn't been a performance of a top ballet company in Hawaii for 5 years. How to organize a ballet theater to encourage the talent and enthusiasm already there and how to bring more fine dancing to Hawaii became, and still is, a major problem. The local philanthropists have already been tapped by other cultural groups. The State of Hawaii for reasons of economy has recently seen fit to cut their book buying budget for the libraries by $60,000 and, unfortunately, it doesn't seem vulnerable to "angel" a dance theater.

A National Arts Foundation and a Cultural Development Act could do wonders for the State of Hawaii.

Thank you for the opportunity to present my thoughts before your committee through Mrs. Ward.

Sincerely,

JOHN WYATT GREGG.

Mrs. WARD. Mr. Chairman, I have a very short few comments of my own if I may be allowed to make them.

Senator PELL. Certainly.

Mrs. WARD. The names of the members of the Governor's commission in Hawaii are reproduced with Mr. Gregg's statement. I believe it important to note that these people are of substance and importance and are working for the advancement of the cultural activities of their State as well as is Mr. Gregg.

The members of the Governor's Commission in Hawaii follow:

George Barati, Mrs. Alice Spalding Bowen, Wilbert Choi, Miss Agnes Conrad, Mrs. Nancy Corbett, Mrs. Walter F. Dillingham, Mrs. Gustav Ecke, Dr. Earle Ernst, Mrs. Jo Flanders, Dr. Ronald Force, Dr. Thomas Fujimura, Robert P. Griffing, Jr., Ernest Hara, Mrs. Fritz Hart, Mrs. Halla Huhm, Dr. Charles Hunter, Col. Harold Kent, Prof. Alfons L. Korn, Cyril Lemmon, Frank Lombardi, Leo C. Pritchard, Dr. Arthur J. Marder, Mrs. Chuck Mau, Mrs. Diana Moncado, Mrs. David F. Pietsch, Mrs. Charles C. Spalding, Jr., Mrs. Kinau Wilder, Leo Wou, Dr. Douglas Yamamura, and Mrs. Violet Yap.

As for myself, I have spent the summer on an extended tour of some 20 States and 5 Provinces of Canada.

I kept a weather eye out for the cultural and art activities of the cities and towns that I visited. I was astonished and impressed with the obvious surge of interest and activities in cultural endeavors. As it happens, my special interest is centered in the visual arts. I was impressed with hundreds of art exhibits—on the streets, in the libraries, townhalls, schools and colleges, and private galleries. Some of the bigger motels from the big cities to tiny communities had also set aside a special room to show the local artists. Of course, the level of the art was on the lower side in general but amongst each one there were some outstanding examples, each artist needing some stimulus and assistance to go ahead in elevating his standard of quality.

This indicated to me that what is desperately needed is for the United States to recognize the desire of individuals and organizations to participate and be recognized in this great movement of cultural activity. They need support, moral and financial, and central

information, and research facilities. I was besieged with questions of: "How can we improve our art exhibitions?" "How to go about assisting artists?" How to get information?"

It is for this reason that I am so convinced that this legislation must be passed now—and I hope at this session.

Mr. Chairman, you will have criticism of the bills as well as praise, but in my own rather long experience, it is better to act first and then straighten out imperfections if they develop as the act is administered. I believe it must be clear that I urge the passage of an act in support of the arts now.

Thank you for permitting me to appear before your committee on my behalf as well as for Mr. Gregg of Hawaii. At this point I would like to request insertion of one of Mr. Gregg's letters, pertinent to these discussions, and written in August to Mr. Millsaps, one of the copublishers of the Art Letter.

Thank you very much, Mr. Chairman.

(The letter referred to follows:)

DEAR MR. MILLSAPS: Thank you for your letter describing and explaining your side of the Washington International Art Letter as publisher. I enclose my check to explain my side as a reader. The check is sent in the name of the Honolulu Academy of Arts.

In further explanation I want to say this. When I first became involved, a year ago, with "State culture" I searched for precedent and information on what was being done or going on elsewhere. About that time you sent a free copy of the Letter to me and later sent the Senate bills. It was a godsend. I suppose by searching through Time, Art News, Show, Art in America, etc., I might have gathered the same information, but here it was "Simon Pure" and in a file-away form for easy reference. I'm sure other people must have had the same reaction. I was happy to pay the price for the compact.

You deserve a great deal of credit for starting the paper and I praise you for it and hope you can continue. It seems to me there is a great need for what you offer in this day of mass-cultural explosion. Government involvement is spreading like wildfire and we all need guidance and help on it to decide whether to push or hold back. You tell what other sectors are doing as well as telling us what has been done as you did with the Los Angeles article last month. It seems to me that all this culture business, from the top down, and with a "c" or a "K" needs careful thought. The New York council bulletin is fine but few States have the money for a report like that. It would be wonderful if the Letter could perform this service and it could amalgamate and further the efforts of the individual groups.

The Community Arts Council has a voice and I get their bulletins from Quincy, Ill. Many of their ventures seem citywise—but now the whole movement has become statewise and nationwise and has gotten beyond the arts-and-crafty stage. We need to know all we can of others' successes and failures and how they achieve both.

Sincerely,

(Signed) JOHN WYATT GREGG.

Senator PELL. Thank you very much indeed, Mrs. Ward, for your patience in standing by for this rather long afternoon.

I hope that your thoughts are correct, and that we will be able to get this legislation through.

I know, too, that you have been each day here at these hearings, and I am most grateful for your interest and help.

I also wish to call attention to the fact that along with Mr. Daniel Millsaps—the distinguished artist and designer and writer—you are a copublisher of the Washington International Art Letter.

Mr. Millsaps gave us his own meaningful and illuminating testimony at hearings held before this subcommittee last year. I would

like to ackowledge his contribution to our deliberations at that time and again this year; for he has presented to me and to those hearings a collection of most pertinent material, perhaps the most helpful material we have received in that it forms assembled statements from illustrious members of the arts community from a great variety of areas in our country. These statements not only demonstrate the variety of our artistic endeavors, but also the support which the legislation we have before us has engendered.

The statements come from individual artists; they represent arts institutes, universities, galleries, art commissions and associations, together with the field of artistic cricitism. All of these statements hail the legislation we are considering and use such phrases as "intelligent foresight," "hearty endorsement," and "I cannot urge too strongly passage."

I wish to emphasize that Mr. Millsaps undertook to assemble these statements on his own initiative. I believe that these documents add significantly to these hearings. The Chair is most grateful to Mr. Millsaps for his enterprise and for his considerable efforts.

One letter, in particular—from Art Critic Stuart Preston—bears mention. It points out that there have been many valid, historical reasons why the United States has been averse to Government involvement with the arts.

But now that the arts of America have more than come into their own—

Mr. Preston continues—

there is every reason for this country to take advantage of them in rounding out our role of leadership of the free world. We have much to be proud of in the creative arts. Failure to support them would be nothing less than tragedy. I therefore unreservedly urge the passage of the National Arts and Cultural Development Act of 1963.

As we all know, Mr. Preston is the art critic, and has been for many years, of the New York Times, and received his early training under Mr. B. B. Berenson. I have long known and admired Mr. Preston myself.

I would like at this point to include this material, and additional information compiled by Mr. Millsaps on arts commissions in various States and a survey of this information in the record.

(The material referred to follows:)

CENTER FOR CROSS-CULTURAL COMMUNICATION,
Washington, D.C., November 7, 1963.

Hon. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts, Committee on Labor and Public Welfare, U.S. Senate, Washington, D.C.

DEAR SENATOR PELL: As a former cultural affairs officer for the U.S. Information Agency, I am particularly interested in the political relevance of cultural affairs and would like to submit for the committee's consideration some views on the international implications of the Federal Government's role in the arts. Also, in keeping with Mr. Biddle's suggestion, I have included a brief description of how the arts are subsidized in a number of European countries with which I am familiar. (I wish to make clear that the views expressed here are personal ones and are not made on behalf of any organization with which I am associated.)

I am currently director of a nonprofit educational institute, the Center for Cross-Cultural Communication, which in its programs of training and publishing applies the perspectives of the social scientist and the artist to the special problems of communication between cultures. The center is also establishing in Washington a museum of African art which will serve to demonstrate how

knowledge of the arts of another culture provides concrete foundation for political and social relationships.

Ten years' service overseas has convinced me that one of the greatest hinderances to the long-range effectiveness of American foreign policy has been lack of two-way communication with other peoples. We fail on two counts: We fail to appreciate and respond to the cultures of other peoples and, in so doing, we fail to project in terms comprehensible to others the meaning and message of American life.

My concern is not so much with our image overseas per se as with the extent to which we as a nation are insensitive to the values of other cultures and why this is so. Lacking such sensitivity, we cannot command among other nations that degree of respect which is requisite to political leadership—if such leadership is to have any more lasting significance than our military or economic capability to enforce it.

The key to international understanding and peaceful cooperation is to be found neither simply in good intention (often perilous in its naivete) nor in practical politics which in serving immediately expedent ends can hardly be expected to contrbute to underlying long-range understanding between nations. Such fundamental understanding can evolve only through two-way communication, and I submit that one of the Nation's most valuable channels for such communication would be through interest by Americans in the arts of other peoples and respect for those cultural institutions which reflect the essence of their national existence.

But, despite isolated instances of outstanding creative achievement, we are a culturally retarded nation; we have not developed the wherewithal for such a communication channel. Emphasis upon the political-economic in our history to the relative exclusion of the aesthetic has left us ill prepared to exercise that kind of spiritual leadership over diverse societies of both ancient heritage and modern ambition which might dispose them, for any deeper reason than their present-day dependence upon us, to look to America for inspiration and example.

The older societies of Europe hold in disrespect the tendency in America to regard culture as something peripheral and effete. To them, our traditional anticultural bent leaves open to serious question our capacity to provide mature world leadership. Witness DeGaulle's open disdain for American values.

To the new and modernizing societies throughout the world where students and intellectuals often have the predominant voice, our society similarly conveys little of meaning. As many of our officials from the legislative and executive branches have testified upon their return from world fact-finding trips, we are not getting through to the young leaders who, like the leaders of the older nations, also tend to believe that we have no genuine spiritual vitality as a nation, that we are in fact a soulless people with a way of life that is essentially materialistic.

This view of America received corroboration in the minds of some people this very month when an American painter, Adolph Gottlieb, was feted almost as a national hero in Brazil where he won first prize at the São Paulo Biennale, one of the most important art shows in the world. Upon his return to America, however, and his visit to Washington, Gottlieb was greeted with relative indifference by our press and the general public. That the people of Brazil should isolate something of spiritual worth in our society to which we ourselves do not accord much importance goes beyond mere irony. Perhaps in this fact is to be found a clue to that lack of communication between the peoples of South and North America that hinders the progress of the Alliance. Other examples could be cited.

American museums, of course, reflect the cultures of all peoples in their exhibitions, and our students of the arts know their meanings. But such understanding is only to a very limited extent part of our total national awareness and its potential catalytic role in the successful implementation of foreign policy is lost to us.

A concrete example of how understanding of the arts, whether our own or those of other lands, provides a basis for political communication is to be found in the instance of the traditional art of Africa as a reflection of its culture and the direct influence it has had upon the modern art of the Western World. The importance of African art in the total history of the art of man and its particular influence upon modern art is widely acknowledged among experts, but this fact is largely unknown outside of immediate art circles.

The average American who is bewildered by modern art to begin with, finds little that he can comprehend as other than grotesque in the traditional religious

sculpture of African tribesmen. But if one learns to go beyond the radical differences in form and conception to understand the meaning and function of this art, one can find firm basis for respect for African culture not only in the self-consistent terms of the tribal view of the world, albeit far removed from our own, but also according to Western criteria of creative excellence and human sensitivity.

It is a gross oversimplification inconsistent with scientific and cultural knowledge to look upon traditional African culture as nothing more than primitive or unsophisticated. Although for reasons peculiar to historical progression African culture has lagged behind the West in technological development and the intellectual sophistication that comes with it, it has in the sphere of pure human creativity an authentic contribution to make which should not be obscured by its close-to-nature forms.

Study of African art has greatly aided both the historian and the cultural anthropoligist in reconstructing Africa's past history, a history which the Western World, largely out of ignorance, has denied. What is known about Africa today and what is being rediscovered of its rich cultural tradition—antedating and in some instances even surpassing that of certain parts of Europe of comparable era—conclusively invalidates the misconceptions upon which most of our attitudes concerning Africa have been based. (These misconceptions have also been of greatest hindrance to the proper integration of our 20 million citizens of African extraction in our heterogenous society.)

Americans, despite their heterogeneity, suffer from ethnocentricity no less than other peoples, but if we, as a nation, are to develop the wherewithal for understanding the widely differing cultural soils that nourish three-fourths of the world's population, we must learn to look upon the values and ways of life of others with a combination of the detachment of the social scientist and the insight of the artist. Such perspective must in fact become institutionalized throughout our society.

Foreign relations are no longer simply a matter of direct relationships between political emissaries as they were in the diplomacy of past times. Today they involve the impact of total cultures, one upon the other, abetted by both commercial and governmental communication media. Given this character of present-day international relations, the problem discussed herein is not a long-range or academic one but is immediate and basic. Because the arts reflect the essence of a society and the group mentality upon which it is based, mature public understanding of the arts throughout America is indispensable to our political relations with the rest of the world.

In support of its foreign policy, therefore, the U.S. Government has a vested interest in the cultivation of the arts and in the widespread education of its peoples in the sphere of culture.

The significance of a National Arts Foundation for this reason goes far beyond such questions as the possible dangers inherent in the marriage of bureaucracy and culture. Its significance lies in the fact that with the establishment of an official Government agency fostering the arts, the rightful place of culture in our national life, will be affirmed. The National Arts Foundation would be the first real commitment by the Government to the responsibility it has to nourish the cultural maturation of its people. With it, the Government will set the pace in preparing the people of America to grow beyond their immediate environment and to learn to understand and live in the total community of man on earth.

GOVERNMENT SUBSIDY OF THE ARTS IN EUROPEAN COUNTRIES

The traditional apprehension of Americans regarding governmental interference or control is not shared by the people of most European countries where government has been closely involved with culture for hundreds of years, going back to and growing out of patronage by ruling houses and the church.

There have been instances, of course, where governments have attempted to control the arts, but art as perhaps the most powerful medium of human expression has never been stultified by any government in a decade or a generation. Like truth, art will out.

To cite an extreme example, even Hitler's thoroughgoing attempt to destroy the German expressionist movement, which he termed degenerate art was short-lived. Though particular paintings were destroyed and particular artists persecuted, the whole movement returned from the underworld scathed no worse than any other facet of German life, having influenced substantially, the whole direction of modern art. Today the artist in Germany thrives as he does in

most countries of Europe under various forms of patronage, largely free of strings.

The following is a brief description of government support of the arts in the principal countries of Western Europe.

Germany.—In the several states (Laender) which make up the Federal Republic of Germany, the state Ministries of Culture and often the city governments themselves purchase, each year, substantial numbers of paintings and other works of art by promising young artists. These are then distributed to Government officials for display in their offices and in public buildings as well as, of course, in museums. The benefits here are several: the young artist is assisted financially, he receives incentive from having his work displayed, and the public, by governmental example, is encouraged to appreciate art.

Under the purview of the regional Ministers of Culture come the state subsidized theaters, operas, and concert halls. Repetoires and performances receive subventions to make up deficits. Musicians, actors, dancers, etc., are salaried—in effect "civil service"—employees of the state. All sizeable towns have concert halls and theaters which are so subsidized.

Radio and television networks, subsidized themselves by the separate states, also carry on very active performing arts programs.

Official subsidy is also evident in the excellent quality of exhibit catalogs and other materials published in connection with both domestic and international cultural activities sponsored by the government.

Austria.—The national opera and theater (the Staatsoper, the Burgertheatre) as well as certain other theaters and operas in Vienna and the principal houses of other cities come directly under the Ministry of Education for management and subsidy. The same conditions apply generally in Austria—with certain variations—as in Germany. (It is interesting to not that in Austria, cultural affairs come under the Ministry of Education, whereas in Germany, education comes under the Ministry of Culture.)

Great Britain.—Government assistance to the arts is channeled through the Arts Council of Great Britain, consisting of 16 honorary members appointed by the Chancellor of the Exchequer. The Royal Opera House (Covent Gardens) receives a government grant through the Arts Council amounting to 43 percent of its total expenditure. The Royal Ballet (formerly Sadler Wells) is a section of the Royal Opera. The National Federation of Music Societies, composed of hundreds of choral and orchestra societies and music clubs is supported with funds from the Arts Council.

France.—The French Government gives strong financial support to its major cultural institutions. The Ministry of Cultural Affairs has an annual budget of more than $50 million, of which around $2,500,000 goes to the support of the fine arts. The "great four" (the Parisian opera, the Opera Comique, Comedia Francaise, and Theatre France) are run as adjuncts of the state. The Minister for Cultural Affairs actually appoints the management of these institutions. Subsidies have steadily increased and about $1 million is added annually. Operas and theaters throughout the provinces also enjoy financial support, some of which is provided by municipal authorities.

Italy.—The legitimate theater, opera, and concert halls are heavily subsidized in Italy, both on a local level and by the Central Government. It is generally recognized that they could not exist on a wide scale without state support. Amounts granted vary according to needs of the various performing groups.

Netherlands.—Substantial subsidies are provided on three distinct levels, national, provincial, and municipal. National subsidies are distributed by the Ministry of Education to orchestras, ballet companies, and theaters. The Netherlands does not have a standing opera. For such famous orchestras as the Konzertgebouw annual subsidies vary depending upon the wealth and size of a given region.

Belgium.—There are three major levels of subsidies: national, provincial, and local. The Belgium Government supports the four operas in Brussels, Antwerp, Ghent, and Liege to the tune of about $1 million to $1,500,000 per annum. Some of this money goes to other theaters in Brussels and the provinces. Municipal support varies with each city.

Spain.—The National Theater and the Orquesta Nacional are supported by state funds.

Sweden.—The opera season is fully subsidized by the Swedish Government. Two state theaters in Stockholm, the Royal Opera and the Royal Dramatic Theater, which are on a par with the best of their kind in the world, and five civic theaters are subsidized by the respective municipalities. (The Swedish

Government believes in subsidizing art, and raises the money painlessly—through national lotteries. In a typical year (1952) Parliament voted to pay, out of the lottery fund, $2 million for opera and the theater, $250,000 for symphony orchestras, and a further quarter of a million dollars to promote such activities as art exhibitions, choral groups, historical societies, etc.)

Denmark.—The Danish National Orchestra of the Danish State Radio is fully subsidized. Part of its success is credited to the monarch whose family has always been keenly interested in music. In addition, there are conservatories and symphony orchestras in the half-dozen principal cities. The Royal Theater, under subsidy, houses the Royal Danish Ballet, among the world's first five in quality, an opera company, and a stock company.

Finland.—There are some 85 professional theaters in the country, 31 of them subsidized by the state, and seven by various municipalities. There is no commercial theater in Finland, as the term is understood on Broadway. The Finnish Academy was founded in 1947, to promote creative work in the arts and sciences. The Finnish Artists' Association, aided by state grants and private endowments, administers several traveling scholarships and stipends for young artists.

The foregoing information, though incomplete in itself, clearly indicates how much further ahead of the United States other nations are in fostering the arts. The proposed legislation represents only a small beginning in this direction, but as the President has stated in a different respect "Let us begin."

Respectfully yours,

WARREN M. ROBBINS, *Director.*

OCTOBER 29, 1963.

Senator CLAIBORNE PELL,
Chairman,
Special Subcommittee on the Arts,
U.S. Senate, Washington, D.C.

DEAR MR. CHAIRMAN: The Washington International Art Letter has undertaken to solicit a few statements from outstanding individuals in the art world, expressing their opinions in reference to the arts bills under consideration. Our periodical surveys developments in art and Government for a select audience and is published 10 times a year by Dorothea C. Ward, Robert DeShazo, and myself, with a group of volunteers. We are not partisan in any way and have taken a very openminded attitude toward developments in the last 2 years. We solicited views of persons whom we know to be outstanding in their fields and their present endeavors but without knowing beforehand what their views were to be.

I beg your indulgence in having these statements entered into the record of the hearings, for what they may be worth along with the clippings attached, which may contain facts not otherwise brought out at these hearings.

My own views, as an artist and designer, and as a writer, are, in general, well known in that I feel strongly that the Federal Government should involve itself with the support of the arts in this country beginning as soon as possible.

As to the specifics of the legislation before you, I feel that the Advisory Council (title I of S. 1316) should be a separate group from the Board of Trustees of the U.S. Arts Foundation (title II, S. 1316) and each with its regularly paid Director and whatever staff is necessary. The Council itself should have as its Chairman, the special consultant to the President, thereby setting up liaison with the executive department for both the Foundation and the Council.

Sincerely,

DANIEL MILLSAPS, *Copublisher.*

ASPEN INSTITUTE FOR HUMANISTIC STUDIES,
October 21, 1963.

WASHINGTON INTERNATIONAL ART LETTER,
Washington, D.C.

GENTLEMEN: Herewith is my statement for the Congressional Record:

I should like to record herewith my support for Senate bill 1316 giving statutory authority to the Federal Advisory Council on the Arts, and to set up the U.S. Arts Foundation.

While I sense there is always danger in Government involvement in creative activity, I believe the time has arrived when the United States needs to actively foster in every community in the country a reverence for the esthetic side of life. Adequate checks and balances to assure that this enterprise is in the hands of the excellent must be provided lest the Council and the Foundation fall into the hands of a self-perpetuating clique of mediocrity. Constant effort on the part of the Council and the Foundation should be exerted to see that strong indigenous local organizations for the arts are formed and flourish.

I think the experience of the National Science Foundation, the Atomic Energy Commission, the Office of Naval Research, and the Office of Air Force Scientific Research should be carefully studied in the matter of impartial and perceptive grants procedure by the Foundation.

Sincerely,

ROBERT W. CRAIG,
Executive Director.

THE UNIVERSITY OF NEBRASKA,
COLLEGE OF ARTS AND SCIENCES,
Lincoln, Nebr., October 17, 1963.

Mr. D. W. MILLSAPS,
Washington International Art Letter,
Washington, D.C.

DEAR MR. MILLSAPS: As representatives of the School of Fine Arts at the University of Nebraska, we wish to offer our hearty endorsement of Senate bill 1316 to give statutory authority to the Federal Advisory Council on the Arts and to set up the U.S. Arts Foundation.

Such encouragement of artists and public appreciation and enjoyment of the arts is most certainly in the best interests of the Nation and will help materially to develop the great artistic resources of our people.

Sincerely,

WALTER E. MILITZER,
Director, School of Fine Arts.
DUARD W. LAGING,
Chairman, Department of Art.
EMANUEL WISHNOW,
Chairman, Department of Music.
LEROY T. LAASE,
Chairman, Department of Speech and Dramatic Art.

BETTY PARSONS GALLERY,
New York, N.Y., October 15, 1963.

Concerning Senate Bill No. 1316.

I consider the National Council on the Arts and a National Arts Foundation to assist in the development of the arts in the United States an important step toward encouraging and conveying the Nation's creative ability which is on an especially high level at this moment in our history.

BETTY PARSONS.

(Note by the Art Letter: Miss Parsons is a noted artist herself and a very well known dealer who shows advanced American art.)

PREPARED STATEMENT OF C. C. CUNNINGHAM, CHAIRMAN, CONNECTICUT COMMISSION ON THE ARTS, AND DIRECTOR, WADSWORTH ATHENEUM, HARTFORD, CONN.

I cannot urge too strongly the passage of Senate bill 1316 to provide for the establishment of a National Council on the Arts and a National Arts Foundation to assist in the growth and development of the arts in the United States. The United States has lagged far behind many other countries in its encouragement and support of the arts and it is highly important that this country has in Washington an effective agency of the Government which is solely concerned with this matter.

THE CORCORAN GALLERY OF ART,
Washington, D.C., November 8, 1963.

Mr. DANIEL MILLSAPS,
Washington, D.C.

DEAR MR. MILLSAPS: As the director of a museum devoted to the history of American art from the colonial period to the present, which is restricted in realizing fully its potentialities of service to the community and the Nation by its modest annual income, I am interested and encouraged by reading S. 1316. A museum, like any solvent business or individual, must live within its means, but it is sad when the means available make it necessary, not infrequently, to be content with expedients, halfway measures, or the indefinite postponement of projects which should be undertaken at once. The prospects of some financial aid to American museums in the 50 States and the District of Columbia is heartening, to say the least.

Sincerely yours,

H. W. WILLIAMS, Jr.,
Director.

EL PASO, TEX., *October 20, 1963.*

I am most appreciative of the courtesy extended me, asking my opinion and endorsement of Senate bill No. 1316.

I find the contents stated forth, to include, with intelligent foresight, provisions for the efficient function of a vast array of duties, to be expedited by professionally qualified personnel.

The ultimate gain must be the also-desirable prestige, which the U.S. Arts Foundation will delegate to the countless art projects.

This necessary prestige will elevate art to a new level of appreciation, and further radiate elegant importance to those persons dedicated to honor their professions. Through their successes they will, in turn, garner honors for this United States in this new, esthetic renaissance.

One warning: This Foundation in its internal structure, must not be an aloof organization, but must search the breadth and width of this great Nation for its many gifted citizens.

Respectfully submitted.

MANUEL ACOSTA.

UNIVERSITY OF COLORADO,
Boulder, Colo., October 15, 1963.

Mr. DANIEL MILLSAPS,
Copublisher, Washington International Art Letter,
Washington, D.C.

DEAR MR. MILLSAPS: I fully support the bill, S. 1316, which would provide for the establishment of a National Council of the Arts and a National Arts Foundation to assist in the growth and development of the arts in the United States. It seems to me that our Government has been sadly lacking in not having established such a Council and Foundation many years ago. It is obviously necessary that, if established, Government control will not interfere with the growth of the arts and that wise selections for heads of such organizations be made so that political interference will be nonexistent.

Sincerely yours,

ALDEN F. MEGREW,
Chairman, Fine Arts Department.

Involvement with the arts has been, to a greater or lesser extent, a Government policy throughout recorded history. Its wisdom is indisputable and its success, whether taking the form of an expression of a sovereign's personal glory—Louis XIV and the creation of Versailles—or that of discriminatory patronage on a large scale, the activity of the Arts Council of Great Britain, has been enormous.

For many valid historical reasons the United States has, up until the present day, been averse to such involvement. But now that the arts of America have more than come into their own there is every reason for this country to take advantage of them in rounding out our role of leadership of the free world. We have much to be proud of in the creative arts. Failure to support them

would be nothing less than a national tragedy. I therefore unreservedly urge the passage of the National Arts and Cultural Development Act of 1963.

STUART PRESTON.

(Note by the Art Letter: Stuart Preston is a famous, and one of this country's most thoughtful art critics.)

BAYONNE, N.J., *October 17, 1963.*

Hon. CLAIBORNE PELL,
U.S. Senate,
Washington, D.C.

DEAR SENATOR PELL: From the inseparable viewpoint of being an American painter, I am writing on behalf of the Senate bill 1316 for the establishment of a Federal Advisory Council and a U.S. Art Foundation.

Through the speedy passage of this fine bill, all professional American artists (both the creative artist and those in the performing arts) will receive the long overdue official recognition and support of our Government, which in turn will help facilitate a more active response on the part of all the public to our contemporary culture.

My personal thanks to you and your distinguished colleagues for your efforts and dedication to this cause.

Sincerely yours,

WILLIAM D. GORMAN.

(Note by the Art Letter: Mr. Gorman is an outstanding painter now being exhibited in New York and is also director of the Old Bergen Art Guild which circulates art shows by New Jersey artists.)

PREPARED STATEMENT OF MARY AND ALAN D. GRUSKIN, MIDTOWN GALLERIES, NEW YORK, N.Y.

S. 1316 provides a serious attempt to channel the steadily increasing interest in the arts in a direction that can only add to the cultural well-being of our citizens. Governments come and go but the arts of a nation live on and become the heritage of all civilized countries. Sponsorship of the arts as envisioned in bill S. 1316 can provide an impetus for the development of the arts of this country and have a lasting and beneficial effect on the Nation's cultural development. We strongly urge that the bill be passed.

OCTOBER 14, 1963.

Mr. DANIEL MILLSAPS,
Washington, D.C.

DEAR MR. MILLSAPS: Thank you very much for your welcomed letter of October 9 in which you asked that I submit a statement regarding the agency's program with reference to its use in support of the Senate bill 1316 which Senator Pell is serving as committee chairman.

The Louisiana Art Commission, now in its 25th year as a State agency for the State of Louisiana created by the State legislature to promote and sustain Louisiana art and artists, is totally financed by appropriation from the general appropriations bill of the Louisiana Legislature and our budget is studied and granted each fiscal year. Since the creation of the agency in 1938 it has enjoyed complete freedom of operation from any interference whatsoever. It is the belief of the Governor and the State legislature that every citizen of the State has a right to knowledge and information that will make the enjoyment of the visual arts an integral part of his daily life.

Even though we have enjoyed freedom, our budget has never permitted the agency to operate and perform at more than a minimum. The demand for our traveling exhibitions and other visual aids has always far exceeded the ability to supply.

Naturally, we are extremely interested and concerned with the possible passage of this important Senate bill. Should it be that our State is eligible for the grants-in-aid listed under section 205, we would certainly want to take advantage of this service and assistance.

Wishing you total success in your undertaking, I remain,

Sincerely,

JAY R. BROUSSARD, *Director.*

CIVIC FINE ARTS ASSOCIATION,
Sioux Falls, S. Dak., October 22, 1963.

D. W. MILLSAPS,
Copublisher, Washington International Art Letter,
Washington, D.C.

DEAR MR. MILLSAPS: The director of, and the board of, the Civic Fine Arts Center of Sioux Falls, S. Dak., hereby wish to go on record as endorsing Senate bill 1316 this 22d day of October 1963.

We are not clear as to why both a council and a foundation are necessary. Would it be possible for the foundation to act in an advisory capacity as well as administering financial substance to the program?

The bill states the great concern for the prestige this will bring the Nation. Wouldn't prestige be a natural byproduct of sound concern for the productivity of the arts and the availability of quality culture?

With all the excitement the bill generates, the enthusiasm will soon dwindle if it becomes too difficult for the individual creative artist to benefit from it. If the composer, writer, and painter, etc., have to work through groups who, in turn, apply to the Government, time-consuming mechanics will kill a lot of applications.

Respectfully submitted.

ROBERT J. ALDERN, *Director.*

[Washington International Art Letter, vol. 2, No. 7, September 1963]

DEVELOPMENTS IN THE SOVEREIGN STATES

Michigan.—Governor Romney is revamping the arts body of Michigan by creating a special Governor's commission and appointing a State council for the arts which will be active on a regional and even national, as well as State level, according to the Governor's office. Chairman of the new council is Mr. Karl Haas, director of fine arts for radio station WJR in Detroit. There will be 16 members working on 8 committees in the following areas: architecture and allied arts; graphic arts; literature and letters; theater arts and dance; museums; communications and community relations; and ways and means.

The general goals of the council, as expressed by Haas, are those of "furthering the arts in both Michigan and the Nation, and bringing the arts * * * into the homes and lives of an ever-increasing number of Americans as a way of life." * * * He does not indicate beyond this how the national level will be reached nor, indeed, whether or not an international level of communications might not be fostered; the aim of the council will be to obtain legislative authority for an arts program for Michigan.

In the belief that a more compact body will be able to serve the cause more efficiently, the 16 cultural leaders to be appointed will replace a 68-member group created in 1960 under former Governor Williams. It is expected that some members of the former group will be brought into the new council, and the talents of other members will be used on committees under the council.

Missouri.—W. Howard Adams, chairman of the Governor's Committee on the Arts in Missouri, reports that time ran out before the legislature could pass the enabling bill to put the committee on a permanent council basis but that such a bill passed the house and later the senate committee without opposition. He believes that the bill will pass in the next session. No appropriations are being sought and the work of the committee during the initial stage of planning is made possible by assisatnce from Missouri foundations.

The 24-man committe was created in late 1962 by Governor Dalton and its immediate objectives are to conduct a broad survey of cultural resources and to establish lines of communication with cultural leaders beyond the membership of the committee. For that purpose, and as part of the committee's "self education" a conference on the role in the arts in the community is to be held in November in cooperation with the University of Missouri. A subcommittee is working on long-range planning, investigation of programs of other States, and preparation of agenda for the larger group. Membership includes outstanding community leaders, art collectors, and educators. Its chairman, Mr. Adams is a farmer, lawyer, and businessman. He is president of Adams Dairy Co. and active in the Friends of Art, Nelson Atkins Gallery in Kansas City. His opening remarks at the first meeting of the committee carry important comments and have been reproduced. Copies may be obtained by writing his office at Rural Free Delivery, Mize Road, Blue Springs, Mo.

Connecticut.—The new State arts commission took its first action at a meeting in August, voting to incorporate itself so that it could accept gifts. It obviously needs them since it has no appropriation.

California.—The arts commission, created by the first bill of the recent session of the State legislature (A.B. No. 1) becomes operative after September 20 when Governor Brown will appoint its members. At the request of other States seeking information for use in their actions to advance the arts, we reproduce the entire bill.

New Mexico.—Gov. Jack Campbell's State planning office, the only State agency working for the arts, is seeking financial support to study the feasibility of establishing a research center in the arts in the Santa Fe area. Although not very clear as to the real definition of a "research center" the proposal ties its activities in with education and obviously bases itself on the background of the region whose atmosphere has, in the past, stimulated artists in their creative endeavors. The original idea suggests that as many as 300 people will obtain regular employment through the center and that the $49,500 needed to do the "feasibility" inquiry is really basic promotional money.

Minnesota.—Governor Rolvaag expects to reactivate the State's art society, the official body charged with the duty of advancing the interests of fine arts, developing the influence of art in education, and fostering its introduction into manufactures. New appointments will be made shortly.

Illinois.—The following appointments to the 12 member Governor's Art Council Advisory Committee, headed by George Irwin of Quincy, Ill., have been announced: Mrs. Henry Blakely, Mrs. Leigh Block, Frances J. Budinger, Irving Dillard, Paul Fromm, Dr. Thor Johnson, Charles F. Murphy, Jr., Miss Anne Nicholson, S. Leonard Pas, Jr., Merrill Shepard, and Dr. Allen W. Weller. They are to direct the establishment of a State arts program, and have a $10,000 private foundation grant to work with.

Montana.—Art comes under history in Montana. Governor Babcock informs us that their legislature has abolished the Montana Fine Arts Commission and transferred its responsibilities to the Montana Historial Society which among other things, now has the duty of generally fostering and encouraging the fine arts and cultural activities there. Under a 15-man uncompensated board the director is charged with many duties which are not generally the same as in States with separate arts bodies. Under the special conditions that exist in Montana, legislatively, it appears that the main effort is in the promotion of Remington and Russell works of which the State owns a considerable number. No recent action by the State salon, nor by the Governor has been taken to rectify this situation.

Utah.—It appears that Utah spends on arts activities, through its Institute of Arts, almost as much per capita as does New York, which has the largest State appropriation for the arts in the United States. More details on Utah's system will be given in a subsequent issue.

South Carolina.—Gov. Donald Russell, a former university president, has asked the Letter for details on what other States are doing in the area of the arts. South Carolina has no organized body with either legisltive or gubernatorial blessings, which concerns itself with the arts, though the State prides itself on its "artistic heritage," and has, in the past, had justification for this pride. It will be interesting to see what South Carolina does about its arts in this new era.

California State Art Bill

Effective September 20, 1963—Passed by assembly June 1963

AN ACT To create a California Arts Commission, and making an appropriation therefor

The people of the State of California do enact as follows:

Section 1. The Legislature finds and declares:

(a) That many of our citizens lack the opportunity to view, enjoy or participate in living theatrical performances, musical concerts, operas, dance and ballet recitals, art exhibits, examples of fine architecture, and the performing and visual arts, generally.

(b) That with increasing leisure time the practice and enjoyment of the arts are of increasing importance.

(c) That many of our citizens possess talents of an artistic and creative nature which cannot be utilized to their fullest extent under existing conditions.

(d) That the general welfare of the people of the State will be promoted by giving further recognition to the arts as a vital part of our culture and heritage and as an important means of expanding the scope of our educational program.

(e) That interest in the arts will provide employment for artists in all fields and encourage citizens to participate in the practice of the arts instead of discouraging them and compelling them to leave the practice of the arts.

(f) That increased activities in the arts will increase employment in the State by encouraging the production of artistic events in various communities in the State, thus utilizing the talents and services of many citizens.

(g) That the standards of artistic performance will be improved because of competition created by encouragement of increased citizen participation, as well as a demand for higher standards by a broader and more numerous group of citizens.

(h) That the general economy will be helped by the increased employment in performance of artistic programs, by the construction of places for performance and exhibition of artistic programs, and by many visitors who will visit the State to witness these programs.

SEC. 2. The Legislature declares it to be the policy of the State to join with private patrons and with institutions and professional organizations concerned with the arts, to insure that the role of the arts in the life of our community will continue to grow and to play an ever more significant part in the welfare and educational experience of our citizens, and establish the paramount position of this State in the nation and in the world as a cultural center.

SEC. 3. The Legislature declares that all activities undertaken by the State, in carrying out the policy set out in Section 2, shall be directed toward encouraging and assisting rather than in any way limiting, the freedom of artistic expression which is essential for the well-being of the arts.

SEC. 4. There is in the state government a California Arts Commission. The commission shall be responsible directly to the Governor. The commission shall consist of 15 members appointed by the Governor with the consent of the Senate. The members of the commission shall be broadly representative of all fields of the performing and visual arts and shall be appointed from among private citizens who are widely known for their professional competence and experience in connection with the performing and visual arts. In making these appointments due consideration shall be given to the recommendations made by representatives of civic, educational and professional associations and groups concerned with or engaged in the production or presentation of the performing and visual arts generally.

Two Members of the Senate, appointed by the Senate Committee on Rules, and two Members of the Assembly, appointed by the Speaker, shall meet with, and participate in, the work of the commission to the extent that such participation is not incompatible with their positions as Members of the Legislature. The Members of the Legislature appointed to the commission shall serve at the pleasure of the appointing power. For the purposes of this act, such Members of the Legislature shall constitute a joint interim legislative committee on the subject of this act and shall have the powers and duties imposed upon such committees by the Joint Rules of the Senate and Assembly.

SEC. 5. (a) Five members of the commission shall be appointed to serve until July 1, 1964; five members shall be appointed to serve until July 1, 1965; and five members shall be appointed to serve until July 1, 1966. Thereafter, all members shall be appointed for a term of three years. All members shall hold office until the appointment of their successors. Any vacancies shall be immediately filled by the Governor for the unexpired portion of the term in which they occur. No member of the commission shall be eligible for reappointment during a one-year period following the expiration of his term other than those members whose terms expire on July 1, 1964, or July 1, 1965.

(b) Members of the California Arts Commission shall serve without compensation, but each member shall be reimbursed for his necessary traveling and other expenses incurred in the performance of his official duties.

(c) The commission shall select annually from its membership a chairman and vice chairman.

SEC. 6. All meetings of the commission shall be open and public and all persons shall be permitted to attend any meetings of the commission.

SEC. 7. The commission shall have the powers and authority necessary to carry out the duties imposed upon it by this chapter including the power, but not limited to the following:

(a) To adopt rules and regulations in accordance with the provisions of the Administrative Procedure Act (commencing with Government Code, Section 11470) necessary for proper execution of the powers and duties granted to and imposed upon the commission by this chapter.

(b) To employ such administrative, technical and other personnel as may be necessary for the performance of its powers and duties.

(c) To fix the salaries of the personnel employed pursuant to this section which salaries shall be fixed as nearly as possible to conform to the salaries established by the State Personnel Board for classes of positions in the state civil service involving comparable duties and responsibilities.

(d) To hold hearings, make and sign any agreements and to do or perform any acts which may be necessary, desirable or proper to carry out the purposes of this chapter.

(e) To request and obtain from any department, division, board, bureau, commission, or other agency of the State such assistance and data as will enable it properly to carry out its powers and duties hereunder.

(f) To appoint such advisory committees as it deems advisable and necessary to the carrying out of its powers and duties hereunder.

(g) To accept any federal funds granted, by act of Congress or by executive order, for all or any of the purposes of this act.

(h) To accept any gifts, donations, or bequests for all or any of the purposes of this act.

SEC. 8. The commission shall:

(a) Make a comprehensive survey of public and private institutions engaged within the State in artistic and cultural activities, including but not limited to music, theater, dance, painting, sculpture, architecture and allied arts and crafts, and of such other cultural resources in the State as are contemplated by this chapter.

(b) Determine the legitimate needs and aspirations culturally and artistically of our citizens in all parts of the State.

(c) Ascertain how these resources, including those already in existence and those which should be brought to existence, are to serve the cultural needs and aspirations of the citizens of the State.

(d) Assist the communities within the State in originating and creating their own cultural and artstic programs.

(e) Submit a report to the Governor and to the Legislature not later than 10 calendar days following the commencement of each general session of the Legislature concerning such studies it has made and such actions it has taken and recommending such legislation and other action as is necessary for the implementation and enforcement of this chapter. The commission shall submit a first report to the Governor and the Legislature at the 1964 Regular Session.

SEC. 9. In the course of carrying out its powers and duties under this chapter the commission shall avoid any actions which would interfere with the freedom of artistic expression or with the established or contemplated cultural programs in any local community.

SEC. 10. The sum of fifty thousand dollars ($50,000) is hereby appropriated out of any money in the State Treasury in the General Fund for the expenses of the commission.

[Washington International Art Letter, vol. 2, No. 6, July–August 1963]

APPRAISAL: U.S. ARTS MOVEMENT

We are sitting here in Connecticut, the State which has taken the most recent official action to establish a State arts council, and thinking what this means in terms of its relationship to current governmental activities in the arts in Washington and other parts of the country; what it means in relationship to the local, private and nonprofit organization efforts in the States.

Reflecting a national heightening of interest, Connecticut is the 14th State of the Union to move to raise artistic standards and increase public exposure to the arts through the creation of arts councils. A 15th, Illinois, has also established an advisory committee to work with the Governor to set up such an organization. To take Connecticut as an example may be useful in some ways but not in others. The chairman of the Arts Commission of Connecticut is a nonartist—Charles C. Cunningham, director of the Wadsworth Atheneum in Hartford—but most of the members are practitioners of the various arts. Among the graphic artists on the commission are Hugh Donnell, painter; Mrs. Eugene Ber-

tolli, illustrator, and Mrs. Florence Petit, designer. The Governor appointed the chairman and two others to the commission; the State's house and senate each made six appointments. This pattern has not been followed in other States but it may work for Connecticut. No money was appropriated initially, and the commission is to do a survey, making recommendations to the legislature in 1965.

Right next door, New York State has a functioning body with nearly one-half million dollars of appropriated money to work with. The board of the council on the arts, as that State calls it, is composed primarily of nonartists. It was started in 1960 with a $50,000 appropriation for initial surveys and studies. Because of the availability of money New York has moved rapidly ahead and already has achieved tangible benefits. Perhaps such survey money is not necessary for other States, since the New York council has published a general outline based on its own experiences. Yet conditions are different in the various areas of the country.

Connecticut could well have afforded to appropriate a sum to give substance to its commission. For example, the State contributed $3 million to its "development commission" to keep old industry in Connecticut and to entice new industry to come in. Additionally, it now gives its historical commission $10,000 a year; ironically, one of the reasons for this appropriation, is the fact that those working to get authority for the arts commission pointed out the beneficial effects of the past work of the historical commission.

In two towns in the State of Connecticut—not 5 miles from each other—we note there are two fine art galleries showing original contemporary art. One is a hootenany gallery with sings on Sunday afternoons; the other a more sedate salon on the main street of a historic town which draws many tourists during the summer months. It shows works by local artists and those from other States and countries. It is fast on its way to becoming an institution where the local society and the growing summer colony take their guests as a matter of routine—a part of the tour of old homes, antique shops, and historic monuments. This strictly fine arts gallery survived its first full year of operation without any financial loss—a feat in itself.

If considered as nothing more, both the galleries we observe here are new industry for this part of Connecticut, and some of the development commission's $3 million could well be spent on enticing good artists to come here and encouraging more art dealers with knowledge and sensitivity to set up shop. Perhaps the new arts commission will look into this aspect.

But what does all this State activity mean in terms of Presidential Art Adviser Heckshcer's recent report; the establishment of the President's Advisory Council on the Arts? What does it mean in relation to the pending legislation which would make matching grants available to States with arts councils and programs? We think it means that there is a movement "from the people up."

Some of the States which have already begun to move toward setting up such programs are powerful politically and can pull a great deal of weight in getting Federal legislation through if it means financial help to themselves. Although some of these are States rights States where many of the people feel the Federal Government has no right to enter the arts picture, it is nevertheless our opinion that the inevitable outcome will be a matching grants plans of some sort; therefore other States which have not taken action in support of the arts, even those today considered as "cultural dustbowls," should work actively toward establishing their own commissions or council in order to benefit from the legislation.

LOCAL AND STATE PROGRAMS

Thirty-six States now have organized tax-exempt bodies working as councils on the city or county level. These are mostly supported by private contributions but in many cases there are city or county and sometimes State appropriations which assist them. The Letter is currently surveying these councils as to their attitudes about such tax-money assistance. Many of these councils conduct united fund drives for the arts in their communities; they coordinate festivals and other activities and in a number of ways give impetus to the growing arts movement.

Here is a list of States showing where such recognized, nonprofit councils are located and (when *italicized*) which States have already taken or are about to take official action on the State level:

Alabama, 5; Alaska, 0; Arizona, 2; Arkansas, 3; *California*, 3; Colorado, 1; *Connecticut*, 3; Delaware, 0; Florida, 4; Georgia, 1; *Hawaii*, 0; Idaho, 0; *Illi-*

nois, 3; Indiana, 2; Iowa, 0; Kansas, 2; Kentucky, 1; *Louisiana* 2; Maine, 1; Maryland, 1; Massachusetts, 4; *Michigan*, 2; *Minnesota*, 1; Mississippi, 1; *Missouri*, 0; Montana, 0; *Nebraska*, 1; *Nevada*, 1; New Hampshire, 0; *New Jersey* 3; New Mexico, 0; *New York*, 17; *North Carolina*, 13; North Dakota, 0; *Ohio*, 8; Oklahoma, 1; Oregon, 1; Pennsylvania, 6; Rhode Island, 0; South Carolina, 2; South Dakota, 0; Tennessee, 4; Texas, 4; Utah, 1; Vermont, 0; *Virginia*, 4; Washington, 5; West Virginia, 0; Wisconsin, 0; Wyoming, 0.

(The numbers are taken in part from the "Arts Council Handbook" published by the Community Arts Councils, Inc., a membership body which acts as a clearinghouse and leadership body for the local and city councils themselves. Complete copies of the handbook, just published, may be had from Philip Hanes, Jr., Box 749, Winston-Salem, N.C. Mr. Hanes is the body's vice president and a strong leader in the movement.)

NOTE.—As we go to press we have learned that the Ohio Legislature failed to approve its State council.

The community arts council "movement" started in 1945 when the first council was formed; today there are around 133 such groups here and in Canada. The ones having only private support, while they are fighting valiantly to extend it, cannot do an adequate job, and it seems more apparent as the months go by that Government at all levels must take a further interest.

These statistics of course have nothing to do with the quality of art being encouraged and it is much too early to say what the results of this activity will be so far as aesthetic growth and development are concerned.

FEDERAL OUTLOOK

The U.S. Senate, even as it arranges hearings on the legislation calling for funds for the arts, is divided as to whether passage of such authority can be obtained any time soon. While it is not drawn altogether on party lines, some Democrats close to the administration feel that to get permanent authority for the President's Advisory Council on the Arts is enough for this year; others with a more realistic approach to the actual needs constantly lay stress on financial as well as advisory support.

The history of bills which would give financial assistance to the arts (and not, we might add, merely handouts to individual artists) is long and varied. We cite one example of which we particularly know. Under the Eisenhower administration, after the President had called for Federal recognition of the arts, a courageous Congressman introduced a bill which embodied almost every facet of the Government support of the visual arts which Mr. Heckscher took so many months to explore and analyse and the money amount needed to start the program off, even for this segment of the arts, was placed at $1.5 million. This was in 1955—8 years ago. The Congressman was Usher L. Burdick, a Republican, working under a Republican administration. There were many bills presented that year and every other year in the recent past. None have gotten to first base in the House.

No one can predict with any certainty the outcome of efforts to pass legislation this year which would carry any appropriations. The new Presidential Advisory Council will certainly not have time to do enough work to make recommendations for money bills. But even without these recommendations by a body so new it will probably be timid in any event, the fact remains that if there is no money attached to our national efforts in support of the arts, there will be little or no benefits derived from what has gone on recently in Washington and elsewhere, such as here in Connecticut, on the State level, or in communities on the city and county level.

[Washington International Art Letter, November 1963]

LOUISIANA STATE ART COMMISSION, 25TH ANNIVERSARY

Unique in that its activities are confined exclusively to the graphic and visual arts, the State of Louisiana Art Commission, now in its 25th year, was created by the State legislature and given an appropriation from its beginning. Although the initial $10,000 figure in 1938 dropped to $6,000 by 1947, it now receives $27,500 a year plus all free facilities including its offices in the Old State Capitol of Baton Rouge.

Since 1947 the commission has been directed by Jay Broussard, an enthusiastic art man who is extremely proud of its accomplishments, and with good

reason. An unpaid board works with him to accomplish its main purpose which is to stimulate and promote public interest in Louisiana art and artists and to give the citizens of the entire State an opportunity to see art.

This year there are 25 traveling shows in the State, circulated under Broussard's direction. The entire program, both in gallery exhibitions and traveling shows consists of contemporary and mostly modern material. Some years the number of traveling exhibitions is as high as 32. These shows are not confined to work of artists within Louisiana. For instance, the modern American artists whose works are in the permanent collection of the Isaac Delgado Museum are circulated by the commission. Some of the artists included are Xavier Gonzales, Gifford Beal, Lamar Dodd, Jack Levine, and Eugene Speicher.

Another interesting aspect of the traveling exhibition service is the Louisiana plan of exhibitions without walls—for places which do not have adequate buildings in which to display work. The commission has published a small mimeographed suggestion booklet to help groups or individuals who want to arrange the shows in this regard.

Whereas New York State relies on the American Federation of Art for its traveling exhibits and uses some of its appropriation to support them, in Louisiana the initiative is with the commission itself. We salute the commission and its director on their 25th birthday.

Utah's Approach to Art

It may be surprising but Utah's Art Institute spends approximately 2 cents per person in the State on its arts program while the State of New York, with its greatly touted almost one-half-million-dollar arts program spends only about 2.7 cents per person. New York State's program has been in existence since 1960. Utah started hers in 1933 and the present charter, passed as a State senate bill in 1937. Actually, what is now the Utah State Institute of Fine Arts is an outgrowth of the Utah Art Institute, organized in 1899, and it does not operate entirely on appropriated funds in the sense that New York State does. However, the Utah State treasury does contribute.

The aims in both cases are the same: to advance the fine arts in all their phases within the States. Utah specifically directs that her agency cooperate and locally sponsor Federal agencies and projects directed to similar undertakings, and to take all necessary and useful means to stimulate a more abundant production of an indigenous art. Of course there haven't been many Federal agency activities to cooperate with and it is obvious that this wording was inserted during the time of the WPA arts project. But Utah is prepared to cooperate with any national projects passed in the future by Congress.

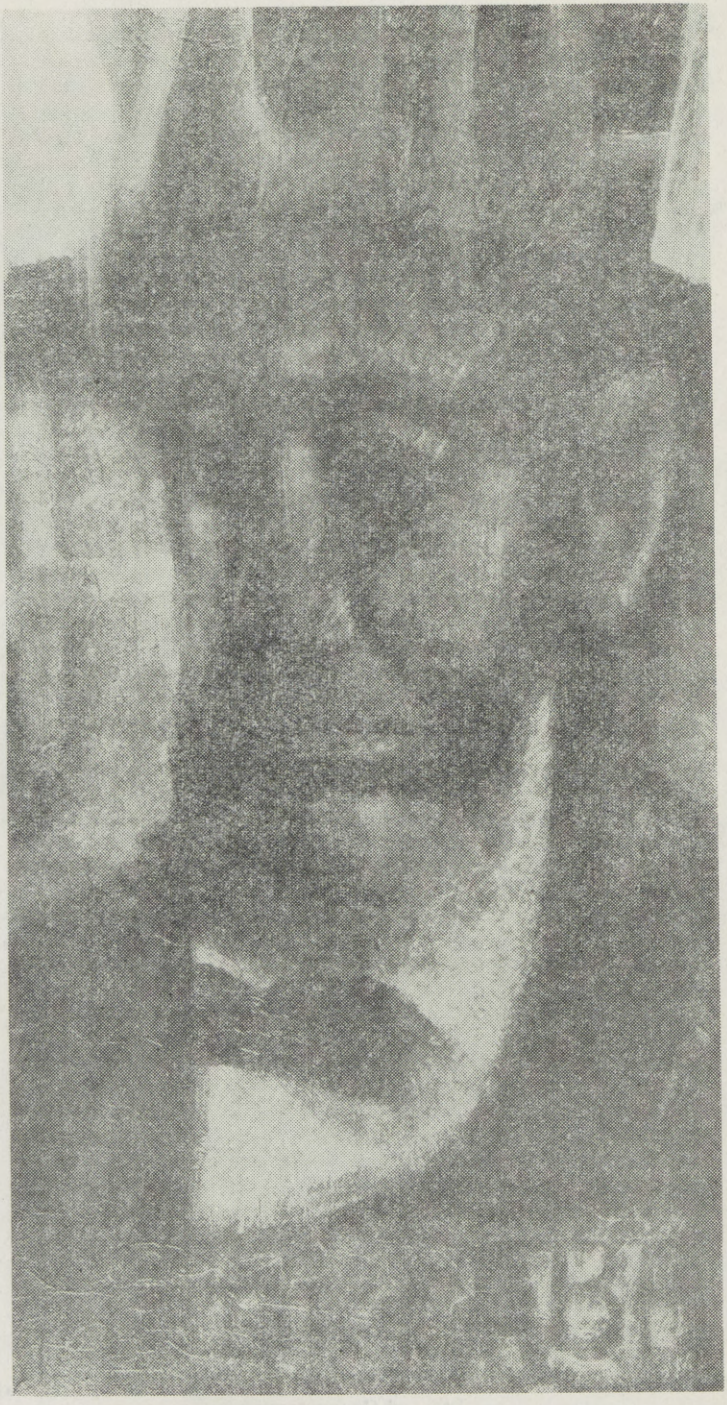
So, the Utah Institute, charged with fostering the arts there, has for some 60 years conducted an annual art contest, with cash prizes for the winner. Each of these years has seen the State purchase one outstanding piece of art to add to its permanent collection. The institute sends traveling exhibits to all areas of the State each year. In the other arts it is also active, sponsoring a symphony orchestra, literary activity, and the crafts.

The visual arts committee of the institute is charged with a variety of duties and is in charge of all art collections there. It is authorized to use State allocations, membership revenues, and other incomes to further its projects. The institute as a whole is authorized to accept gifts, deal in properties, and conduct other business as may be necessary in its interests financially.

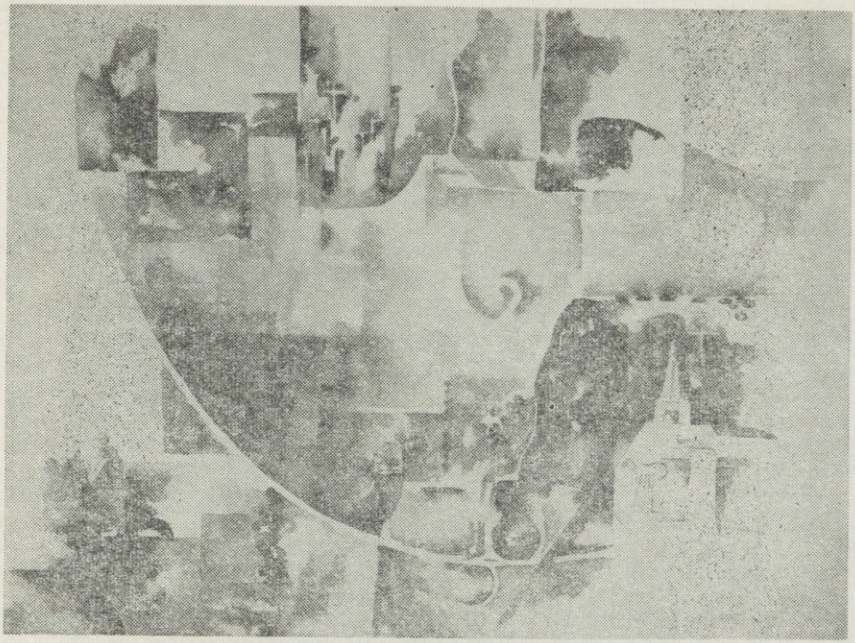
Incidentally, Salt Lake City's Art Center is that region's only approach to an art museum. It concentrates on contemporary art in small but handsome galleries overlooking a city park.

Senator Pell. Thank you very much for your submissions, Mr. Millsaps, and a more light vein, for the contribution you have made in assembling various paintings and decorations to give this hearing a more artistic and cheerful atmosphere than that which the average committee hearing has.

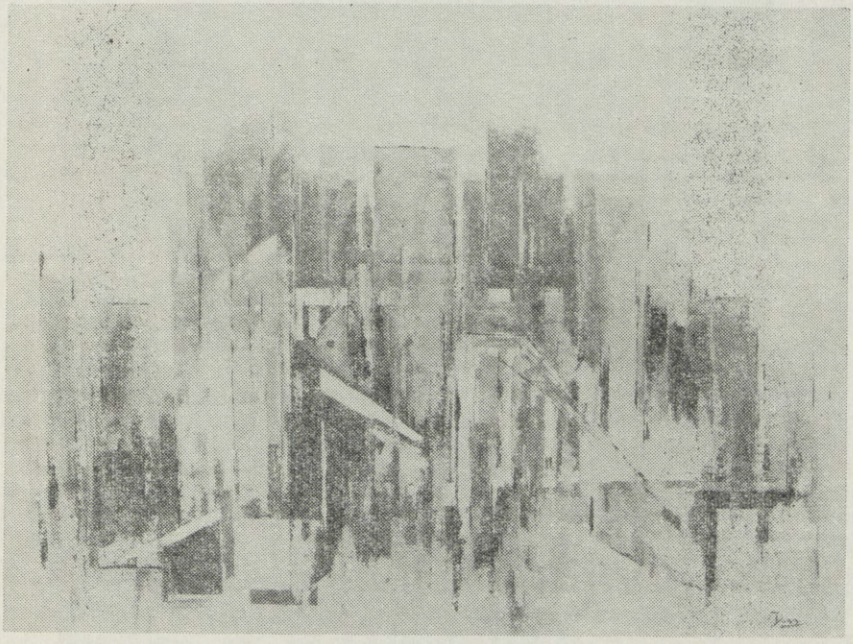
(Pictures reproduced in the hearings of October 29–30, were chosen by members of the Art Students League of New York as outside consultants to the subcommittee:)



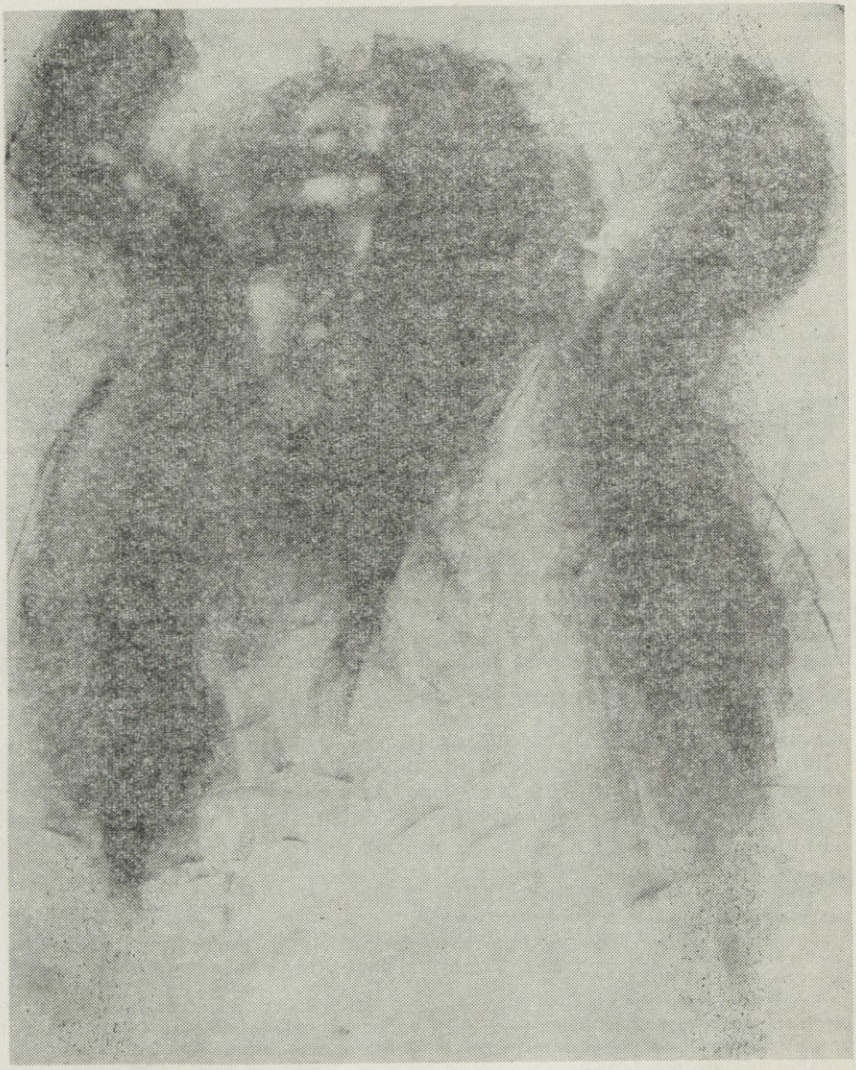
"Abe," oil, 28 by 36 inches, by A. B. Jackson. Private collection.



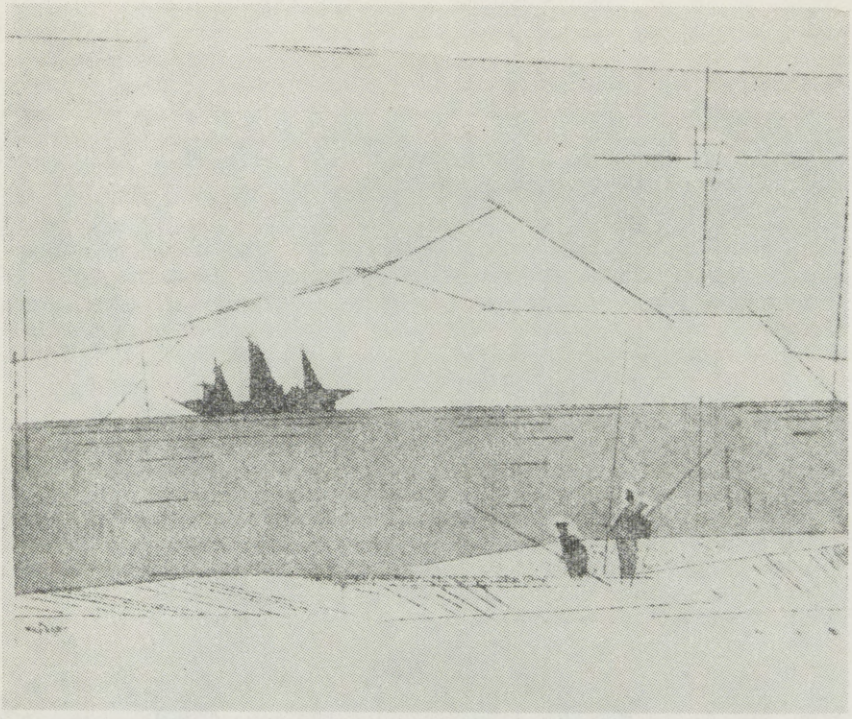
"Churches of Virginia," watercolor, 28 by 36 inches, by Daniel Millsaps. Private collection.



"City Scene," oil, 28 by 36 inches, by Howard Dunn. Loaned by Art Galleries, Ltd., of Georgetown.



"Halellujah," charcoal, by Samuel Bookatz, 30 by 40 inches. Loaned by Art Galleries, Ltd., of Georgetown.



"View of the Sea with Sailing Ship," by Lionel Feininger, American born painter of the German Expressionist School. From the collection of Warren Robbins.

Senator PELL. At this point, too, I would like to insert in the record a statement by Mr. Francis Madeira, who is the musical director of the Rhode Island Philharmonic Orchestra, and the husband of the famous opera singer, Jean Madeira. As a couple, a husband-and-wife team, they contribute greatly to the cultural life of my own State. He has submitted a statement in support of this legislation, and I will insert it in the record at this point.

(The prepared statement of Mr. Madeira follows:)

PREPARED STATEMENT OF FRANCIS MADEIRA, MUSICAL DIRECTOR, RHODE ISLAND PHILHARMONIC ORCHESTRA

First of all, may I express my thanks to this distinguished committee for the invitation to testify on the two bills under consideration. It is an honor I greatly appreciate. I can only regret that, due to other commitments, I am unable to appear in person.

On behalf of the Rhode Island Philharmonic Orchestra, may I express, also, our warm gratitude for the interest in the fine arts displayed by Senator Javits, Humphrey, and colleagues. All of us in the arts feel greatly encouraged by this demonstration of the growing interest in the arts in the Senate as well as in the House of Representatives. Of all the things that help to elevate the tone, the spirit, indeed the very life of a community, the arts provide the greatest impact for the least money. Ironically, as the subcommittee well knows, the arts have the hardest job finding the necessary funds.

Although direct grants, through one means or another, are dear to our hearts, we recognize and approve the breadth of area covered by both bills. And although a meeting, 2 years ago, of the board of directors of the philharmonic led to approval of the principle of a separate Department of Culture, whose Secretary

would be a member of the Cabinet, we recognize that this is not generally the case in Europe, whose pattern of governmental support we somewhat fitfully understand. Or. if not fitfully, at least inaccurately. We are most grateful that the President has lent his encouragement to the arts, and is willing to have some means for their aid established in the Executive Office of the President.

As for the two bills under consideration, the first of these two (S. 165) seems the more workable. To have both a National Council on the Arts and a National Arts Foundation seems cumbersome and wasteful, both of man-hours and energy. The functions assigned to the Council can as easily be assumed by the Foundation itself.

Turning to the two Foundation proposals, there are, of course, observable differences between the two bills, even without regard to those provisions assigned to the Council in S. 1316. Taking in order the various sections that seem to the writer to deserve comment, preference falls usually to S. 165, with the following exceptions:

Under "Director of Foundation," sections 204 (e) and (f) in S. 1316 are valuable points.

Under "Grants to Groups and States," the final sentence on page 15 of S. 1316 is an excellent point.

The provision for advisory committees, etc., as presented in S. 1316, is better than that of S. 165, section 206 of the former, section 8(b) of the latter.

A critical point in both bills, however, is the provision for matching grants with a designated "State agency." In both cases there seem to be preliminary safeguards missing from former bills which have come to our attention. In view of the doleful experience we have had in Rhode Island, where recent years have seen a proliferation of quasi-artistic groups receiving State grants, we can only give these provisions our wholehearted support. Four orchestras alone, for example, to whom the State has appropriated funds, have been shadow operations, since they have no budgets, raise no funds, sell no tickets, and, this year, are dormant, since the State, due to political warfare, voted no funds to any cultural programs whatever.

It is to be hoped, therefore, that proper surveillance can insure that any funds from the Foundation should be carefully earmarked, either for the initiation of new projects by proven, valid organizations or to match funds already in operation in a given and current educational program.

The philosophy which determines the need for Federal aid also concerns us greatly. The pressure for Federal support of the performing arts has had a sizable boost in the publicity resulting from the problems, two seasons ago, at the Metropolitan Opera, the New York Philharmonic Orchestra, and the Philadelphia Orchestra. Some hue and cry has also been set up on the plight of the poor, downtrodden New York Philharmonic musician who has to teach in addition to his orchestral services, in order to make a living. This is nonsense. If the published figure is correct, the basic pay for a man in this orchestra totals approximately $11,000 for all services—rehearsals, concerts, broadcasts, telecasts, recordings. As for teaching, he will do this anyway for supplementary income, and, what is more, must do so or his learning and standards will vanish. Truly, at $11,000 they have achieved their reward. But orchestras such as ours provide a minimum basic pay for all orchestral services that doesn't reach $600, and we decline to accept the thesis that the New York Philharmonic is almost 20 times as good as the Rhode Island Philharmonic. Yet the great orchestras need the good ones, the good ones need the lesser ones, and so on. More than a few highly talented players move directly into a major orchestra after conservatory training, but many more cut their musical teeth with orchestras of lesser caliber, where they get their real grounding in orchestral routine. Musicians quite often move up from college to community orchestras, or from community to metropolitan orchestras. And so on to the major ones. We here have both taken and given. Our name is indeed legion, and the orchestral musician in the lesser communities is in far greater need of Federal support than the great ones. We need funds, not to raise the rate of pay, but to enlarge the orchestral experience and job opportunities of our men and, thereby, to improve our service to the community. We are hungry, not greedy. It is, therefore, our earnest hope that Federal funds will be used where they can be of greatest effect—in improving the playing standards of the lesser orchestras through special rehearsals devoted to sharpening the orchestral routine and enlarging repertoire, through more frequent performance, in the elevation of the general tone of the community that results therefrom, and in the

consequent increase in local support that derives from the increased competence of the orchestra and from greater prestige.

Beyond this several other questions deserve to be raised.

Can Government funds be used in such a manner as to insure that contributions from the public will not evaporate? We are not really ready for complete subsidy at this time nor does it seem advisable even in the foreseeable future. If contributions should wither away in the course of a few years we might all end up as poor wards of the Federal Government.

Can we be protected from pressure groups whose self-righteous zeal, political or otherwise, could confuse many an otherwise simple issue? Are we, in addition, properly protected against Federal interference of any kind? Artists are sometimes rather erratic, whether in dress, beards, or politics. Some do indeed think it very stylish to go around looking like unmade beds, with politics to match. If a creative artist is to be denied Federal funds because of his politics we shall thereby prove that we are no better or broader minded than the Communists. I hope, too, that no future McCarthyish or Birchite witch hunt will deny Federal grants to any performing artist either or insist that members of orchestras or opera companies must sign anything in the nature of the disclaimer clause that a number of universities recently found rather distasteful.

For better or worse, for richer or for poorer, we have always drawn our support for general operations entirely by taking our message to the public. One member of our board of directors asks if it would not be better to amend section 170 of the Internal Revenue Code to permit an extra 5 percent deduction for contributions to cultural organizations, rather than to establish another governmental bureau.

Appended to this statement are copies of two reports (apps. A and B) given to the Cultural Arts Commission of the State of Rhode Island 2 years ago which set forth in detail the background and accomplishments in the educational field in the State on the part of the Rhode Island Philharmonic Orchestra; a breakdown of the State's contributions to musical organizations in 1962, despite a Cultural Arts Commission (app. C); and a statement of several ways in which Federal funds might be used either to initiate or to improve current programs (app. D).

REPORT ON THE QUARTET-QUINTET PROGRAM IN THE ELEMENTARY PUBLIC SCHOOLS OF RHODE ISLAND

I am happy indeed to come before you tonight to describe two aspects of the work of the Rhode Island Philharmonic Orchestra in which the State of Rhode Island can take especial pride. One is the series of 12 to 13 concerts for senior high school students in the public schools. A program which has been financed by the State since 1947. About this I will, shortly, read you a full report by the music director, Mr. Francis Madeira, since it is he who has been directly responsible for the implementation of this program.

The second aspect, with which I would now deal, is the chamber music series of quartets and quintets which is now in its third year of operation in the public elementary schools of the State. Both programs are embraced in bill S. 40 which gives $12,000 to the Rhode Island Philharmonic Orchestra, Inc., for these two educational programs; $4,000 of that $12,000 is used for the quartet program, and has been for 3 years.

During January and February mornings, three string quartets—a woodwind quintet and a brass quintet—go out to approximately 14,000 pupils in 72 public elementary schools throughout the State. These concerts are held in school auditoriums, gymnasiums, or classrooms. One of the musicians comments on the program which is also an instrument demonstration and lasts about 30 minutes. The children have an opportunity to hear and see the musicians and their instruments in a much more intimate and informal setup than is possible in the large auditoriums. They hear chamber music which a large symphony does not play, and they are stimulated to instrument study as well as a general appreciation.

I think the history of how this $4,000 came to be requested is interesting and pertinent. In the spring of 1959, the children's concert program of the Rhode Island Philharmonic Orchestra, which then and now serves 33,000 children yearly from the fourth, fifth, and sixth grades of the public, parochial, and independent schools of the State, had reached the full limit of its growth. In 7 years, the organization had gone from giving 5 concerts on school time, concerts for which the children were prepared in a 6-week program, to 14; 12 were given in Provi-

dence at the Veterans' Memorial Auditorium, one at the Keaney Gymnasium at the University of Rhode Island, one at the Rogers High School in Newport. Still the demand for more good live symphonic music continued, with music supervisors and pupils equally hungry for quality fare. But it seemed an impossibility to add a second concert for everyone. It would have meant doubling, overnight, the orchestral requirements, the budget, and the vast complex of transportation arrangements which are necessary to bring 33,000 children to the orchestra. As it was, and is, 250 volunteers were necessary to finance, arrange, and run one concert on 14 different occasions; nor did it seem right to intrude further on the requirements of a schoolday. Consequently, after much discussion and investigation of other plans such as young audiences in New York, we decided to try to take the orchestra, in small groups, to the schools, providing a second exposure to fourth, fifth, and sixth graders and a preparation for concert going with instrument demonstration and a more intimate type of program.

Backed by our committee of music educators, I went to see Dr. Michael Walsh, seeking the approval of the State department of education for the educational soundness of our plan. It was our conviction that any funds requested for this program should be sought by the State department of education only, as a result of their conviction that the program was musically sound and deserved their initiating it. The bill was submitted by them and passed.

Thus, in the fall of 1959, we worked and planned for the quartet program. Four groups of musicians rehearsed music and appropriate commentary, we prepared survey forms to register school choices on groups and dates, and finally the scheduling began. The program was an instant success, and demand for it outstripped the funds needed to meet all requests.

The final report for the current quartet season program, just now ending, will be shaped at the end of the month and sent to you; but some statistics are now available. The State appropriation of $4,000 has made possible in January and February 1962, 72 quartet and quintet programs for the elementary public schools. There are in the entire State 205 public elementary schools with grades 4–6, an additional 34 with grade 4. After 3 years, we have just about made the rounds once to each school. Many unfulfilled requests were made by phone and 24 written requests had to be denied for lack of sufficient funds. About 50 or 60 requests in all had to be denied. To take care next year of this year's unfulfilled requests would require about another $4,000. To extend the quartet service to every elementary public school once yearly would require an additional $9,000 or $10,000. Feeling that slow steady growth is the best guarantee of successful quartet handling, the committee would welcome the gradual addition of funds over a 3-year period to bring the program to full strength. The arrangements of scheduling are very complicated and at the mercy of weather conditions and school crises.

While volunteers are presently coping efficiently with all the detailed arrangements for this program, the full and efficient implementation of it in the future should provide funds for professional assistance. The 15-percent fee for administration and overhead recognized by the American Symphony Orchestra League as an average for musical orchestral services seems a fair measure.

For the sake of clarity, you should be acquainted with other parts of the chamber music program which are being carried out with private funds. From the inception of the educational program, the children's concert committee has felt it important to use music in one of its most powerful ways, to heal the divisiveness which exists among us. We have rejoiced to serve all schools, public, parochial, and independent. At the same time that the State department of education launched a quartet program for public elementary schools, the children's concert committee raised funds for putting a quartet program in the elementary, parochial, and independent schools. Six hundred dollars from the children's concert committee, and $1,600 from the Junior League of Providence, Inc., have been matched by funds from the recording industries trust funds, Local 198, American Federation of Musicians, to make possible a $4,400 program as a pilot demonstration program in schools not covered by the State department of education grant. These private funds also make possible for the first time quartet demonstrations in the metropolitan junior high schools. We hope that these funds will be forthcoming another year and that, by that time, the value of this program will have been proved in the metropolitan junior high schools as well as in the elementary grades. At least two concerts are needed in nearly every junior high school to expose the entire student body.

Thus, private funds have paid for all the junior high chamber music groups, public, parochial, and independent, as well as for the parochial and independent elementary ones. Seventy-eight of these junior high and supplemental elementary concerts have been given. Taken with the 72 quartet concerts given by State funds, we have played 150 concerts of this type in all.

Assumption of financial responsibility for at least the public junior highs is to be hoped for from the State department of education. However, an outright grant to the orchestra for educational purposes would enable us to carry out our basic philosophy of serving all schools and all citizens. Only when we have an expectation of adequate annual financial support for the quartet program can we realize its full potential as a force in music education.

I go into detail about private support funds because I think it important for you to know that the Rhode Island Philharmonic Orchestra has worked and will continue to work to raise private funds by the blood, sweat, and tears which have characterized the job to date. We are doing a good job, with overall purpose, but with your continued and increased help, we know we can do a better one. With State funds we have made a good start in music education, we feel. We hope you feel so, too.

Mrs. Edwin F. Sharman, Jr.,
Vice President, Rhode Island Philharmonic Orchestra, Inc.

Report for the Cultural Arts Commission

The concerts given by the Rhode Island Philharmonic Orchestra in the public high schools of the State of Rhode Island were started in the season of 1947–48, the first bill for such concerts having been passed by the general assembly in the spring of 1947. The appropriation was for $5,000 and was paired with a bill for the same sum for free public band concerts, a coupling which, I understand, still prevails. These funds paid for concerts by the Rhode Island Philharmonic Orchestra in 13 of the senior high schools in the State. Due to demand, scheduling policy was revised the following season to include junior high schools as well. Even later the wording of the bill was modified to include "State institutions of higher learning." So far this later modification has been applied only to the University of Rhode Island. In any event, more than 180 concerts have been given by the philharmonic to the students in the various high schools and the University of Rhode Island in these 15 years.

The sum appropriated for such concerts has been moved up to $6,000, $7,000 and, currently, to $8,000. As this distinguished Commission knows, the remainder of our present bill of $12,000 is applied to the performance of 72 chamber music concerts. Costs in all areas have nearly doubled in 15 years but we still give 12 orchestral concerts per season in the various high schools and at the University of Rhode Island. The orchestra used now is slightly larger than that used in 1947–48—between 33 and 39 musicians as opposed to the original 30 to 31. The variation is accounted for by the varying requirements of instrumentation of the different programs on the one hand and by enlargement of the string section when playing in a large auditorium.

The music for each year's program is chosen to provide an hour's concert of music and commentary. Each program has been selected to illustrate some facet of music such as rhythm, form, instrumentation, influence of folk idiom or, as was the case this season, simply to show some of the ways of making music with an orchestra—overture, symphony (one movement only), tone-poem, etc. I leave to your imagination the challenge posed in trying to devise one program suitable for students all the way from 12 to 21; one program with its attendant rehearsal is all that is afforded within the financial limits of the bill. These concerts reach approximately 12,000 students a year, a figure necessarily vague since the philharmonic plays to different schools from one year to another. Moreover, overcrowding in some schools makes it impossible for all the students in such schools to get into the auditorium and we have no way to estimate the size of the remainder who hear the concert in their homerooms via the school's public address system. The matter becomes even more confusing when a principal decides that the only way to handle the problem is to have half the student body hear the first half of the concert, the remainder hear the second half. Since few of these programs are divisible in such manner, the results are something less than ideal.

It would be misleading, however, to infer that we are not appreciative of the State's contribution to the State's musical culture so far; quite the opposite is

true. Both in terms of good music brought to the youth of Rhode Island and in the benefit to the orchestra that only comes from making music together, the State has had a pioneering influence. At the time of our first appropriation, we were giving only one concert per season for grade school children and the burden of educational concerts was borne almost entirely by the State. Now, however, the picture is very different. During these 15 years, the Rhode Island philharmonic has expanded in size, in the number of types of service; and each of these in turn, especially in the field of concerts for grade school children, has proliferated to form a record unique in the Nation. But the services rendered by the current type of appropriation are not now meeting the demand. One has only to look at the figure of 33,000 children who hear the children's concerts in the fourth, fifth, and sixth grades to realize that only one-third of them are being reached by the orchestra in the six remaining grades through the medium of the high school concerts. As you can see, the chances are that the average student will hear the philharmonic only one and a third times in his entire school career. What actually happens is that some hear us twice, some three times, many never hear us again at all.

The enthusiastic response of music educators, pupils, and public indicates a continuation of the program launched for the elementary grade children. But the service to subsequent levels should be brought to an equal and permanent level if the basic reason for children's concerts is to have any enduring value. This means that the orchestra should be brought, at least in music groups, to the junior high schools annually, and to all the high schools as a small orchestra annually—whether public, parochial, or independent. If facilities are inadequate at a given school, then several might be brought together to some common point. (For example, the students of several schools in Providence are within walking distance of the Hope High Auditorium.) Translated into figures, and terms of this specific bill, we should be giving 3 times the current number of concerts for high school youth, 36 instead of the current 12, just to reach every other year those who have attended the children's concerts. So much the better if the figure could be doubled to make it an event in every young person's life every year. The high number of concerts necessary results from the difference in size between the Veterans' Memorial where children's concerts are held, whose capacity is 2,200 and the less spacious high school auritoriums where the concerts for that level are presented. Intensive study at the high school level precludes the possibility of moving the students to us for a whole morning.

This leads one on to other conclusions. Such an expansion would make it possible to place 35 men under seasonal contract for 16 weeks. Twenty-two of these musicians would have 2 or 3 more weeks of work if the current rate of chamber group performances is maintained. Put into dollars and cents, this means that a minimum of only $16,000 additional, or $24,000 in all for musicians' services would be needed to achieve this highly desirable end, all other things being equal. All other things, of course, are not equal. Looked at short term, the current system of State-sponsored concerts given by the philharmonic may be said to be carried out at an actual loss to the orchestra itself, since the State pays nothing to help carry the costs of the administration and overhead involved in producing the services. Too much additional programing could, of itself, become insupportable. However, for many years we have chosen to regard giving concerts with State money as a privilege and a duty, realizing too that by this means we were building tomorrow's audiences. The dilemma does point, however, to our hope that the day will soon come when at least 15 percent of any service performed will be added to State appropriations for orchestra services. (The American Symphony Orchestra League estimated that administration and overhead charges vary from 10 to 20 percent, depending on the nature of the program.) This is a generous percentage to be sure, but if you were to look at the Baltimore Symphony, you would find that that orchestra has received over the last 5 years $100,000 in direct appropriation for the State of Maryland to guarantee the continuance of the orchestra as a cultural enterprise in the community. In return the orchestra plays a host of educational concerts in its home city and in the State. For us, too, a direct appropriation related to our total orchestral performance would be the most significant way to help us remain alive to serve this community. Our precise needs are, of course, related to negotiation with Local 198 of the Musician's Union and to the size of office staff needed to administer the programs.

Twenty-seven thousand six hundred dollars ($24,000 for 36 concerts plus an administration and overhead fee) is a small sum from which a mighty result

could be produced. A hard core of 35 musicians in daily association would raise our standards of performance considerably. Such a basic orchestra would also provide us with a tour orchestra to sell to cities and towns outside the State, thereby promoting the name and reputation of the fair State of Rhode Island.

Unquestionably, such a program as this requires a long and careful examination. It should not, however, be watered down. The problems of manning our extensive daytime services on the present basis is already a strain on both personnel and management. May I submit however, that an orcrestra that meets every day for a protracted period is highly desirable for the cultural growth of the community, and that it provides an easily exportable product to promote the State of Rhode Island as a finer place to live and work. I need not tell you that our State is part of a wide area of urban renewal and cultural rebirth. The Preservation Society is guardian and guardian angel of the old and beautiful; Impact, R.I., is the well-spring for the future. We hope you will help us to help them and thereby help you in continuing the progress toward a better Rhode Island.

Respectfully submitted.

FRANCIS MADEIRA,
Musical Director, Rhode Island Philharmonic Orchestra, Inc.

APPROPRIATIONS BY THE RHODE ISLAND ASSEMBLY IN 1962 FOR MUSICAL GROUPS

New Providence Symphony Orchestra	$1,500
Plantations Modern Symphonic Pops Orchestra	2,500
Providence Civic Orchestra	1,500
Providence Philharmonic Orchestra	1,800
Rhode Island Philharmonic Orchestra	12,000
Rhode Island Opera Guild	12,000
Total	31,300

WAYS IN WHICH FEDERAL FUNDS MIGHT BE USED

	Cost
1. To supply chamber music groups to all public elementary schools	$12,000
2. To supply the same to all elementary parochial and independent schools	2,684
3. To maintain and increase the same to all junior high public schools	-------
4. To supply the same to all junior high parochial and independent schools	4,575
5. To bring the small orchestra (30 to 35 musicians) to all public senior high students annually	27,600
6. To bring the small orchestra to all parochial and independent senior high students	22,250
7. To initiate youth concerts by the full Rhode Island Philharmonic Orchestra (65 to 70 musicians) in its home auditorium	(1)
8. To initate weekly training and repertoire rehearsals	(2)
9. To strengthen the finances of the Rhode Island Philharmonic Youth Orchestra	1,500

[1] Approximately $2,000 to $3,000 per.
[2] $900 per (approximately).

N.B. policy change for assignation of funds for chamber music groups makes it impossible to provide any figure for No. 3 at present. The cost of item No. 7 would depend on the number of rehearsals required, that of No. 8 on the personnel requirements for a given session.

Items 1 to 5 constitute strengthening of current programs. Items 6 to 8 would be new ventures. Items 1 to 5 also presuppose restoration of our usual State appropriation.

Senator PELL. The hearings are now recessed until 10:30 tomorrow morning. Thank you.

(Whereupon, at 5 p.m., the subcommittee recessed, to reconvene at 10:30 a.m., Thursday, October 31, 1963.)

NATIONAL ARTS FOUNDATION

THURSDAY, OCTOBER 31, 1963

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

The subcommittee met, pursuant to recess, at 10:30 a.m., in room 4232, New Senate Office Building, Senator Claiborne Pell (chairman) presiding.

Present: Senators Pell, Clark, and Javits.

Committee staff members present: Stewart E. McClure, chief clerk; John D. Stringer, associate minority counsel, and Livingston Biddle, assistant to Senator Pell.

Senator PELL. The hearings of the Special Subcommittee on the Arts will be resumed at this time.

The Chair apologizes to the witnesses and to the people here for being late, as he does for Senator Javits as well. We were both detained on other business problems of our own life here in the Senate.

Our first witness is Mr. Roger Stevens.

Senator JAVITS. Mr. Chairman, may I have the privilege of introducing the witness?

The witness is Roger Stevens, Mr. Chairman, one of our most distinguished New Yorkers, very prominent in many worlds, including the very special world of the arts and the theater.

He is one of our most distinguished producers and very important here in Washington. Mr. Chairman, I take great pleasure in introducing Mr. Stevens to the subcommittee.

Senator PELL. Very well. He is an old friend of mine as is his wife, I am privileged to know him in many aspects of his illustrious career.

STATEMENT OF ROGER L. STEVENS, THEATRICAL PRODUCER, CHAIRMAN, BOARD OF TRUSTEES, NATIONAL CULTURAL CENTER

Mr. STEVENS. Thank you very much, Senators.

Mr. Chairman and members of the subcommittee, I welcome this invitation to appear before the Special Subcommittee on the Arts to present my views on proposed Federal legislation to encourage the arts.

At the outset, I should like to compliment the chairman of this distinguished subcommittee, Senator Pell, as well as Senator Humphrey, Senator Javits, Senator Clark, and other distinguished Members of the Senate who have consistently espoused and championed the cause of the visual and performing arts in the United States.

I am a theatrical producer and serve on a number of boards directly connected with the performing arts, including the Board of Trustees of the National Cultural Center, of which I am the Chairman.

While producing or coproducing over 100 Broadway plays during the last decade, I have been concerned with the direction which the Broadway theater is taking as well as the problems facing the other performing arts such as opera, music, and dance.

I am alarmed by the number of unemployed actors, and also by the shortage of experienced and proven actors when one is seeking them for a play. This same shortage applies to directors, choreographers, scenic designers, and even playwrights.

In my opinion, the above condition is the result of the concentration of the performing arts in New York. The most frightening part of this concentration is that a handful of critics determine the fate of those engaged in the theater, and the number of critics is even more restricted in concerts, opera, and ballet.

This is not the time to evaluate the critics in these fields. They are generally honest and voice their considered opinion. However, for the richest nation in the world, with a population of more than 180 million people, which prides itself on its industrial system based on private enterprise, to have its whole cultural growth dependent on so few seems to me to put us in a worse position than if we were a dictatorship.

It seems to me that these bills, S. 165 and S. 1316, are the first steps toward a decentralization of the performing arts. They will provide the ways and means of maintaining and increasing cultural resources throughout the United States, and will provide a method of encouraging private and local initiative in the arts.

To build a sound foundation for the development of the performing arts, it is necessary to have repertory companies in theater, ballet, and opera all over the country so that talent can have the proper chance to develop.

It is not by accident that 45th Street in New York is filled with English plays and actors. There has been a renaissance in England as a result of the foundation of an arts council, which has provided grants to performing groups throughout England, thus enabling performers to obtain the proper training and development in their profession.

A thorough study of the operation of the British Arts Council, as well as similar programs in other countries, should be made by the proposed National Council on the Arts.

In professions such as law and medicine, it is expected that each individual will undergo a long, serious training period under the best possible circumstances; but under our system, those engaged in the performing arts are expected to mature overnight. I am sure that an immense amount of talent is lost to the country each year because of a lack of opportunity to secure the needed training and experience.

At the same time, the creative side of the theater, opera, and ballet suffers because there are not enough properly trained companies and not enough adequate facilities where original works can be performed.

I have read with considerable interest an article announcing two complementary investigations and studies, to be made by the 20th Century Fund and the Rockefeller Brothers Fund.

The 20th Century study is to be a 2-year survey of the economic foundations of the performing arts; theater, orchestra, dance, opera. The study will focus on critical financial problems of professional groups and will seek to determine the causes of these problems and to indentify relevant trends. I am sure these studies will show that this country needs more than the financial aid now available to the arts if we are to meet our cultural needs.

Mass media such as TV, radio, and movies try to satisfy too many people. How can a country develop a great culture unless the best is encouraged rather than the mediocre? Unfortunately, the performing arts lose their most important values when there is an attempt to make them conform to the machine age.

Thus, it is literally impossible to compensate properly those involved. For example, while we boast of the number of our symphony orchestras, the managers tell me there is a great shortage of first-class musicians, because even in the finest orchestras they do not receive adequate pay.

The difficulties faced by the various communities in supporting these institutions should not force musicians to work at these wages. To show the ridiculousness of our attitude toward the performing arts in this country, instead of giving any help to these groups, there is a 10-percent admission tax levied against them on the theory that they are a luxury.

There are certain exemptions in the case of specially designated religious, educational, or charitable institutions. I personally feel the Council could usefully look into the overall question of taxation in relation to the arts.

In its understandable desire to develop science, engineering, and medicine, this country has dedicated a tremendous amount of its resources to these fields as compared with the arts. The outcome is an imbalance resulting in serious disadvantage to the arts. According to August Heckscher's report to the President, an approximate figure of $50 million of the $8 billion given to charity annually goes to the arts. The Government provides billions of dollars for research in various fields, as well as aids to education. Yet the development of the artist is almost ignored.

I feel that the development of the artist and, what is more important, the development of a receptive and understanding audience represent the most important way to secure the freedom of thought to which the Founding Fathers dedicated themselves.

A little over 2 years ago I was asked to serve as Chairman of the Board of Trustees of the National Cultural Center which was established through bipartisan legislation in 1958. We are fortunate in having the support of President and Mrs. Kennedy and of General and Mrs. Eisenhower.

We have been engaged in carrying out the mandate of Congress, which first requires that we raise sufficient funds through voluntary contributions to build facilities for the performing arts.

The Advisory Council on the Arts, which was established by the President and for which one of these bills is providing a stautory basis, should have useful advice, particularly as to the details of the Arts Foundation. I favor the general purposes and principles of S. 165 and S. 1316.

I am happy to say that our fundraising job, called one of the most difficult in the country by the head of a large organization, is doing well. During the last 9 months, our pledges have increased from $2 million to nearly $4 million and we hope to break ground next year.

I think it essential to mention Senator Humphrey's eloquent plea for the need for the National Cultural Center.

Senator PELL. Thank you, Mr. Stevens. I think your thought about the good work being done by the British Arts Council deserves greater study. We will will have more about its format and terms of reference put in the record at a later point in the hearings. (See p. 445.)

Do you have any recommendations as to how the specific legislation can be employed?

Mr. STEVENS. Well, I do not. It is such an involved bit of legislation that I think it would take hours to go over the pros and cons of it. The reason I feel so strongly about the local National Cultural Center, which is really national rather than just applied to Washington, is that it seems to be a symbol of what is lacking in our civilization. If the Nation's Capital does not have the proper facilities or the proper setup for the performing arts, it sort of reflects an attitude and it is much more important as a symbol than just the mere presence of a piece of—three or four buildings.

I do think that the real problem in the country is to have money for performing groups, which is terribly hard to administer from the governmental point of view. But as I said once in an article, science, which is the great god of the century, really consists in making mistake after mistake until you finally get the answer.

In the performing arts, if you have a couple of flops or things go wrong, you are supposed to go hide your head somewhere.

I think if people really realize what science is, which as I say is going over your mistakes until you do something correctly, then they would have more tolerance in approaching productions of opera and theater and so forth.

So if there could be a way of—I would not know how to write it, Senator. But if there could be a way of helping these performing groups and seeing that they get the proper wages, I think that that would be the most constructive thing you could do. Because I think except in Washington and New York, strangely enough, and New York is being solved by the Lincoln Center; physical plants throughout the country are not too bad at all.

It is much more important to have things in these plants.

Senator PELL. Basically, then, your Cultural Center Act and this legislation are complementary and you believe that they will both benefit, one to the other?

Mr. STEVENS. Yes. I do. I think they are complementary, as you say, and they would benefit. We have always hoped that the Center here would be a clearinghouse for these groups throughout the country.

Senator PELL. And would provide office space as well, I understand it, to many of the art activities of the Government. Is that not correct?

Mr. STEVENS. No, sir; at the moment we do not contemplate supplying that kind of facility.

Our intention is just to supply the bare facilities for the performing arts, three auditoriums. I think there is quite a lot of office space. I do not think that is the problem.

Senator PELL. You would be happy with the support Senator Humphrey gave you?

Mr. STEVENS. Yes. If everybody felt like you and Senator Humphrey, Senator Javits, and Senator Clark, our life would be different.

Senator PELL. Your own Cultural Center could have a Smithsonian relationship. Do you find this fundamentally adequate, or do you think there could be a difference in its administrative flow?

Mr. STEVENS. I think of the National Gallery under the Smithsonian. I would not anticipate there is any problem involved at all.

Senator PELL. I thank you. I am sure Senator Javits has some thoughts.

Senator JAVITS. Mr. Stevens, first let me tell you, the British Arts Council and this Canadian Arts Council is the model on which my bill is drafted. My bill and the Humphrey bill pretty much dominate the legislative pattern before us.

I believe that after 15 years of trying in this field, it is the model for a society like our own. That is most analogous, not the European, state-opened and state-operated arts activities.

But I welcome the thought of the chairman that we should furnish that information for the record in even more depth than I could or my staff could.

I notice with great interest that you say that 45th Street is filled with English plays and actors, which I know from personal experience. You feel that is heavily attributable to the work of the British Arts Council. Do you feel that the Arts Council work in Britain has very materially improved the availability of theater to the British people wherever they may be located in the United Kingdom?

Mr. STEVENS. Yes, I certainly do, and it is the results, I think, the practical results. As you know, people go to the theater in New York on a very hard-boiled basis. They go to see fine entertainment. The fact that the English directors and actors have so taken over from us is really quite frightening. I cannot see any reason why it would not be that way, Senator Javits.

I know that Leland Hayward, who is an eminent producer, especially in the musical comedy field, stated to a meeting we were having for the Cultural Center, that he had never seen as much talent in auditions in his life as was available in London right now, as against auditions in New York or similar places.

Senator JAVITS. With a much smaller population.

Mr. STEVENS. A much smaller population, and he attributes it to the Arts Council, the encouragement they have given.

Senator JAVITS. That leads me to the main point I would like to develop with you. I am very interested in what you say about houses being available for almost anything they wish to do throughout the Nation and the fact that what we need are creative activities to fill those houses. Now, this is the whole philosophy that underlies the legislation I have always sponsored; that is, not to put any money in bricks and mortar, except in unusual cases like Lincoln Center, about which Mr. Rockefeller is here to testify, where you have a great civic enterprise which requires construction; or the National Cultural Center, similarly, but normally, not to spend Federal Government's money in any appreciable sums for bricks and mortar. I gather you agree with that?

Mr. STEVENS. Yes, sir; I think as you have phrased it, except where the need is great. The real need is for money for the intangibles, just as the most popular art in this country today is the collection of paintings, which is a perfectly worthwhile thing to do and the museums have a tremendous amount of money available for this purpose.

Well, pictures are something that are tangible. You can see them on the wall and you have a sense of ownership. The hardest thing in the world is to find people who will put money into intangibles. That is the reason why, as you say, money available in that sector would do the most to encouraging the development of the performing arts.

Senator JAVITS. Now, is it a fact—and it seems to me if it is a fact, it would be tremendously helpful—that the National Cultural Center will do an enormous job in the development of ideas and talent in the various phases, not only acting, but directing, scenic, costuming, every aspect of it, because there is so much that you have heard about the availability of audiences in Washington as contrasted with New York, and other things.

But of course, if this became a great temple of training and experimentation, as you emphasized, it would not only be of tremendous value but belong, in the real sense, in the Nation's Capital. I just wondered about your discussions of that point.

Mr. STEVENS. Well, the reason for getting our buildings up in the first place, as I said before, is this problem of symbol. Washington is completely different from any other place in the country. In the first place, I do not think there is any city that has poorer facilities and there is no other city that needs them worse. So we have to look at the groups coming from abroad and we have to look at the proper setting for the fine things in this country.

But I think that in terms of our activities, once our buildings are built, I have always felt that we would be more of a clearing house, that the encouragement—that Washington would be the place where the greatest university groups, and we are planning definitely to have a festival of university theater in 2 years, a place where the finest in music and dance would be seen as a result of a search through the country. We do not contemplate and I do not think, Senator, that we do training, per se, in the National Capital.

That is why I think your bill would be most helpful if it was passed. I think it is better and much cheaper for everyone if it is done throughout the country. We know that New York has the height, the best in professionals. What we lack in this country is a stage—I hate to use baseball as an example, but we need the International League and the Pacific Coast League, which you do not have, as steps. That would be the greatest thing, I think, that your bill would do.

As you say, it was patterned on the British Council. Just as an example, the Birmingham "Rep" or the Old Bristol had a play that worked so well it went right into London and became one of the two biggest hits. So it shows what can be done out in various parts of the country if properly encouraged.

Senator JAVITS. One other question I have, and I do not want to delay you too long:

As a commercial producer, do you feel that this idea incorporated in both of these bills—Senator Humphrey's, my valued friend and colleague in this matter, as are Senators Pell and Clark—do you feel

the basic idea of the subvention which will make up the difference between cost and box office will do two things? One, it will bring live performances into areas in the country into which commercial activity like your own, cannot now move, the road, for instance, which has fallen almost into disuse.

And second, that it will give valid enough confirmation at box office so that we are not talking about financing boondoggles to which people will not go. Does this scheme, therefore, appeal to you?

For example, we estimated in the bill that $10 million worth of Federal expenditure, which is a kind of figure that we have all latched onto, should produce about $50 million or better of activity. From your commercial experience does the plan and relationship which I refer to make sense to you?

Mr. STEVENS. It does, allowing for the one difficulty which is, of course, inherent in practically all activity, that the money is disbursed to the proper management. You have a Guthrie, who goes into Minneapolis, one of the outstanding directors in the world, who creates great interest and activity. We do not have enough Guthrie's, unfortunately, in this country who are willing to go away from the capitals and perform. But if it can somehow be tied in with the proper management, I think you are correct and I think that it could be sort of a revolving fund to stir up a tremendous amount of activity. I would say that $50 million might even be less—I mean a conservative figure as to what it will do, because this will be a revolving figure always.

Senator JAVITS. Just one last question. You have mentioned the Smithsonian Institution. The pattern of the Board of Trustees in this bill is patterned after the Smithsonian Institution. That has been, to my mind, the great answer to the question of political interference. I gather that has been your experience with the National Cultural Center, that this is a good pattern for our country?

Mr. STEVENS. We have had a most satisfactory relationship with Smithsonian Institution. You are correct.

Senator JAVITS. Thank you very much, Mr. Stevens.

Thank you, Mr. Chairman.

Senator PELL. Thank you very much, Mr. Stevens, for coming the distance you have and taking the trouble you have in preparing the statement.

Our next witness is Mr. John D. Rockefeller III.

I would like to welcome you here as an alumnus of your college. I know how active you are as a trustee of Princeton. It is a great pleasure to greet you.

I have read in the papers recently of the study that your Rockefeller Brothers Fund is getting underway. I am very glad indeed that you were able to come here and be with us at this time.

I extend you a warm welcome.

STATEMENT OF JOHN D. ROCKEFELLER III, ACCOMPANIED BY PORTER McCRAY

Mr. ROCKEFELLER. Thank you. I should say first that I am a director of several organizations active in the field of the arts.

However, today I speak on behalf of none of them but solely as an individual, in support generally of the provisions of S. 165, to estab-

lish a National Arts Foundation, and S. 1316, the National Arts and Cultural Development Act of 1963.

I believe that the spirit and the objectives of these acts are in accord with the spirit and objectives of democracy. I agree with Senator Humphrey's statement, introducing S. 1316, that:

> We only do harm to ourselves by accepting the thesis that art and democratic government are natural enemies.

Democratic government and the arts are, in my opinion, in league with one another, for they both center on the individual and the fullest development of his capacities and talents. To freemen, the arts are not incidental to life but central to it.

Fifty years ago, when philanthrophy first became a force in this country, the emphasis was on health, which was the most pressing need of the time. More recently, education has become a major concern, and philanthropy has focused increasing attention there. Now—although health and education are still demanding of the resources of the American people—we are recognizing more fully that there is still another dimension in our total welfare: the cultural—especially the arts. This added dimension must today take its place, along with health and education, as a primary social concern.

A basic cause of the increased dependence on the arts is man's need and desire for what I can only call "creative fulfillment." I find it difficult to define, because this desire is so much a part of our human nature. It is a deep-felt need that comes from the very fact of man's humanness, from all the qualities that set him above the animal.

It is a need for positive self-expression; a need for modern man to assert, or to reassert, his individuality; to exercise, merely because he chooses to, his own tastes, his own talents; and to play a distinctly personal, if only a small role, in a creative experience.

In simpler times, most men could find creative fulfillment, this sense of accomplishment and satisfaction, in their labor, in the quite visible products of their hands. But today our society is more complex and mechanized, and it is more difficult for a man to gain the fulfillment he needs from his labor alone.

It follows that what he cannot gain from his labor, he must find in leisure. Fortunately, man today has leisure as never before. But his new leisure can be peril or opportunity—depending entirely upon how he uses it. Our grandfathers knew the idle mind as the devil's workshop, and it is no less true in this day of increasing delinquency. Leisure can be peril, if wasted or misused. But, used well, it is the opportunity to gain the inner satisfaction, the spiritual and mental balance we need in an anxious age.

That the American people have come to regard the arts as an important means of gaining creative fulfillment is obvious in the dramatically increased interest in opera, ballets, concerts, museums, and other forms of cultural expression. This is putting a new burden on institutions that have long had financial difficulties.

There is nothing unique about the financial plight of the arts. We all know that tuition fees alone cannot pay the costs of higher education. Similarly, admission charges have never been able alone to

support opera companies, ballet corps, symphony orchestras, or art museums. As new institutions spring into being, in response to new demands for wider availability of the arts, deficit financing is bound to multiply.

The rate of expansion is so rapid that neither private philanthropy nor subscription plans can keep up with the burgeoning requirements. It seems to me obvious that only by enlightened government action at the municipal, State, and National levels, can the gap between inevitable needs and present resources be appreciably narrowed.

I do not mean by this to suggest that, because an institution deals in the arts, it has an intrinsic right to a Government subsidy. Government support and encouragement should be a valued privilege demonstrably earned—not an automatic right indiscriminately given. In general, I think, aid should go only to those institutions whose efforts meet a real need in their communities and whose standards reach a reasonable degree of excellence and which have been able to enlist the support of their communities.

I believe that the bills that you are considering show substantial promise of establishing mechanisms to help these institutions to do their jobs. The provisions in title I of S. 1316 for the National Council on the Arts seem to me a logical and necessary first step.

The purposes of the Council, as set forth in section 105, are consistent with our traditional conviction that responsibility for the arts should be in private hands but that private efforts can be advantageously supplemented by an informed and interested Government.

This bill provides an agency which can be both a clearinghouse of information, flowing two ways between the Government and the people, and which can conduct studies that could be helpful to institutions seeking to do a better job in the arts and to carry out the enlarged tasks demanded of them.

The chief provisions of S. 165 and of title II of S. 1316, establishing the National Arts Foundation, furnish the tools which seem to me necessary if Federal recognition of the arts as a mainspring in the lives of the American people is to be truly meaningful.

I think that the architects of this legislation were prudent in limiting the total amount of funds made available at the outset, and I agree with the principle of limiting individual grants to no more than half of the total amounts required. Although it may be of modest dimensions in view of rising needs, the total amount authorized by S. 1316 is a good start.

I have some uneasiness, however, about some of the provisions of section 205 of S. 1316. This seems to me to put the Federal Government into support of the arts on a retail basis when it might be far better to be in it on a wholesale basis. The selection and support of individual local projects and individual local groups will inevitably involve a most burdensome administrative responsibility, which could become a serious handicap to the successful launching of a new and untried agency.

Even more importantly, Federal activity at the local project and group level can bypass and perhaps negate what I take and hope to be

the primary purpose of this legislation: To stimulate and foster private initiative in the arts. But the legislation must be carefully constructed, I believe, to avoid any dangers of the kind of indirect Government control that would be implicit in passing judgment on individual local projects, artists, or groups of artists.

I would hope very much, therefore, that during this subcommittee's consideration of this bill some thought can be given to the view that it can better achieve its purpose if the proposed Foundation works largely at the State level, through appropriate State agencies, and at the national level, through those institutions, public and private, having programs truly national in significance and in the scope of their influence.

If I seem to give special emphasis to this caution, it is only because I am convinced that the arts are by nature deeply related to the innermost life of the individual, and ought to be as far removed from centralized external influences as possible.

And yet, as I have said, the realities of our time clearly indicate the need for governmental support and encouragement. It has already been demonstrated in America, by the experience of our educational institutions, our great art museums, our libraries and, in more recent years, centers of the performing arts that, although support by governmental funds of nongovernmentally controlled projects may give rise occasionally to special problems—and I have learned something about them at Lincoln Center—those problems are not insoluble; and progress beneficial to all can be made. Surely it is appropriate and timely, when we are spending countless millions on the physical and material aspects of our national life, for us as a nation to make some provision for the encouragement of the spiritual and cultural growth of our society.

In closing, I would like to say that I have no reservations about the need—even the urgency—for government action at all levels—city, State, National—in the area of the arts. The need is real. It is pressing. It concerns the whole aim and purpose of life, without which all other Government services are of little significance and, in terms of the well-being and happiness of the individual, ultimately without real effect.

I am glad that this subcommittee is considering this legislation, and I am most grateful to have this opportunity of discussing it with you.

Senator PELL. Thank you, Mr. Rockefeller, for your very thoughtful statement and your strong support, both of which are very welcome.

In your testimony, you mention that the fact that art is man's need and is a basic part of human nature—in your own thoughts, have you tried to balance how art has managed to flourish at all in an authoritarian society? In the Soviet Union, while there are aspects of art, modern art and offbeat kinds of art that have suffered tremendously, do you think there are other kinds of art that have managed to survive?

Mr. ROCKEFELLER. Because art is so inherent to people, so much a part of them, I think it is bound to survive and be meaningful wher-

ever the person is located. As to art flourishing in Communist areas, I really am not in a position to speak on that.

Senator PELL. But, in general, the less bureaucratic controls, the more art will flourish and expand and prosper?

Mr. ROCKEFELLER. That is my feeling.

Senator PELL. In the bill itself, provisions are made to administer the granting of funds through the State agencies and there is every effort made, you know, in the legislation to encourage the decentralization process.

Your caution is well taken and I think it is one we should keep in mind in the administration of the act as well.

Mr. ROCKEFELLER. My understanding as I read the bill was that about half would go through the States and about half would be handled more directly.

Senator PELL. That is right.

The States play a role in it now. Your thought is they should play more of a role and perhaps a more direct one.

Mr. ROCKEFELLER. That is right.

Senator PELL. Senator Javits?

Senator JAVITS. Mr. Rockefeller, we certainly welcome you here. As president of Lincoln Center in New York—of course, this is a major effort for all of you. It gives you, I think, very strong credentials from which you speak.

I am very interested, in view of your situation in a representative and personal capacity, in your expert testimony that the rate of expansion is so rapid that neither private philanthropy nor subscription plans can keep up with burgeoning requirements.

Could you enlighten us a little more on that?

It is a fact that our country has an almost $600 billion gross national product, that our corporations this year before taxes are expected to earn something in the area of $50 to $55 billion, that income from dividends and interest, let alone income from salaries and wages, runs in the multibillion-dollar figures; that as I recall it, almost 18 percent of American families in 1962 had an income more than $10,000 a year.

Now, all of these are fantastic figures in terms of wealth. Nonetheless, why do you feel our culture bill cannot be paid from private sources?

Mr. ROCKEFELLER. I think for so many in the private sector of American life, the arts are a relatively new field in terms of having a sense of responsibility to do something about them. I think many have thought of the arts as a luxury and for the few. And I think there is a long educational process which is needed to encourage these sources which you referred to to accept their responsibility for the arts as an important and significant community responsibility. So my hope would be, with the passage of time and with this new emphasis on the arts in our national life, that these sources would become aware of the needs and their own responsibilities.

But I think, as in other fields, where something is so basic to the well-being and happiness of our people, that the government, along with the others, has a very definite responsibility in this area.

Senator JAVITS. Do you feel that government aid of the kind that we are considering will throttle private contributions?

Mr. ROCKEFELLER. Well, the amounts proposed, of course, are very modest here, which I think is right, and therefore, if these bills are passed, government would be moving into the field in a very modest way, which would be an important factor, in reply to your question.

I did express concern in what I said as to the government being involved on the local level, on what I refer to as a retail basis. I think there would be much more chance of the results you suggest occurring if the government were to operate substantially at the local level.

Senator JAVITS. Well, now, assuming the wholesale level, would this assume State cooperation?

Only a handful of States have State arts councils, including, I am very proud to say, our own State of New York under the gifted direction of your brother, our Governor. There are some municipalities that do, most do not. The overwhelming majority do not. Nonetheless, this bill does provide for half the money to the States, hoping to stimulate them.

What other alternatives do we have?

The National Cultural Center, I assume, would absorb something, but it is new in getting started. It is having enough troubles, perhaps, without being suddenly saddled with the job of substituting for what an arts council would do. We tried ANTA for a while and got nowhere.

What would you have us do?

Mr. ROCKEFELLER. It seems to me there are quite a few possibilities, both public and private, in the way of national organizations that have national outreach, national scope, and national influence.

While again, it would take time to develop such outlets, I do think that they should be explored as one way to accomplish the objectives which this bill so admirably sets forth.

Senator JAVITS. Would it be fair, then, to make the scheme of the legislation as follows:

One, to give a direction to the trustees to use their money in the States to encourage the States to establish receptacles and channels for its use.

Two, to encourage national organizations, perhaps a national organization representing musicians, trade union, the symphonic orchestras, various other organizations—the college theater, for example; there are two or three of those—to prepare themselves for the purpose of utilizing these resources. Now, at that point, where we agree, would you then say that we should stop there and not utilize any money with the advice of panels for projects even though that means that this effort will take a while to develop, maybe 2, 3, or 4 years or more?

Or would you say that in the interim, an arts council should have the ability to go into projects because otherwise, this thing will not really get off the ground for some time?

Mr. ROCKEFELLER. Could I just read the one sentence I had in my initial statement that applies to this?

Some thought be given to the view that the new Foundation can better achieve its purpose if the proposed Foundation works largely at the State level through

appropriate State agencies and at the national level through those institutions, public and private, having programs truly national in significance and in the scope of their influence.

I do not think it necessarily needs to be national organizations, but organizations which may be locally based, but which have an outreach of some width and dimension.

Senator JAVITS. National importance. I think that would be pretty good ground.

Incidentaly, the author of $100,000 per State is Senator Clark. The rest of the project has been mine for a long time. But Senator Clark definitely is responsible for that and Senator Pell and Senator Humphrey for weaving all of these ideas together. So we really had quite a collaboration.

One other question, Mr. Rockefeller.

The question of Government interference which is constantly plaguing this field—now, the scheme of the bill follows the scheme of the management of the Smithsonian Institution and the experience with that, as Roger Stevens just testified, has been very good. What has been your experience in the relationships as between Government, for example, in Lincoln Center and other things you have done?

For example, Lincoln Center was made possible to some extent by FHA, the housing agency, and also by the civic government. Would you tell us about that?

Mr. ROCKEFELLER. As I indicated in my initial statement, I think this is a question that has to be carefully watched and guarded, particularly in the drawing of the bill. But I do think, as you suggest, that experience indicates that it can be handled, that it is a manageable situation that can be handled by understanding on both sides and therefore, I feel, if you want to put it that way, it is a reasonable risk, so to speak, for Government to take a step such as is proposed here. Certainly, there are questions that arise in the daily operation of a situation where there is Government interest, but to me they are not in any sense insurmountable.

Senator JAVITS. Now, in your own experience with politicians do you find that politicians like to get their fingers into artistic production, who you are going to have, who is going to conduct the Philharmonic or who is going to be the soloist?

That is one reaction we are charged with, that this could happen. The politician is going to have a favorite niece who expects to sing the leading role in opera, and he will pull all the strings he can to get it done.

Or there is one other phase to this which we know as politicians, and that is that that is a very hot potato which politicians will exactly lay off, because it has proved to be very damaging.

What is your experience?

Mr. ROCKEFELLER. From my removed position, I have not seen this kind of problem develop. But I should point out that my experience is mainly from Lincoln Center, and Lincoln Center has been mostly

in the construction stage, so we have not gotten to this kind of problem on a major basis.

But I would share your feeling that it is not something that the politicians are seeking because of the problems you indicate and that experience in this country has not shown that there is concern on the other side.

Senator JAVITS. As to this danger?

Mr. ROCKEFELLER. As to this danger.

Senator JAVITS. We are certainly grateful to you for your testimony. You have been very helpful to us in getting this thing done.

I hope you understand, Mr. Rockefeller, this is still a special subcommittee of a committee. We still have the Senate, the committees of the House, and the House ahead of us. But this has long been cooking and it is my feeling that the people now want it by the overwhelming majority.

Senator Hill, as you know, is chairman of this committee. Senator Pell's initiative in chairing the subcommittee and asking for it has been helpful in getting this thing going. I think testimony like yours and Roger Stevens' and other people who are here today from my hometown and other places in the country will help us.

Senator PELL. I also want to mention that my own State is in that august company which have councils on the arts. Senator Clark?

Senator CLARK. No questions. I am glad to have Mr. Rockefeller with us. I know his testimony will be helpful.

I hope Senator Javits' optimism is well founded and we will get this bill passed.

We need more culture in Philadelphia and Pittsburgh.

Senator PELL. I would like to read into the record at this time a cable from Hamburg, from Rudolf Serkin, of Vermont, active in cultural affairs there and one of our Nation's most eminent pianists. An artist of the very highest caliber and stature:

> Enthusiastically support two bills designed to develop cultural resources of the Nation. Earnestly consider the national arts in urgent need of special consideration.
>
> Respectfully yours,
>
> RUDOLF SERKIN.

Another telegram from Richard Rodgers, the renowned composer, and Pulitzer Prize winner, who has given our country some of its finest music:

> Thank you for your kind wire. I leave for London this morning for 3 weeks and deeply regret having to miss the hearing on October 29. However, please permit me to voice my strong and deep approval of the institution of a National Arts Foundation and a National Council of the Arts at the earliest possible date.
>
> Thanks and kindest regards.
>
> Respectfully,
>
> RICHARD RODGERS.

It now gives me great pleasure to call forward to welcome today, Senator Pat Nero, Rhode Island's distinguished State senator who

has served as chairman of my own State's cultural arts commission.

I have asked him to testify because of his wide experience in the areas we are considering.

My own State, we think, has been a pioneer in recognizing the enormous need for Federal and State financial assistance to enhance cultural development. Senator Nero has been of great assistance in helping develop the arts.

On February 13 of this year he introduced in the Rhode Island Senate an act which would create an agency of cultural arts. He knows the difficulties involved in the passage of such legislation as well as the immense benefits such an agency can bring to the entire community. The Chair is most pleased to have the contribution of his knowledge.

Proceed as you will, Senator Nero.

STATEMENT OF HON. PAT NERO, RHODE ISLAND STATE SENATOR, CHAIRMAN, RHODE ISLAND CULTURAL ARTS COMMISSION

Senator NERO. Thank you, Senator Pell. I am grateful to Rhode Island's esteemed Senator Pell and distinguished member of this special subcommittee, for this opportunity to appear before you during your deliberations of S. 165 and S. 1316.

The great achievements of this Nation in developing scientific, industrial, economic, natural, and social resources stem from the Federal Government's acceptance of its prime role in training, sponsoring, fostering, and encouraging these achievements without endangering our fundamental concept of free enterprise.

And in support of S. 1316, it is evident that for the first time in the history of our country there exists a nationwide surge of united opinion and unequivocal mandate for forthright action on the part of the Federal Government to accept its prime role to develop the artistic and cultural resources of our Nation, and to establish the artistic and cultural aspects of American society to their rightful place and recognition in the overall growth of our Nation.

This can and will be accomplished without endangering individual creativity and our concept of free enterprise.

I ask your indulgence in permitting me to dwell on the impact that the passage of S. 1316 will have on the cultural development of individual States. That can best be illustrated by my presenting a brief case history concerning the experience of the State of Rhode Island in this area.

Rhode Island is one of the first States in the Nation to recognize the need for State financial aid to cultural development. In 1935,

former Senator Theodore Francis Green, at that time Governor of the State of Rhode Island, signed a special appropriation bill financing summer band concerts. Since 1935, the State of Rhode Island assumed and recognized its responsibility to assist financially various organizations in the fields of band music, symphonic music, operas, museums, vocal music, historical societies, preservation societies, and art festivals.

This financial assistance has been accomplished by yearly specific appropriations to the individual endeavors. Over these years, Rhode Island has invested approximately a half million dollars with notable results in the cultural development of our State.

In 1961, the Rhode Island General Assembly created a cultural arts commission, of which I was chairman, to study the feasibility of establishing certain minimum standards to be met by organizations and undertakings in the field of music and arts, receiving financial assistance from the State.

In establishing this commission, the general assembly recognized the fact that substantial sums of money were being appropriated and expended to various cultural endeavors, whereby a realization of the responsibility of the State in supporting such endeavors required the establishing of certain minimum standards which should be met in considering the requests for financial assistance by the State.

In February of 1962, after a year and a half of investigatory work, the commission submitted its report to the Governor and general assembly.

In its report, the commission notes that it spent considerable time investigating the efforts of our Nation's political leaders to enact Federal legislation establishing a Federal agency to assist in the development of our Nation's cultural growth. The report also concluded that it was imminent that Federal matching funds, direct grants, and other financial assistance would be made available to assist the States in supporting existing cultural and artistic programs which were making significant contributions.

The report further notes that in order for Rhode Island to participate in any Federal financing program, it would be necessary to create a State agency to administer cultural projects and programs.

Thus, the report concluded that legislation should be enacted authorizing the establishment of a cultural arts agency for the State of Rhode Island.

Mr. Chairman, permit me to submit for the record a copy of the report of the Rhode Island Special Commission on Cultural Arts, and copy of the legislation introduced in the general assembly in February 1963.

Senator PELL. It will be received in the record.

(The documents referred to follow:)

State of Rhode Island and Providence Plantations

REPORT

OF

SPECIAL COMMISSION

ON

CULTURAL ARTS

SUBMITTED TO

The Governor and General Assembly

February, 1963

Francis Cappalli
Barnet Fain
William H. Hopwood
John Jackson, Jr.
C. Alexander Peloquin
Benjamin Premack
Robert Rosen
Paul Rylander
Eleanor Slater
Antonio C. Trovato
Michael F. Walsh
Pat Nero, Chairman

Resolutions Governing the Commission

STATE OF RHODE ISLAND AND PROVIDENCE PLANTATIONS

In General Assembly

JANUARY SESSION, A. D. 1961

S 110—RESOLUTION 63, ACTS AND RESOLVES, 1961
APPROVED JUNE 7, 1961

Resolution creating a special commission to study the feasibility of establishing certain minimum standards to be met by organizations and undertakings in the field of music and the arts receiving financial assistance from the state of Rhode Island.

Whereas, The general assembly has from time to time encouraged the cultural advancement of the citizens of the state by appropriating funds providing for the giving of free public musical concerts and opera performances, and for assisting in the expenses of many worthwhile, cultural, esthetic and artistic undertakings; and

Whereas, In recent years recurring and increasing requests have been presented to the general assembly for financial assistance for such and other concerts, performances and artistic endeavors; and

Whereas, The general assembly is aware of the fact that substantial sums of money are being appropriated and expended in these undertakings whereby a realization of the responsibility of the state in supporting such undertakings requires the establishment of certain minimum standards which should be met in considering such requests for assistance by the state; now, therefore, be it

Resolved, That a commission be and the same is hereby created consisting of eleven (11) members, two (2) of whom shall be from the senate to be appointed by the lieutenant governor, one (1) from each of the major political parties, two (2) of whom shall be from the house of representatives

to be appointed by the speaker one (1) from each of the major political parties, six (6) of whom shall be appointed by the governor, and the commissioner of education, **ex officio.**

In making appointments to said commission, the governor shall select persons in the community who are recognized for their interest in the music and art fields.

It shall be the duty of said commission to study and give consideration to the several programs in the field of music and the arts which the state has been supporting financially and to study the feasibility of the establishment of certain minimum standards which should be met in considering such requests for assistance by the state.

Vacancies in said commission shall be filled in the same manner as the original appointments.

Forthwith upon the passage of this resolution the members of the commission shall meet upon the call of the governor and organize and shall elect from among their number a chairman, vice chairman and a secretary.

The members of said commission shall serve without compensation.

Said commission shall report to the governor and to the general assembly on or before February 1, 1962; provided, however, that a preliminary report shall be rendered on or before April 1, 1961.

Note—Resolution 86, Acts and Resolves, 1962, extended time for preliminary report to April 1, 1962, and final report February 1, 1963. Resolution 13, Acts and Resolves, 1962, provided for an appropriation of $500. for continuance of the study.

To His Excellency, the Governor of the State of Rhode Island and Providence Plantations and the General Assembly:

The Special Commission to study the feasibility of establishing certain minimum standards to be met by organizations and undertakings in the field of music and the arts receiving financial assistance from the State of Rhode Island, created by Act of the General Assembly, submits herewith its Final Report.

Respectfully submitted,

Pat Nero

Chairman

February 1, 1963

REPORT OF THE COMMISSION

INTRODUCTORY STATEMENT

The Commission to study and establish minimum standards to be met by cultural organizations receiving financial assistance from the State of Rhode Island begs leave to submit herewith to His Excellency, Governor John H. Chafee, and to the General Assembly through its presiding officers, His Honor, Edward P. Gallogly, Lieutenant-Governor, and Hon. Harry F. Curvin, Speaker of the House of Representatives, its final report.

The Commission was formed in 1961 as a result of a resolution of the General Assembly creating a Special Commission to make a comprehensive examination of the establishment of certain minimum standards to be met by organizations and undertakings in the field of music and the arts receiving financial assistance from the State of Rhode Island. This resolution became effective on the seventh day of June, 1961, and the members selected by the Governor were appointed and qualified in October of 1961.

Subsequent resolutions were passed during the 1962 session of the General Assembly, extending the time for filing a preliminary report to April 1, 1962, final report to February 1, 1962 and providing for an appropriation of Five Hundred Dollars for continuance of the Commission's study.

On April 1, 1962, the Commission submitted its preliminary report to the Governor and the General Assembly.

The twelve members of the Commission held many meetings, inviting representatives from the various departments within the State government to present vital statistics and information, and to explain budget, fiscal and administrative aspects of the various appropriations to those cultural organizations which received financial assistance from the State over the years. Representatives from cultural organizations that received appropriations from the State at one time or another were invited and did appear before the Commission.

Several meetings were held for the purpose of allowing other cultural leaders of our State to appear before the Commission.

The Commission devoted considerable time investigating various cultural organizations seeking appropriations from the General Assembly. The preliminary report included an objective evaluation of these organizations in accordance with standards promulgated and outlined in this report.

CONCLUSIONS

Rhode Island is one of the first states in the nation to recognize the need for financial aid to various cultural groups, and has assumed a responsibility over the years for financially assisting certain cultural organizations in the fields of band music, symphonic music, opera, museums, vocal music, historical societies, preservation societies, and art festivals. Because of the time limitations placed upon the legislature, very often investigations of recipient organizations were inadequate and consequently appropriations resulted in less productivity than might be desired.

The Commission recognizes the need for establishing a more realistic approach to effective continuity in the State's investment in this area. The financial encouragement provided by the State to the cultural arts through its appropriations must be directed toward the perpetuation of cultural groups which have demonstrated a consistent record of accomplishment, reasonable level of excellence and an awareness, as indicated by their activities, of the basic cultural needs of our state.

The Commission concludes that the State has accepted in principle, as indicated by past appropriations, an obligation to encourage and support the cultural arts, but has not entirely resolved the problem of direction. The Commission also concludes that state financial aid to the most worthy recipients can best be accomplished by specialized attention by those experienced in handling such matters. Thus, it is desirable to seek specialized services from in-

dividuals who know intimately the cultural and artistic climate of our State.

The Commission also spent considerable time investigating the efforts of our nation's political leaders to enact Federal legislation establishing a Federal Agency to assist in the development of our nation's cultural growth. Although the Commission draws no conclusions regarding the advisability of Federal subsidization, it is clear that it is imminent that Federal matching funds, direct grants and other financial assistance be made available to assist the States in supporting **existing** cultural projects and programs which are making significant public contributions. It further appears, from a study of a number of projected Federal bills, that the Federal Government, if these bills are enacted, will contribute or match funds to the several states under certain conditions, namely:

a) that a state agency be in existence to administer cultural projects and programs.

b) Federal funds appropriated or matched with State funds are to be expended solely on cultural projects and programs approved by a State agency.

c) requiring the State agency to comply with other Federal regulations.

RECOMMENDATIONS

Legislation be enacted authorizing the establishment of a **Cultural Arts Agency.**

The purposes of the Cultural Arts Agency:

1. To stimulate and encourage, by the distribution of State funds, the cultural development of our State and advance public interest therein.
2. To investigate, pursuant to formalized standards, the advisability of financial appropriations to those cultural organizations requesting State aid.
3. To recommend to the General Assembly, itemized budget requests and administer appropriated funds.
4. To qualify for projected Federal participation funds.

5. To have such other purposes as may be legislated in the future, consistent with the initial intent of the agency's establishment.

A Cultural Arts Agency to be established within the State Department of Education.

1. The Governor of the State of Rhode Island to appoint to the Cultural Arts Agency, a seven member Council, to guide and counsel the Director of said Agency. The Commission recommends, pursuant to its previously stated conclusions, that the members of the council be individuals who know intimately the cultural and artistic climate and composition of our State.

2. Members of the advisory council to serve for a period of three years with appointments staggered. The members to receive no compensation.

3. The Commissioner of Education to appoint a Director of said Agency with the approval of the Council.

4. The Director to serve for a period of three years, devote the necessary time to his duties, correlate the information necessary to the preparation of the annual recommended budget, be responsible for the administration of funds appropriated.

5. The Council to meet at the call of the Director of the Agency.
   a) At least one week's notice to be given before each meeting.
   b) At least three members of the Council to be present in order that a quorum exist.

6. The Director of the Agency should not include any recommendations in the Agency's annual budget without the approval of the Council.

7. The Director to be authorized to engage necessary assistance in the administration of the Agency, and with the approval of the Council, include in the an-

nual budget a request for such funds necessary for the administrative overhead of the agency. The Commission recommends that the agency utilize the existing departmental administrative channels to as great a degree as possible.

The recommended legislation should include definitions and standards which define the scope of the Agency and establish background for decisions.

1. Cultural organizations in order to receive Agency consideration should include, as a minimum, the following:
   a) Be a properly constituted organization.
   b) Have the public welfare as its intent.
   c) Provide the community with a service which is deemed cultural.
2. For purposes of Agency consideration, widest latitude should be given to the definition of the word "cultural". Cultural and historical preservations, literature, architecture, painting, sculpture, photography, graphics and crafts, should also be regarded within the scope of the Agency's consideration along with music in all its forms, drama and the dance.
3. In order that the Agency be fully informed before making recommendations and decisions, the following information should be made available:
   a) Full financial disclosure including:
      1. Balance sheets.
      2. Profit and loss statements.
      3. Payroll and overhead statement.
      4. Budget.
   b) Statement concerning policy and plans regarding use of State funds if appropriated.
   c) Statement concerning past programs, and projected programs.
      1. Indicate content and frequency of performances.
      2. Admission charge and record of attendance.

4. The Agency should prepare forms to be made available to all requesting organizations indicating procedure for obtaining financial assistance and required information.

5. Cultural organizations seeking appropriations should meet the following standards:

   a) Indicate by appropriate financial statements a proven need for financial assistance or subsidization.

      1. Assistance may be given to those organizations which indicate a deficit operation.
      2. Subsidization may be given to organizations in order to encourage an expanded program.
      3. Aid may be given to new organizations which require initial capital.

   b) Indicate a record of community service by accomplishments consistent with the stated purposes of the organization.

      1. State funds should be used to encourage consistent accomplishment.
      2. Cognizance should be taken of the service offered and whether the organization is oriented towards education or other cultural purposes.
      3. Recognition should be made of an organization's contribution towards the basic need for strengthening the cultural background of the youth of our State.

   c) Should have a non-profit, corporated structure.

   d) Indicate that appropriated funds be locally managed and administered and to a certain extent be locally spent.

      1. Every encouragement should be given to an organization to spend State appropriated funds on local talent within the State. However, depending upon the purposes and scope of an

organization, if money is spent outside the State this should not necessarily preclude State aid.

e) Show evidence of substantial effort to be self-sustaining.

1. Consideration should be given to organizations which indicate, through ticket sales and fund raising, a desire and ability to help themselves. The degree to which they succeed should also indicate a measure of the public support which the organization receives. If an organization is oriented to the youth of the State, and provides free service, this standard should not apply.

f) Show evidence of non-duplication of endeavor with other existing organizations in the community.

1. The Agency should aid organizations serving the community particularly well, rather than scatter appropriations to a number of organizations duplicating each other's programs and reducing each other's audiences and accomplishments.

g) Indicate a level of excellence commensurate with generally accepted artistic standards.

1. It should be a function of the Agency to encourage through its fiscal appropriations, the highest possible artistic standards on the part of recipient organizations.

2. This function assumes that the necessary critical faculties will be present in the members of the Council. It is therefore encumbent upon the Governor to appoint the most qualified individuals.

6. After appropriations are made all recipient organizations should be required to submit statements concerning the utilization of appropriated funds.

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APPROPRIATION

The Commission recommends an initial sum of $100,000.00 be appropriated and included in recommended legislation. This sum represents an amount consistent with past per annum appropriations to cultural organizations, plus an increase commensurate with projected needs of the Agency and the community.

ACKNOWLEDGMENTS

The Commission members, after being organized, held some 24 meetings, not including the hours spent in preparing the preliminary report and carrying on individual investigations pertaining to the task of the Commission. The members of the Commission are grateful to the Department of Education, Budget Division, and the House Finance Committee for their assistance and cooperation, are most appreciative to the many representatives of cultural organizations, cultural leaders in our State and interested persons who appeared before the Commission.

SUMMARY

With the increasing leisure time of our citizenry, the practice and enjoyment of the arts, in all its forms, are increasing.

The general welfare of the people of our State will be greatly promoted by giving continued recognition to the cultural arts as aspects of our heritage and as valued means of expanding the scope of our educational programs.

The policy of the State should be to join with private cultural endeavors, institutions and professional groups concerned with the cultural arts, to insure that the cultural community will continue to flourish and play an even more significant role in the welfare and experience of its citizens.

The recommendations contained herein are directed toward assisting the State to carry out its policy of encouraging the freedom of artistic expression so basic to cultural growth and its attendant benefits to the people of our State.

S 249

Introduced by—
Senator Nero

Ordered Printed by—
Senate

Date Printed—
February 13, 1963

State of Rhode Island and Providence Plantations

JANUARY SESSION, A. D. 1963

AN ACT Creating an Agency of Cultural Arts, and in Amendment of and in Addition to Title 16 of the General Laws, Entitled "Education".

Whereas, the general assembly by its appropriations in the past has demonstrated its recognition that encouragement and financial assistance by the state to cultural organizations in the fields of vocal, band and symphonic music, opera, ballet, art festivals, museums, historical and preservation societies is an inducement

to industry to locate within this state, and otherwise contributes to the health, morals and general welfare of the citizens of the state, and

Whereas, it is desirable in order not to unnecessarily add to the burdens of taxation that monies appropriated by the state for such purposes be used to perpetuate organizations which have achieved a reasonable level of excellence in performance, have demonstrated a consistent record of accomplishment directed towards the encouragement of creative activity in the performance and practice of the arts, and have enjoyed widespread public participation and appreciation,

It is enacted by the General Assembly as follows:

Section 1. Title 16 of the general laws, entitled "Education," as amended, is hereby further amended by adding thereto the following chapter:

"CHAPTER 45

"AGENCY OF CULTURAL ARTS

"16-45-1. **Legislative determination.** — The general assembly determines and therefore declares that the health, morals and general welfare of the citizens will be promoted by the recognition of the cultural arts as an aspect of our heritage and as a means of expanding the scope of educational programs, and that the provisions hereinafter enacted are necessary in the public interest for the promotion of the general welfare.

"16-45-2. **Creation of agency.**—Within the department of education there is hereby established a division to be known as the 'agency of cultural arts', hereinafter referred to as the agency.

"16-45-3. **Council on cultural arts.**—To guide and counsel the director of the agency of cultural arts, the governor with the advice and consent of the senate shall appoint an advisory council of seven (7) persons who have intimate knowledge of the cultural and artistic climate and composition of our state and who are

qualified to express critical appraisals of performances in the cultural arts.

Forthwith upon the passage of this act, the governor with the advice and consent of the senate shall appoint two (2) members to serve until the first day of March, 1964, two (2) members to serve until the first day of March, 1965, and three (3) members to serve until the first day of March, 1966, and until their respective successors shall be appointed and qualified. In the month of February, 1964, and in each year thereafter, the governor with the advice and consent of the senate, shall appoint two (2) members and in every third year one additional member of said council to hold office until the first day of March in the third year after his appointment and until his successor has been appointed and qualified to succeed the member whose term will next expire. Any vacancy which may occur in said council shall be filled by the governor with the advice

and consent of the senate for the remainder of the unexpired term. Any member of the council shall be eligible to succeed himself.

"16-45-4. **Organization of council.**—Forthwith upon their appointment and upon the appointment of any new member for a full term, the members shall meet and elect one of their number as chairman and another as vice chairman and shall also elect a secretary who may or may not be a member of the council. Three members shall constitute a quorum and the vote of three members shall be necessary for any action taken by the council. No vacancy in the membership of the council shall impair the right of a quorum to exercise all the rights and perform all the duties of the council. Meetings of the council shall be held at stated times and upon one week's notice in writing, at the call of the director. The members of the council shall serve without compensation, but secretarial service for the coun-

cil shall be provided by the commissioner of education.

"16-45-5. **Director—Employees.**—The commissioner of education, with the advice and consent of the advisory council on cultural arts, shall appoint a director of said agency who shall serve for three years and until his successor is appointed and qualified. Said director shall devote such time as is necessary to carry out his duties and shall engage and determine the duties of all other employees of the agency, remove them in the manner provided for by chapter 36-4 of the general laws, fix their compensation within the amounts appropriated therefor, incur such expenses as may be authorized by the council and make all reasonable rules and regulations concerning the operation of the agency.

"16-45-6. **General duties of director.**—The director shall compile and examine requests for appropriations made by cultural organizations, shall correlate the in-

formation necessary to the preparation of an annual recommended budget, and be responsible for the administration of those funds which are appropriated.

"16-45-7. **Annual report.**—The director shall make an annual report to the general assembly together with a full statement of all receipts and disbursements of the agency.

"16-45-8. **Acceptance of grants.**—The agency is authorized to receive and accept from any federal agency or municipality grants for or gifts in aid of the purposes of this act, and to receive and accept contributions from any source of money, property, labor or thing of value.

"16-45-9. **Duties of agency.**—The agency shall prepare and furnish to organizations seeking appropriations forms for submitting required information and the rules of procedure to be followed in requesting financial assistance. It shall investigate applications for

assistance to determine the eligibility and qualification of the applicant upon the basis of the standards provided in section 16-45-10 of this chapter, make recommendations to the council as to appropriations to be included in its annual budget request and to distribute the funds appropriated.

"16-45-10. **Standards for assistance.** — Before any organization is recommended for assistance, the agency shall determine that it meets the following qualifications:

(1) It must be a non-profit corporation the purpose of which is to serve the public welfare by stimulating and encouraging cultural development in the state and advancing public interest in cultural pursuits.

(2) It must provide a service deemed cultural within the scope of music, drama, dance, literature, painting, sculpture, architecture, photography, graphics, crafts, history or preservation.

(3) It must show a need for financial assistance or subsidy on the ground that it is either (a) a new organization requiring initial capital, (b) a deficit operation with a record of community service by accomplishments consistent with its stated purposes requiring funds to continue consistent accomplishment or to expand its program, or (c) oriented towards education or other cultural purposes making a contribution to the strengthening of the cultural background of the youth of our state.

(4) Except it be oriented towards free service to youth, it must show a substantial effort to become self-sustaining through a record of growth in public support measured by ticket sales or fund raising.

(5) It must not duplicate the activities of an existing organization serving well in its field so that a grant of assistance might result in reduction in audience of such existing organization.

(6) Its performance must have achieved a level of excellence commensurate with generally accepted artistic standards so that assistance will help make possible the achievement of the highest standards.

(7) It must have submitted a financial balance sheet, profit and loss statement, record of payroll and overhead charges, and a budget disclosing plans for use of funds if appropriated by the state. It must also have submitted information showing the content and frequency of past performances with records of attendance and admissions charged together with details of projected programs indicating that appropriated funds have been and will be locally managed and administered largely for local talent and chiefly for the benefit of Rhode Island residents.

"16-45-11. **Annual budget request.** — The director with the approval of the council, shall annually prepare and submit through the department of education a

budget request containing recommendations as to the organizations to be assisted and the amounts to be allocated to such organizations.

"16-45-12. **Annual appropriations.**—The general assembly annually shall appropriate such sums as it may deem necessary for the purposes of this chapter; and the state controller is hereby authorized and directed to draw his orders upon the general treasurer for the payment of such sums appropriated, or so much thereof as may from time to time be required, upon receipt by him of proper vouchers approved by the commissioner of education and by the director of the agency of cultural arts."

Sec. 2. To carry out the purposes of this act during the fiscal year ending July 1, 1964, the sum of one hundred thousand dollars ($100,000.) is hereby appropriated out of any money in the treasury not otherwise appropriated; and the state controller is hereby au-

thorized and directed to draw his orders upon the general treasurer for the payment of such sum, or so much thereof as may be required from time to time, upon receipt by him of vouchers approved by the commissioner of education and by the director of the agency of cultural arts.

Sec. 3. This act shall take effect upon its passage.

Mr. NERO. In both, the report and legislation, there is recognized the need and urgency for financial assistance from the Federal Government to carry out the intent, purpose, and responsibility to be assumed by the State in developing its cultural resources.

Rhode Island's inability to finance its cultural program was crystallized in 1963 when the general assembly did not appropriate one single dollar to cultural and artistic organizations.

Yet, in 1962, and the years past, the State appropriated on an average of some $70,000 each year to various cultural endeavors, including operas, band concerts, symphonies, music concerts for public schoolchildren, male chorus, concert orchestras, historical and cultural societies, and music and arts festivals.

Rhode Island's financial crisis further resulted in the legislation creating a cultural arts agency being vetoed by the Governor.

Were S. 1316 on the books today, Rhode Island would not be experiencing the problem presently existing. Its impact on Rhode Island would be that of a continuing, growing cultural program that would inure not only to the benefit of our State, but to the entire Nation.

Also, in our State we have an established symphony orchestra, opera company, choral societies, ballet groups, and theater groups, to mention a few. Their plight in endeavoring to maintain themselves and to accomplish growth has been frustrating, to say the least. During the past years, the State, in a minimal way, was able to provide some financial assistance to some of these organizations. Because of the complete cutoff of State support during this fiscal year, there will be no local opera presentations, no music concerts for our schoolchildren, and no band concerts, etc.

Were S. 1316 on the books today, its grants-to-groups provision would be applicable, and many of these organizations would be eligible to apply to the Federal Government for direct financial assistance, thereby not only insuring their continued existence, but resulting in expanded efforts, increasing their intake at the box office, and guaranteeing that their financial losses would not lead to disaster.

Rhode Island's experience certainly is not isolated. The same problems exist in varying degrees in every State that has accepted the responsibility to develop its cultural resources.

In summary, seldom, if ever, has there been a more convincingly felt need for passage of appropriate legislation in this area. The voluminous amount of testimony in support of the primary objectives of S. 1316 has been presented by leaders in the fields of arts, sciences, and the humanities.

The mechanics of this bill achieve a comprehensive, yet reasonable, beginning of Federal support in this area. The $5 million appropriation to be spent in its first year of operation, combined with matching funds from States, private organizations, and producing public in the performing and visual arts would stimulate and create tenfold millions a year in non-Government activities for the arts, giving significant weight to the conclusion that only the Federal Government can cope with the problems of our Nation's cultural growth on a scale large enough and at a level high enough to be meaningful, effective, and everlasting.

Senator PELL. Thank you very much, Senator Nero.

Speaking to you both as a practicing musician and as a practicing politician, what do you find the reaction of your constituents and craftsmen are to such proposed Federal legislation?

Mr. NERO. Senator, there is no question in my mind that the people in Rhode Island recognize the need for Federal assistance in this area.

I think that there is unanimity among the cultural leaders in our State, that without Federal legislation our cultural growth will continue to grasp and grope for real development. During our year and a half of commission work in Rhode Island, we heard from many cultural leaders in Rhode Island. Not one had expressed opposition.

Senator PELL. Thank you very much, Senator Nero, for taking the trouble to come down here and for all the work you have done in our State, which I hope will be a seed for the work to be done in neighboring States around us.

Mr. NERO. Thank you.

Senator PELL. Now, Mr. Robert Schnitzer, executive director of the professional theater program, the University of Michigan, will be our next witness.

I have suddenly looked at the clock and realize we have to move rapidly.

STATEMENT OF ROBERT C. SCHNITZER, EXECUTIVE DIRECTOR, PROFESSIONAL THEATER PROGRAM, THE UNIVERSITY OF MICHIGAN

Mr. SCHNITZER. I shall not take much time, Mr. Chairman.

It is a great pleasure to be asked to testify today in behalf of legislation which will commit our Nation through its Government to support the arts formally and tangibly. I have carefully read the bills under consideration, as well as the reports on the hearings held last year on earlier proposed legislation of similar import. I note that at those hearings (as well as at hearings held in previous years) persons of note in Government, the arts and related fields have all eloquently stated the needs, reasons, and justifications for such official national support to make us world leaders in the arts as we have been for so long in science, health, industry, and many other phases of civilized human activity.

Today the Congress recognizes that its own interest in the subject is supported by a developing public response which bids fair to bring us rapidly to the level of the old world countries in the intangible good things of life. Since previous speakers at these and earlier hearings have so thoroughly covered the field, I shall limit myself to brief comments on two facets of the performing arts to which I have devoted my energies during the last 10 years: International cultural exchange and the decentralization of professional theater regionally.

During the 7 pioneering years in which I developed and administered the international cultural exchange program, there was always the necessity for finding performers and performing groups of the highest artistic quality. Although selection of these groups was supervised by panels of independent authorities, in the dramatic field it was difficult if not well nigh impossible to find sufficient qualified established theatrical troupes which could represent us properly overseas. This pointed up the fact, which everyone interested in live

theater has known for some time, that the professional legitimate drama of top quality had receded from the rest of the Nation into New York City.

With the demand of the oversea public and the American embassies for American theatrical troupes to supplement the program's music and dance events, it finally became necessary to ask the Theatre Guild to organize a company for this purpose. Considering the conditions under which the company was brought together, the Theatre Guild-American Repertory Co. achieved success in its tours of Europe, the Near East, and Latin America. However, this project also emphasized the fact that our country lacked regional professional theater with resident companies to match the many great American orchestras and dance companies.

I was, therefore, happy to accept the invitation of the University of Michigan 3 years ago to set up a professional theater program which might serve as a pilot project for other educational institutions. That pioneering program is now in its second successful year, demonstrating that centers of noncommercial, but highly professional, theater activity could be established by other large universities throughout the country to serve their students, communities, and regions.

One of the chief features of our multifaceted program is the engagement on a 3-year contract of a company of 30 notable New York theater artists-in-residence for guaranteed periods of 16 to 22 weeks annually. Thus, we are able to bring repertory seasons of fine classic and contemporary drama to enthusiastic and responsive audiences in Ann Arbor and on statewide tours to towns and cities long denied professional theater.

We have introduced thousands of high school and college students to the beauty and excitement of great drama, building the audience of the future. We are also advancing the development of promising playwrights and gifted young actors. At the same time, we are creating fresh employment opportunities for qualified professional theater workers, including outstanding actors, directors, designers, and technicians, hundreds of man-weeks of work annually.

With Government assistance, similar projects could be developed in many other areas which would in time give this Nation a truly decentralized national theater. Under the terms of the bills as I read them, the development of each project artistically would be in its own hands and therefore representative of its own region. Each in turn would add its special quality to the general stream of America's fast-developing cultural life.

It is gratifying to know that in framing these bills the Senators have consulted with and accepted the suggestions of the professionals most competent in the field. It is to be hoped that in the execution of the legislation, once it is passed, the same regard will be maintained for professional control of a professional activity. May you soon succeed in enacting this vital and significant legislation.

In case the committee members wish more information on the development of a university-sponsored regional professional theater, I am submitting to your clerk copies of four recent articles on the subject, "Professional Theater at Ann Arbor," from the August 1963 issue of Theater Arts magazine; "Comment on the University and the Creative Arts," from volume II, No. 3, of Arts in Society;

"Share the Greasepaint," from the February 1963 issue of Impresario magazine; and "They Are Making an Athens of Ann Arbor," from the September 20, 1963, issue of the Ann Arbor News.

I shall be happy to try to answer any questions the members of the subcommittee may wish to ask.

I should like to add to my testimony the statement that I believe this legislation is of such great and immediate importance that it should not be delayed for minor adjustments which can probably best be ironed out in any case in the course of the early administration. The present bills are already the result of years of discussion and refinement and if there are any potential pitfalls left in them, they are very minor and probably cannot be cleared up nearly as well by discussion as in practice. In summary, should the committee be in favor of this type of legislative action, the bills before it (and particularly S. 1316 which is the more inclusive of the two) are excellent for the first effort in this direction.

Senator JAVITS. Thank you very much, Mr. Schnitzer, for your statement.

I wish to pay tribute to your work in New York as forwarding this activity before you were called to your present post at the University of Michigan; also to emphasize that you are doing all the things that we are testifying to here.

May I ask, is the University of Michigan a State university?

Mr. SCHNITZER. It is, indeed.

Senator JAVITS. So this is really something of a governmental program.

Mr. SCHNITZER. It is substantially removed—that is, the university is always a free agent, as I understand it. I have only been there a few years, but as I understand it, they have no governmental supervision of the expenditure of their funds.

Senator JAVITS. But they do get funds from the State of Michigan?

Mr. SCHNITZER. Partly from the State, partly from tuition, partly from grants.

Senator JAVITS. Mr. Schnitzer, I will ask unanimous consent to include such parts of the articles as you have submitted to the clerk as may prove to be germane to your testimony.

Mr. SCHNITZER. As you wish.

Senator PELL. Without objection, that will be received.

(The material referred to follows:)

[From PROFESSIONAL THEATER AT ANN ARBOR THEATER ARTS, August 1963]

(By Louis Cook[1])

Drawing on an extensive history of artists-in-residence in music, literature, and art, the University of Michigan last year inaugurated a highly successful professional theater program under the direction of Robert C. Schnitzer and his wife, Marcella Cisney, who are now planning the second season beginning this fall.

University President Harlan Hatcher approached Schnitzer some time ago with the idea for some sort of professional theater activity on the campus. He wanted a program patterned after similar activities which had brought the Philadelphia Symphony, the Stanley Quartet, and other such groups to the cam-

[1] Louis Cook is drama critic of the Detroit Free Press.

pus, and which had provided the year-round presence of such artists as American composer Ross Lee Finney. There also was a nostalgia in the town for the old Ann Arbor Spring Season, a 5-week drama festival which was operated for more than 20 years by the late Valentine Windt, then head of the theater division of the university's department of speech—a post now held by William P. Halstead. Windt attracted a variety of professional theater talent to the campus, and staged some memorable dramatic productions. After he died 6 years ago, the Spring Season became an independent operation. Although it still exists, considerably deteriorated in quality, it has no university connection other than the leasing of university theater facilities.

Schnitzer has had much experience in the theater. As general director for the international exchange program of ANTA, he organized theatrical attractions for oversea showings in cooperation with the State Department. He has been general manager for Gilbert Miller, actor and stage manager for the Theater Guild and has worked extensively with community and school theaters. His wife also has had considerable experience in acting and directing. The Schnitzers surveyed the Michigan situation and came up with a program revolving around the Association of Producing Artists, an organization formed early in 1960 by Director-Actor Ellis Rabb as a repertory group for actors, directors, designers, and musicians. Rabb had both directed and appeared at the Antioch Shakespeare Festival for six seasons, ,and had played on Broadway in "Jolly's Progress" and "Look After Lulu."

APA was signed to a 3-year contract at the university, and much to the delight of the school's administrators, who must skirmish with the Michigan Legislature for operating funds, it was an immediate artistic and financial success. It was, and remains, a highly informal group of talented people who often leave for jobs which enable them to get enough money to come back to the group. Its membership numbers around 60, of whom about 20 are with it at any one time. It is a cohesive unit, and has developed into an excellent repertory company. It performed at the Bermuda Theater Guild in the late spring of 1960; also two seasons at the McCarter Theater, Princeton, N.J.; it has played in Milwaukee and other places, and last year for several weeks in New York.

The impact of APA on the University of Michigan, and the impact of the university on APA, has been something new and formidable. It was an exciting troupe that gathered last fall at Ann Arbor, led by Rabb—a tall, lean, saturine man very much at home in classical theater, and his wife, Rosemary Harris, a fine young actress who has played with the Old Vic, on Broadway, and for the past two summers at the Chichester Festival in England. The company of excellent actors included Clayton Corzatte, Will Geer, Anne Meacham, Enid Markey, Cavada Humphrey, and David Hooks. APA's catalog of plays was limited—almost severely classical, but each was meticulously prepared. "The School for Scandal" staged at the university's Lynn Mendelssohn Auditorium last fall was a beautiful job, fairly eclipsing a performance of the same work by John Gielgud and Ralph Richardson at Detroit's Fisher Theater later in the season. The group was highly successful with "A Midsummer Night's Dream," and also did well with a contemporary play, John Whiting's "A Penny for a Song," and with George Cohan's "The Tavern." The closest it came to disaster was with a new work about Walt Whitman, "We, Comrades Three," by Playwright-in-Residence Richard Baldridge. The play was received with such mixed emotions that plans to tour Michigan with it were dropped. Baldridge, who is also a director, bounced back in charge of a modern-dress production of "The Merchant of Venice." It was the most provocative and inventive of the APA's offerings. Baldridge staged Merchant as if it were something out of "La Dolce Vita"—a concept which disturbed Michigan conservatives a bit, but which was artistic and legitimate.

In addition to its Ann Arbor appearances, the APA toured Michigan for 4 weeks (as reported elsewhere in this issue in "Grass Roots Touring"). About 60,000 persons attended their performances in Ann Arbor and around the State—a rather amazing total, considering the modest size of the auditoriums in which the company performed. Campus performances were mostly sellouts. Prices ranged from $1.50 to $3.50, with discounts for high school and college students.

APA has not been merely a showcase of professionalism at the university. Seven qualified graduate students received fellowships to study for advanced degrees in the department of speech while also working with the professional company. The students were chosen from among 50 applicants recommended by university drama departments around the Nation, and received stipends of

$2,750 each. The university also administers the annual Avery Hopwood Awards for aspiring playwrights. Arthur Miller was an early Hopwood winner, as was Norman Rosten.

In addition to signing the APA as a company-in-residence, the Schnitzers brought in Eva Le Gallienne, who directed and appeared with members of the APA in a splendid performance of "Ghosts"; they also presented Helen Hayes and Maurice Evans in "A Program for Two Players," and Jose Limon and his dancers. They arranged for the off-Broadway cast of "The Fantasticks" to perform for a week while the cast from Milwaukee's Fred Miller Theater played in New York. One of the most exciting presentations in their professional theater program was a one-performance importation of "Who's Afraid of Virginia Woolf?" with the New York matinee cast of Kate Reid, Shepperd Strudwick, Bill Berger, and Avra Petrides. They performed at the Michigan Theater, a movie house on the edge of the campus selected for its 1,800 seats. Other Ann Arbor productions are in smaller campus theaters—the Mendelssohn Auditorium, a conventional proscenium house, and the Trueblood Auditorium, which has a modified platform stage better suited to Shakespeare. The Schnitzers also arranged for campus lectures by professional theater critics and directors.

By May 15 of this year, 5 months before the start of APA's second year on campus, more than 2,500 persons had subscribed for the coming season. The 1963–64 professional theater program will play full repertory from October 7 through December 15, and from January through May. The plays to be presented are not yet known at this writing but the APA hopes to include two new works. A second group of graduate fellowship winners will move into the APA operations, and another series of guest lecturers will be introduced.

An unexpected development has been the interest of the Ann Arbor Chamber of Commerce, which is using the professional theater program to prove to business and industry that life is stimulating in the town. Both the Bendix Corp. and Parke, Davis & Co., have reported success in attracting executive material to Ann Arbor because of the theater program. The Oklahoma City Chamber of Commerce recently made inquiry to find out how a similar program might be adopted in that city for the same purpose.

The professional theater program has given rise to some problems, of course. There have been clashes of temperament over the two stages on which the APA has made most of its Michigan appearances. The high quality of their productions causes them to overshadow other phases of the professional theater program, and keeping a proper perspective is difficult. The APA will not always be available to the university, and it is possible that the manner in which it is now being used may require revision from time to time. Another problem arising from the furor over the professional program has been the distraction of attention to it from the student performances, which have been an interesting and important feature of campus life and the educational process.

University officials, however, see the professional theater program as enhancing the school's educational theater studies, creating higher standards of dramatic excellence on the campus, in the community, and through the State, and actually extending its benefits to the entire theater arts field. In the long run, the biggest impact of the professional theater program and similar activities will be to develop and sustain good theaters across the Nation.

[From Arts in Society, vol. 2, No. 3]

COMMENT ON THE UNIVERSITY AND THE CREATIVE ARTS

(By Robert C. Schnitzer, executive director, professional theater program, University of Michigan)

Although aware of Mr. Lowry's keen interest in regional theater, I had not read "The University and the Creative Arts" until you sent it to me for comment. His address struck me forcefully for a specific reason.

Mr. Lowry advocates the creation of a "change of environment on one part of the campus while holding its traditional atmosphere on another." An important innovation, he states, "is the idea of maintaining on the campus a professional resident company as a cultural resource on a footing with a library."

The University of Michigan professional theater program, now in its first year of development, seems to demonstrate the viability of such a "new form of cooperation between the university and the professional institutions in the arts" as

Mr. Lowry calls for in his address. I therefore offer a brief report on that program in lieu of theoretical comment.

A year ago in accord with this university's desire to augment professionally the work of the theater area of the speech department, I recommended the long-term engagement of a resident company offering a classic and contemporary repertoire to enrich the drama experience of the speech majors, the general student body, and the entire community. The Association of Producing Artists is now our professional resident company, presenting 8 major productions in 2 festival seasons in Ann Arbor this year to a wide regional audience, based on 3,200 subscribers (the majority of which are students). Thus the effectiveness of an affiliation between a highly skilled professional ensemble and a progressive academic administration is being practically tested on this campus.

In planning a rounded professional theater program a number of other facets were also proposed: a fellowship project enabling selected graduates to work with the professional company while pursuing advanced degrees, bridging academic training and professional practice; a great star series bringing in such living links to our theater heritage as Judith Anderson, Helen Hayes, Maurice Evans, and Eva LeGallienne; a lecture series of distinguished designers, directors, authors, and critics; a playwright-in-residence project to foster original writing; presentation of touring attractions of quality. All of these phases of our proposed professional theater program are already reality and are serving to stimulate a fresh and creative atmosphere in this region.

In summary, acting on the theory that this university already had museums, libraries, a professional concert series, a composer, quartet, and other artists-in-residence, it seemed logical to extend residence to a professional theater ensemble. From that core, our program has expanded into a multifaceted project designed to bring about the type of professional environment Mr. Lowry advocates. Our experiment so far would seem to demonstrate the validity of his proposals. I have outlined our program because it gives evidence of the parallel thinking of those concerned with the future pattern of the university and the creative arts.

[From Impresario, February 1963]

SHARE THE GREASE PAINT

(By Milan Stitt)

Sensing the need for a professional theater program at a university level, President Harlan Hatcher in 1960 asked Theater Administrator Robert C. Schnitzer (who had just completed managing the Theater Guild World Tour of the Helen Hayes Repertory Co.) to come to the University of Michigan and design a program which might serve as a blueprint for the establishment of future regional theaters under university sponsorship.

The multifaceted program which emerged is now at the midpoint of its first year of operation. This is a report of its accomplishments and direction.

The core of the University of Michigan professional theater program is the Association of Producing Artists (APA), an acting company of experienced professionals.

Their fall festival of five plays was a resounding critical and financial success. "School for Scandal," "The Tavern," and "Ghosts" (which featured Eva LeGallienne, the artist-in-residence) gave critics throughout the State and those who journeyed from New York an opportunity to use long languishing superlatives.

Such productions as "We Comrades Three" (based on Whitman's "Leaves of Grass") and a "A Penny for a Song" by the contemporary British playwright John Whiting were controversial at the dinner table as well as in the classroom.

Robert C. Schnitzer, director of the program, said that the community and student acceptance of the first season went beyond expectations. He explained that the coming Lincoln Center Repertory Co. hopes to have 5,000 subscribers out of a population of 10 million. "In our first year, we have 3,500 subscribers out of a population of 70,000 which is 5 percent of the population. Half of the support has come from the students which justifies the belief of the administration that fine professional theater is wanted on a permanent basis outside of the New York area."

The eagerly awaited first professional Shakespeare festival in Michigan will open for a 3-week season in Ann Arbor on February 13 with the APA's produc-

tion of "A Midsummer Night's Dream." Opening February 20 for 1 week will be a fresh interpretation of "The Merchant of Venice." The play will be done in contemporary dress and reportedly has been influenced by the style of the movie "La Dolce Vita."

After the regular season, "Midsummer Night's Dream" will travel to most of the cities visited in the fall tour (Detroit, Grand Rapids, Alpena, Petosky, Flint, Bay City) as well as some additional stops for high school audiences. Thousands of high school students are getting their first theater experience, thanks to the special dollar matinees in Ann Arbor and the many extra high school performances given throughout the State.

In the tradition of the Barrymores and the Booths, Will Geer, the beloved Shakespearean actor, will be joined in the APA by his two daughters and their husbands—all veterans of the American Shakespeare Festival at Stratford.

A number of the fall festival APA actors will return from New York where during the past 2 months they have been acting on Broadway and television in order to afford the luxury of ensemble acting with serious artists in great plays at the university.

An exciting permanent set of winding stairs and hanging balconies has been created for the Shakespeare Festival in Trueblood Theater. Well-known set designer, Geoffrey Brown, has designed this abstracted version of Elizabethan theater to utilize arches, drops, and rear projections in an experimental fashion in order to allow for the necessary fast scene changes without interrupting the flow of dramatic action.

The professional theater program, of course, was designed to offer more to the community than productions by its resident company.

As a bridge between the university and the APA, a number of fellowships are given to students of theater from colleges and universities all over the country so that they can do graduate study at the university and act or design costumes and sets for the APA.

Agnes Gordon, an attractive Baltimore, Md., girl who was awarded a technical fellowship with the APA upon her graduation from Carnegie Institute of Technology, has found her first year invaluable because of the knowledge she has gained through working with professionals.

Summer stock is usually considered the training ground for young theater professionals. Commercial theater, however, does not have the time—and often the interest—to teach newcomers. But through association with the company and study in the university speech department, it is hoped that there will be opportunities for young people to prepare themselves with the groundwork necessary for professional theater work.

With this interest in passing on our theatrical heritage, the professional theater program also includes a great star series and the distinguished lecture series. Judith Anderson, Helen Hayes, Maurice Evans, and dancer Jose Limon have brought classic theater experiences to the students.

Lecturers have included Eva LeGallienne, Henry Hewes, and Lee Strasberg, the founder of the Actors Studio who never gives lectures, but made an exception to demonstrate his enthusiasm for the university's ambitious undertaking. Noted Broadway director Harold Clurman is scheduled to speak in March.

The unique, unexpected feature of the program has been that the visiting celebrities have found the contact with students at receptions and informal parties as enlightening as the students have found them. Marcella Cisney, associated director of the program, feels this interchange will have a stimulating effect on the commercial theater "which is keeping a close eye on Ann Arbor."

The program occasionally brings in special productions. For example, theatrical history was made last month when the cast of the long-running off-Broadway musical hit, "The Fantasticks," flew to Ann Arbor for a week of sellout performances.

The program also hopes to foster, develop, and encourage young playwrights through the playwright-in-residence program which selects a playwright each year on the basis of scripts submitted to the university. This enables the chosen playwright to see his play brought to life. Richard Baldridge, this year's playwright-in-residence, found time to join discussions with writing and English classes.

There were many pessimistic prophecies about the actual interest for such an ambitious program, but the unyielding faith of President Hatcher and the unending work of Robert C. Schnitzer and his staff are resulting in a first year of historymaking success. It truly may be called a blueprint for regional theater under university sponsorship.

[From the Ann Arbor News, Sept. 20, 1963]

THEY ARE MAKING AN ATHENS OF ANN ARBOR

(By Ted Rancont, Jr.)

"I don't think we are trying to make an 'Athens of Ann Arbor' so much as this program is hoping to make a Mecca of Ann Arbor, theatrically speaking," said Marcella Cisney (Mrs. Robert C. Schnitzer), associate director of the university's professional theater program, as she and her husband were interviewed for the News' series.

"That's right," said Professor Schnitzer, executive director of the PTP. "A number of the notable people of the American theater made quite ivsits to Ann Arbor during our first season of operation. They're coming here to see and to sample—to find out firsthand what all the talk's about. In addition, the audience came from five States to see PTP production in Ann Arbor last season."

The Schnitzers, among Ann Arbor's newest permanent residents, have been responsible for creating and establishing what is becoming known as the Michigan plan in professional theater circles in New York and throughout the country.

Those three words have come to symbolize a revolution occurring in the American theater that had its Ann Arbor start 2 years ago when Robert C. Schnitzer and his wife reached a major turning point in their two highly successful theatrical careers.

Schnitzer had played engagements with such stars as Katherine Cornell, the Lunts, Walter Hampden, and Mrs. Patrick Campbell. He managed and directed his own summer theater for 8 years, and was chosen as administrator of the theater program at the San Francisco World's Fair in 1939.

Continuing in theater administration, he established the experimental theater of the American National Theater and Academy (ANTA) in 1946, and later served as general manager for distinguished Broadway producers Guthrie McClintic, Gilbert Miller, and Cheryl Crawford.

He was a member of the drama faculties of Smith College, Vassar College, and Columbia University and served for 6 years as general manager of the U.S. State Department-ANTA international exchange program, which sent 135 American music, dance, and theater attractions abroad with 3,500 top U.S. performers and brought foreign performing groups to the United States.

In 1960–61 he became general manager of the Theatre Guild American Repertory Co., which took such stars as Helen Hayes, Leif Erickson, June Havoc, and Helen Menken on an ambitious itinerary of international tours in a repertoire of three artistically important American plays.

Marcella Cisney, a member of the directors' unit of the famed Actors Studio, was the first American woman to direct such major television network dramas as "Studio One" for the Columbia Broadcasting System. She staged successful productions of Stravinsky's "L'Histoire du Soldat," Thomas' "Mignon," and the prizewinning contemporary American folk opera "Susannah" for the New York Opera Co.

In California, she directed many theatrical productions at the Pasadena Playhouse, produced and directed dramatic seasons at the Laguna and Las Palmas Playhouses and was in charge of talent development for the Warner Bros. motion picture studio.

She was associate coordinator of performing arts for the American theater under State Department auspices at the Brussels World's Fair, where the program she organized received a gold medal for cultural excellence from Belgian critics. She directed Helen Hayes in "Skin of Our Teeth" and "Glass Menagerie" for the world tour in 1960–61.

These were the two careers uprooted and transplated to Ann Arbor late in 1961, when UM President Harlan Hatcher invited the Schnitzers to create a professional theater program for the university.

Hatcher's directions were to augment the splendid academic dramatic work on campus with a professional program that would complement it, much the same way that the university had traditionally complemented academic music, art, and literature with companion professional programs.

"We came here primarily because of an idea—the university's idea and our own," Schnitzer said, "that the American theater had become too centralized and too specialized in New York. It had also become too expensive. These factors were tending to stifle artistic expression and experimentation, keeping the commercial theater at a level far below its potential and concentrating it on Broadway.

"We felt then and feel even more strongly now that one of the solutions—a way to revitalize the American theater—is to decentralize, to make good professional theater a regional activity instead of an isolated phenomenon confined to Manhattan, to create an artistic endeavor that serves the people on a local basis.

"That this idea was sound has been demonstrated in the past 2 years by the success of the professional theater program here and by the establishment of other regional theaters of professional quality, such as the Arena Theater of Washington, D.C., the Alley Theater of Houston, Tex., and Tyrone Guthrie's Theater in Minnesota.

"Michigan remains, however, the only university with its own repertory company under a long-term contract—and people are beginning to call this arrangement the Michigan plan. You know, the Michigan plan is an interesting title. We didn't know it existed until we were asked to describe it before university and professional theater groups in other parts of the country this summer."

"When we first told our New York friends we were coming here some of them thought Ann Arbor was somewhere in Nebraska," Miss Cisney said. "They also thought we had lost our minds. This summer their attitude was quite different. In New York everyone knew what Ann Arbor was doing dramatically and everyone had very serious and respectful questions about the new regional theater movement."

"For a long time some theater people had the snobbish attitude that everything outside of New York was Siberia," Schnitzer said. "Now they realize that the so-called provinces are becoming just as sophisticated as New York and that they are more ready to welcome art and experimentation, simply because their cultural diet hasn't included as much professional theater.

"I'm not talking about Ann Arbor, where fine theater is a tradition, but about some of the smaller towns we visited on the two APA tours after the regular seasons here last year. In many cases, the professional theater program brought them their first live professional-grade theater in years.

"All over Michigan people have a terrific appetite to see 'round' actors, instead of 'flat' ones on TV and in films.

"The general cultural level of this country is high enough so that there's now a huge potential audience for good professional theater.

"With the emerging regional theaters," Schnitzer predicted, "it should become possible in 10 years for a good young actor to find a livelihood outside of New York and Hollywood. The smaller theaters won't ever be able to match New York and Hollywood salaries, obviously, but when there's a well-defined regional theater circuit the actor will have steady work all year long. Taken over a year, with an occasional television or Broadway engagement, a good actor will have a respectable income—and he won't have to compromise artistically to earn it."

"The emphasis in the fall festival repertory of the professional theater program has been on what you might call classics, or examples of great theater of the past and present," Miss Cisney said. "That's as it should be. This is an academically oriented program designed to meet high standards and to fill a specific need. Other parts of the program, however, are designed to fill other needs—such as the Ann Arbor engagements the program arranged of 'The Fantasticks' and 'Who's Afraid of Virginia Woolf?' which certainly weren't classics in the usual sense, though they may become so."

As associate director, Miss Cisney concerns herself more with the artistic and promotional aspects of the professional theater program, while Professor Schnitzer concentrates on administration and keeps a firm hand on the program's overall activities.

Asked to evaluate the prospects of a new theater in Ann Arbor to house the professional theater program, Schnitzer said such a development remains in the future, but that the near sellouts of the first two APA seasons have made it a more distinct possibility.

"The program comes first, then a building," he said. "We aren't here to create monuments, but to create living theater. Until you have something to house, you don't need a house. It's been done the other way in a few places. Theaters have been built with the idea of starting a program under stimulus of the new facilities. But the people who did this ran the risk of having beautiful theaters that are sometimes dark or occupied by unworthy presentations."

Taking a broader look toward the future, the Schnitzers stumbled over each other in their rush to voice the truism: "Good theater begets good theater."

"The regional theater movement already is an accepted proposition in professional circles," Schnitzer said. "It won't be much longer before it's also an accomplished fact. As local professional theaters proliferate, so does local in-

terest in the broad spectrum of theatrical activities, both amateur and professional. There's a wide and growing new audience to be served, and the audience becomes larger and more discriminating the more good theater it digests."

"It's an audience that's demanding a better type of theater," Miss Cisney said. "As theater goes out to the country at large we're experiencing the beginning of what I am certain is going to give an important emphasis to quality and artistic integrity, things New York-based 'show business,' films and television often find commercially impractical."

Both the Schnitzers are looking forward eagerly, along with the university administration, to exciting years of bringing "round" professional actors to enrich Ann Arbor and Michigan.

Senator JAVITS. I have no further questions.

Senator PELL. Thank you very much, Mr. Schnitzer.

We are grateful to you for coming this considerable distance.

Mr. SCHNITZER. Not at all.

May I make a comment on a comment of Mr. Stevens? Mr. Stevens pointed out that the professional theater, in which he and I have perhaps more competence than in the other arts, needs the opportunity for experimentation, for making mistakes. Scientists make their mistakes in private, whereas the theater has to make its mistakes in public, since part of the experiment is the presence of an audience.

This can be fostered by your legislation, not, as has also been pointed out, by helping anything that comes along, however unqualified, but by support to the competent people who have something that is worth trying.

For instance—and this is the only suggestion I might make for a possible alteration in your legislation, as I read it, though perhaps the possibility is already there—in your proposed legislation, I do not believe there is allowance for a competent individual entrepreneur like Roger Stevens to be assisted in a project which he knows from the beginning will not pay its way at the box office, yet which he and colleagues of his who are quite competent, believes to be a worthy project—let us say a script that the people should see, that should be produced, and yet that probably will not make its way at the box office.

Under the Arts Council of Great Britain, which has been cited here several times, there is a potential. Hugh Beaumont, of Tennert & Co. can set up a separate, nonprofit agency for a particular production which he and the experts, the professional nonpolitical experts of the Arts Council, consider to be worth doing. He can then devote his great talent and energy to producing something with the assistance of the Arts Council that will never bring him a profit, whether it is profitable at the box office or not, but which perhaps should be seen. This is one comment I would like to make.

I would like also, if you have the time to hear me, to make a comment on one of the Mr. Rockefeller's statements, his concern about the problems of finding, of controlling, let us say, the selection of projects to be assisted if you do work nationally, as well as through the State governments.

I want to associate myself with Senator Javits in his concern that this might take a very long time. There are only four State arts councils in existence at the moment, and several of them do not have funds and are only good wishes, nothing more. It would take more than Senator Javits' optimistic estimate of 3 or 4 years to get such an operation going. It should certainly be possible for the Foundation's administration and directors to seek, again through professional

panels, the sort of project that needs to be helped without waiting for the activity to reach down to the State level all over the country.

As administrator of the international exchange program for the State Department for 7 years, I found that there was no political interference with our selections. We set up this very kind of an operation in which the professionals made the artistic decisions. If the decisions were wrong, at least they were wrong on professional grounds, they were not wrong for political reasons. There was, of course, a great deal of interest on the part of our legislative representatives on behalf of their constituents and I had many inquiries as to the suitability of a local attraction. But I never was subjected to any undue pressure once our system was explained. It was well received and we carried on.

Thank you for allowing me these two comments.

Senator JAVITS. Let the record show, Mr. Chairman, that Mr. Schnitzer was executive director of ANTA in charge of international cultural exchange.

Senator PELL. That is part of the record.

I thank you very much, indeed, Mr. Schnitzer.

The next witness will be Eleanor Lambert, of the Council of Fashion Designers of America.

Do you have a prepared statement?

STATEMENT OF ELEANOR LAMBERT, COUNCIL OF FASHION DESIGNERS OF AMERICA

Miss LAMBERT. I have some remarks I would like to read, with your permission, and I will try to curtail them to save time.

I am Eleanor Lambert, here as a representative of the Council of Fashion Designers of America in support of bills S. 165 and S. 1316.

The Council of Fashion Designers of America has as its purpose to gain recognition for fashion design as a significant expression of American art and a representative aspect of American culture, and thus to project one more facet in America's contribution to world civilization.

We think of creative American fashion as a recent development. Some people date it after the last war. It has actually been more like a hundred years' war.

Probably the first gun in the war of fashion independence in America was fired by the celebrated antislavery crusader, Harriet Beecher Stowe. In an essay published by the magazine, Chimney Corner, in 1848, Mrs. Stowe said:

> When the American girl adopts unnatural fashions from foreign circles, she does not represent either her character, her education, or her good points. The genius of American life is for simplicity and absence of ostentation. It requires only an army of girls—

she said—

> to emancipate us from the decrees and tyrannies of alien fashion. Forward, girls, you can, if you will, yet save the Republic.

There was a quick riposte to Mrs. Stowe's unconventional idea. Peterson's magazine a few months later answered:

> Mrs. Stowe falls into error. Dressing well is an art. As yet, we Americans, neither men nor women are artists.

Today, fashion is the fifth largest industry in the United States. It represents about $4 billion volume at the wholesale level. It comprises 10,000 companies and employs over 300,000 men and women and yet, it takes more than these facts to warrant the claim that fashion is also a vital cultural force in America. Because the clothes women wear indelibly reflect the lives they lead, making fashion truly history in fabric, fashion leadership involves a number of intangible and emotional as well as economic factors. A designer must live where he can be a part of the life he designs for. The atmosphere must be inspiring to the type of clothes and appropriate to the times.

He must have the resources of the past to draw upon, but he must also have a feeling for the present and an instinct for the future. Through the centuries, style capitals have shifted with shifting centers of civilization. In a world, as in a village, the dominant country sets the fashion. It is natural that the throb of American life should have its effect on our fashion designers and that the clothes it inspires should be particularly suitable for the vital, active women of America and the many countries to whom America is an ideal. The freedom and the wherewithal to travel enjoyed by American designers are no doubt added assets; also, the vast concentration in America of the art treasures of the world. The Metropolitan Museum of Art has paid tribute to the American art of fashion by installing a wing to house the Costume Institute of the Metropolitan Museum. Here, special facilities are maintained for design research and an impressive collection of antique costumes demonstrates to the public how clothes record the threads of history.

The Metropolitan's example has been followed by other museums in Philadelphia, Los Angeles, Dallas, Cleveland, Chicago, and Boston. The Boston Museum now has in progress one of its most successful exhibits to date, entitled "Costume from 1550 to 1950."

Mrs. Stowe would no doubt be proud of our performance, but believers like the Council of Fashion Designers of America feel that fashion has many more contributions to give to the American present and future. Beautiful clothes can be eloquent ambassadors from America to the most remote corners of the world.

They speak a special American idiom which requires no translation. Through the medium of fashion, America's international trade can also reap as yet uncounted benefits. It is a well-known fact that such countries as France, England, Italy, and lately Spain have built strong international trade routes on the basis of a government-sponsored program highlighting their fashion creativity.

Our country has never had anything remotely resembling a program of this nature. It is our conviction that the measures before this committee can bring such an alliance into being.

Thank you.

Senator PELL. Thank you very much, indeed, Miss Lambert. As you know, our bill specifically sets forth in the definition of art costume and fashion design. I am very grateful to you, indeed, on behalf of our whole subcommittee for your support.

Miss LAMBERT. Thank you.

Senator JAVITS. May I just say that Miss Lambert is one of our most distinguished fashion authorities, a great leader in this field.

I have had occasion to communicate with her personally and the design group with which she is associated.

I assure you, we shall do our utmost to include as a legitimate American art, fashion designing.

Miss LAMBERT. Thank you, Senator.

(The prepared statement of Miss Lambert follows:)

PREPARED STATEMENT OF ELEANOR LAMBERT OF THE COUNCIL OF FASHION DESIGNERS OF AMERICA

I have been summoned as a representative of the Council of Fashion Designers of America to speak in support of bills S. 165 and S. 1316.

The organization is called the Council of Fashion Designers of America (CFDA).

CFDA's charter has been filed with the secretary of state of New York, as a national nonprofit membership organization open to creative fashion designers of accepted excellence. It is noncommercial as well as nonprofit, and does not engage in direct commercial promotional activities.

The council's purpose is to gain recognition for fashion design as a significant expression of American art and a representative aspect of American culture, and thus to project one more facet in America's contribution to world civilization.

We think of creative American fashion as a recent development. Some people date it after the last war. It has actually been more like the Hundred Years' War. Probably the first gun in the war of fashion independence was fired by the celebrated antislavery crusader, Harriet Beecher Stowe. In an essay published by the magazine Chimney Corner, in 1848 Mrs. Stowe said: "When the American girl adopts unnatural fashions from foreign circles she does not represent either her character, her education, or her good points * * * the genius of American life is for simplicity, and absence of ostentation * * *.

"It requires only an army of girls to emancipate us from the decrees and tyrannies of alien fashion * * * Forward, girls! You can, if you will, yet save the Republic!"

There was a quick riposte to Mrs. Stowe's unconventional idea. Peterson's magazine answered: "Mrs. Stowe falls into error * * * dressing well is an art. As yet we Americans, neither men nor women, are artists." American fashion designers do not feel called upon to save the Republic, nor vice versa. They are proud and ready, however, to stand up and be counted among the practitioners of an American art form. Senator Javits and Senator Humphrey have given fashion new stature by including clothing and costume design in the roster of the arts listed in these two bills before Congress.

Americans today are artists, honored, and respected in many fields. Yet American fashion is still far from assuming its rightful place as a vital cultural force in our life and as part of our world image.

Because the clothes women wear indelibly reflect the lives they lead, making fashion truly history in fabric, fashion leadership involves a number of intangible and emotional as well as economic factors. A designer must live where he can be a part of the life he designs for. The atmosphere must be inspiring to the type of clothes appropriate to the times. He must have the resources of the past to draw upon, but he must also have a feeling for the present and an instinct for the future. He must above all have encouragement to pursue fashion as an artistic as well as a commercial endeavor, to be lifted above "hack work" when his talents warrant. Like the actor and the musician, he needs understanding and a "climate" for the fulfillment of his gifts.

Through the centuries, style capitals have shifted with shifting centers of civilization. As American life has become a pattern for much of the world in many areas, it is natural that the American look should be known and cultivated by literally billions of people, both young and old, around the globe. Yet this fact, to date, is merely a spontaneous development, with untold possibilities for good.

The freedom and wherewithal to travel enjoyed by American designers have helped them to establish a firm foundation of the new American art of fashion. Also the vast concentration in America of the art treasures of the world has given them the opportunity to study and be inspired.

The Metropolitan Museum of Art has paid tribute to the American art of fashion by installing a wing to house the Costume Institute of the Metropolitan Museum. Here special facilities are maintained for design research, and an impressive collection of antique costumes demonstrated to the public how clothes record the threads of history. The Metropolitan's example has been followed by other

museums in Philadelphia, Los Angeles, Dallas, Cleveland, Chicago, and Boston. The Boston Museum now has in progress one of the most successful exhibits to date, entitled "Costume 1550–1950."

American fashion, like our other native talents is rapidly coming of age as an art form.

Mrs. Stowe would no doubt be proud of our performance, but believers like CFDA feel that fashion has many more contributions to give to the American present and future. Beautiful clothes can be eloquent ambassadors from America to the most remote corners of the world; they speak a special American idiom which requires no translation. France, England, Italy—and lately Spain—have for many years conducted Government-sponsored programs highlighting their fashion creativity. Our country has never had anything remotely resembling a program of this nature. It is our conviction that the measures before this committee can bring such an alliance into being.

Senator PELL. Thank you very much.

Our next witness is Mr. Stanley Young, executive director of ANTA.

STATEMENT OF STANLEY YOUNG, EXECUTIVE DIRECTOR, ANTA, NEW YORK, N.Y.

Senator PELL. Proceed as you will. We are a little pressed for time.

Mr. YOUNG. Yes.

Senator Pell and the other distinguished Senators who are responsible for the pending measures, we of course wish to thank you, as members of our profession, for this opportunity to appear before you. There is very little which can be added to the testimony of the distinguished speakers who have preceded me. I am in accord in general with all of their remarks.

It is my observation, as one who has spent 25 years in the arts as a director of a foundation, as a publisher, and now in the theater, that we are having at the present time a cultural ground swell in this country that we have not known before.

In my official capacity at ANTA, I receive many calls and many letters a week from all over the country, from communities asking what can be done for the arts program in their communities. I feel that this is new. None of my predecessors had these phone calls, so something very important has happened in the cultural life of America. I am interested in the grassroots aspect of these proposed bills, because I feel they reach down to the community level in all parts of the country where an arts foundation can contribute vitally to community efforts in the arts.

We have mentioned the British Arts Council. I have studied it firsthand at some length and I have seen how the moneys put forward by the council leaven the loaf of the arts in Great Britain. They do not try to cover the arts except through regional committees, and I think this procedure is a remarkably good form for an American National Arts Foundation to follow, as Senator Javits has suggested. The arts council is able in Birmingham, Liverpool, and various places, to set up various councils. These councils assay in each community the needs of that community. And the Arts Council of Great Britain gives the extra nudge and the extra money to make these things possible, many of which are generated at a municipal level or at a local level. The measures before us, though they represent a modest program, the extra money and almost the facts do suggest that the arts are being recognized at a Federal level for the first

time in our history. These measures and the measures that have preceded them, become an important psychological support to the growing artistic interest in America.

For example, I get letters from chambers of commerce now who want to know how the arts can be aided in their communities. This is a new trend. Chambers of commerce have not in the past shown any particular interest in the arts. I think the Minneapolis experiment has been a notably interesting artistic event at a local level—that is, the establishment of the Guthrie Theatre.

When I went there, I discovered that they had had a reluctant chamber of commerce in the beginning. They find now that the entire community is proud of the theater that is in the black financially. From Atlanta, from Oklahoma City, from Los Angeles, from Seattle have come requests, how do we do for our cities what Minneapolis did? I think this is extremely important as a reflection of a growing general interest in the arts at a community level. I am very glad that Senator Javits has suggested that the British Arts Council is a kind of model for administration.

I have only one more point and it will be very brief. I think there is a precedent, relative to the fact of keeping politics out of arts, in what happened when the late Andrew Mellon gave the National Art Gallery to the American Government. Originally, there was some talk that this should be administered at a political level. Mr. Mellon would not give the gift on that basis and one Congress turned it down. He presented it the next time with the stipulation that if the National Gallery of Arts was not administered predominantly by a lay board, he would withdraw the gift. It was accepted. That is why Mr. John Walker at the National Gallery does not now have to deal with the suggestions of Senators or Congressmen or political men from various parts of the country when new paintings are acquired.

When asked how the British Arts Council kept itself out of politics, Sir William Emrys Williams thought for a long time and said "I do not know except that it is very British."

But he said that the Chancellor of the Exchequer, who gives them the approximately $6 million a year to administer the program tells him that no Labor, Liberal, or Conservative candidate would dare at this point in the history of England come out against the arts program in England, so much has it become an integral part of the national life, so much is it recognized as an important flowering part of English life.

I think this is important to remember. We have a similar condition in France in the way the Comedie Française is administered. Even Iceland has an arts program supported at a Federal level. We, as a country, are rather late in history in giving Federal support to the arts. Our countrymen are now asking for an arts program.

That is the most important news that we have had.

Thank you, gentlemen, very much.

Senator PELL. I thank you very much for your testimony and in brief, you would strongly support this legislation?

Mr. YOUNG. I support this legislation and, in general, the remarks of the gentlemen who preceded me who said it better than I did.

Senator JAVITS. I only want one thing from you. I know so much about what you do that I shall not ask any questions. It is unnecessary. But I do think you ought to submit for the record a little writeup on ANTA, what it does and how its expertise is so important

in your testimony. Because you have actually tried to do as ANTA what we are proposing for the U.S. Arts Foundation.

Mr. YOUNG. Well, ANTA has been chartered by Congress since 1935. I have only lately come into this work, Senator Javits, so I must say what is happening now is not necessarily what has happened before. But I know what our goals are at ANTA, and if a statement about them would be useful, I will be happy to make it.

Senator JAVITS. More than your goals, I want a little statement as to exactly what you do, what are your activities, how widespread and what money is used.

Senator PELL. It will be put in the record at this point.

(The material referred to follows:)

MEMORANDUM DESCRIBING ACTIVITIES OF THE AMERICAN NATIONAL THEATRE AND ACADEMY, BY STANLEY YOUNG, EXECUTIVE DIRECTOR

The pertinent facts in regard to ANTA's participation in the International Cultural Exchange Services are as follows:

Since its inception in 1954, when ANTA was awarded a contract to act as its professional agency, the program has operated on a total yearly budget of $2,500,000. It still does.

The International Cultural Exchange Service (ICES) of ANTA was organized as a separate department of ANTA to perform the following functions for the Department of State:

(*a*) To act as clearinghouse for applications from individual artists or groups wishing to tour abroad for the United States;

(*b*) To administer and act as host for the monthly meetings of the advisory panels (music, academic music, drama, dance);

(*c*) To submit budgets for the tours once the attractions were chosen by the State Department and the bookings made by the Department;

(*d*) To act as liaison between the artist and the State Department;

(*e*) To administer the details of the tour (travel, hotel, etc.);

(*f*) To keep track of artists touring abroad under private (commercial) auspices who might be picked up by the State Department for partial or spot engagements under Government sponsorship.

These same functions are being carried out by a staff now located mainly in Washington instead of at ANTA in New York. (In fact, the majority of the personnel from the ANTA office were requested by the State Department to serve in their same capacity under State Department auspices.) The Washington staff now numbers at least 22, with 2 staff members in the State Department in New York, against the ICES staff of 7 at ANTA in New York, and 5 staff members in the Washington office of the State Department. (An official at the Department estimates that the Department will now be spending at least $300,000 per year for administration, against the $110,000 fiscal administration expenditure while under contract to ANTA.)

The function of the four advisory panels was to screen applicants and to submit their considered recommendations which were based on artistic merit alone. The panels also approved the content of the artists' programs once the State Department has chosen the artist or group from the recommended applicants. At no time was ICES, ANTA, or the advisory panels responsible for the actual choice of the artist or for the decision as to where or when he was to go. (There were times when they weren't even consulted.)

Each of the four panels are made up of about 15 experts in their respective field, chosen from all parts of the country. They served for ICES on a voluntary basis, receiving only travel to meetings in New York and hotel expenses up to $16 per day.

Under the State Department's new management, these same panels have been kept virtually intact: to the music and the academic music panels each have been added one new member and a new chairman appointed, and two new members added to the dance panel. Only the drama panel has been temporarily replaced by an ad hoc committee to study the problems. The function of the panels remains substantially the same.

Panel members, however, are now getting a per diem sum of $50 in addition to their travel and $16 hotel allotment.

Of the total expenditure of the program, ANTA itself received only rent for the ICES office space. Of the total funds received by ICES for expenditure, in managing the program for the State Department, approximately $110,000 yearly was expended in staff salaries, panel expenses, office expenses, salaries and expenses for advance men, in addition to rental for office space from ANTA. The balance of the $2,500,000 allocation was expended in oversea touring costs.

Senator PELL. Also I would like to submit at this point a letter from Miss Peggy Wood, president of ANTA, New York.

(The letter referred to follows:)

THE AMERICAN NATIONAL THEATRE AND ACADEMY,
New York, October 21, 1963.

Re Senate bills S. 165 and S. 1316.

U.S. SENATE COMMITTEE ON LABOR AND PUBLIC WELFARE,
Washington, D.C.
(Attention, Mr. Stewart E. McClure, chief clerk).

GENTLEMEN: Thank you for the opportunity to repeat the often-told story of the need in our society to recognize its own indigenous culture. You have heard the arguments for years and perhaps you are as sick of the sound of our voices as we are dismayed with our inability to convince the Congress. But we have learned from history that constant repetition has a value and therefore we clear our throats and take the stand.

In this instance we take our stand behind the bills, S. 165 and S. 1316. Once more we of the arts, performing or creative, endorse the contents of these bills and marshall our classic arguments for your understanding.

Perhaps it is incumbent upon us to conclude that our classic arguments have not been impressive enough and therefore we should search for new arguments. But until the fundamentals have been understood of what use are embroideries?

However, I have our new statement to make. The committee and Congress is aware that the United States cannot compare with other countries of the civilized world in the matter of official recognition and tangible support of its culture, for the Congress has not only been told so, it knows the figures. Congress has consistently denied support to one section of our culture, that is, the performing arts, although it has supported museums and matters involving dead artists and appropriated sums to preserve such. Perhaps Congress feels it reflects the thinking of its constituents in its refusal to bring aid to its living authors, painters, sculptors, musicians, and other performing artists on the grounds that spending taxpayers' money for what might be considered nonessentials is not in the best interest of our society or economy.

But the thinking of its constituents contains an element which may surprise the Congress. And it is ubiquitous. The reason is expressed in these words: "You don't want the Government meddling in your business; do you"?

This attitude—and it comes from taxi drivers to bank presidents, from doctors and lawyers to cameramen, from merchants to your neighbors—is something to give one pause. What do they mean by such remarks? Do they infer that our Government is not to be trusted? Do they mean that although other governments can manage to keep their fingers out of the business of their ministers of culture, ours cannot? Do they hint that we would aline ourselves with the Russian concept of whipping all art into ideological form if the Government should move into the field of the arts? Or do they think that our Government would consider this merely a new item of patronage?

Whatever is the thinking back of this statement, it is an appalling indication of the popular image of our legislators and one which should be studied.

As I said in my opening sentence, the arguments for your consideration are the same today as they have been in the past and I will not bore you further with them. I will say, however, that I had hoped to see the blight of the Puritans lifted from this land of ours in my own lifetime and perhaps there is still time. Do not mistake me. I do not ask for a personal favor. I just think after 300 years it is high time.

Thank you,

PEGGY WOOD, *President.*

Senator PELL. Our next witness at this time is Mr. Wheeler Williams, president of the American Artists Professional League, Inc. Mr. Williams?

STATEMENT OF WHEELER WILLIAMS, PRESIDENT, AMERICAN ARTISTS PROFESSIONAL LEAGUE, INC.

Mr. WILLIAMS. Senator Pell, members of the subcommittee, I appreciate very much the opportunity to be heard. Particularly, Senator Pell, I am happy to meet you because I believe we are cousins. We are descended from the same Indian princess.

Senator PELL. I do not think she was a princess.

Mr. WILLIAMS. Nevertheless, she was the daughter of a Chief.

I feel my testimony will not be so welcome, because we feel the arts should not be supported by the Government.

Senator PELL. By arts you mean the fine arts but——

Mr. WILLIAMS. The visual, yes.

Senator PELL. Proceed in your own way. I hope you understand we are under some pressure for time.

Mr. WILLIAMS. I am grateful for the privilege of being here today to speak on behalf of my colleagues in the American Artists Professional League and the Council of American Artists Societies. That means some thousands of people all together, because I am also really speaking for nonmembers I know. As past president of the National Sculpture Society and New York Federation of Fine Arts, I have appeared several times before your sister committee in the House to speak against some of the similar bills advanced annually since the Coffee-Pepper bill back in the late forties. Happily, however, they have always been defeated and I earnestly hope that despite the President's creation of a National Advisory Council by Presidential directive, these will be similarly treated.

Incidentally, both this year and last year, our letters requesting to be heard have gone unanswered. Maybe they have not had any House meetings. Have they had any meetings in the House this year?

Senator PELL. Not on this same subject; no.

Mr. WILLIAMS. I may still hear from Congressman Powell. I hope so.

As usual, these bills are filled with good intentions but it is our well substantiated professional opinion that they would have disastrous results.

Just when the bottom is dropping out of the market for the so-called modern art, per Barron's Financial Weekly, December 31, 1962, and confirmed by numerous reports from here and abroad, to have this art rubbish given a shot in the arm would be a blow to all our efforts to keep American art of coherent beauty, integrity, and craftsmanship alive and advancing in the stream of tradition.

Many of you are doubtless still unaware of the Communist use of art as a weapon pursuant to Stalin's directive to Communist Party leaders everywhere outside the Iron Curtain for—

> cultivation of the ugly, futuristic, and arrant in art, literature, the drama, music, the practice of crude orientalism, modernism, and degenerate perversion.

And, of Foster's orders for the use of art as a weapon.

Now, all of these are referenced and I am supplying documentary evidence on all. However, all of you must know how tragically our Government's efforts to send exhibitions of American art abroad have boomeranged. Thanks to seeking advice from so-called experts, to wit, the museum boys, in the American Federation of Arts, who, alas,

are not all of the caliber of David Finley, instead of from the top professional artists who are esteemed members of the National Academy of Design, the National Sculpture Society and on a still more truly national basis, the American Artists Professional League with members from almost every State, and the Council of American Artists Societies, with 52 or more constituent organizations across the land. Many of the museum men are, of course, fine fellows, befuddled by vulgar avant garde training into believing they see beauty in blobs of paint or welded junk pandered and promoted as art.

Most of you will remember the trash that littered our pavilion in Brussels, the sports in art exhibition that was fortunately shown first in Dallas and provoked such a protest that it was not sent to Australia for the Olympic games.

In connection with that—I will submit that. That will be covered, the story of that.

"Sports in Art" included 102 paintings by 86 artists. This exhibit was originated and sponsored by the magazine, Sports Illustrated.

Paintings in it were selected by John I. H. Bauer, curator of the Whitney Museum in New York City, and Dwight Kirsch of the Des Moines Art Center. The American Federation of Arts helped develop the exhibition pattern, obtained loans of paintings from the museums, galleries, and private collections, and established the itinerary which was to take the exhibit to seven major U.S. museums. The USIA arranged for the final showing in Australia to represent the United States in the course of the 1956 Olympics.

The State Department canceled this exhibit because of public protest over the inclusion of artists with Communist or pro-Communist records. A list of those is attached.

The traveling exhibition was recalled hastily from France, that was to have toured Europe, South America and last, but far from least, the U.S. Art for Moscow fiasco of 1959. On this latest exhibit I would like to quote from a consultation the House Un-American Activities Committee held with Ivan P. Bahriany in 1959. Bahriany was an artist and writer, an escapee from the Soviet Union (read pp. 23–24).

If I had time, I would read that into the record, but I hope you will read it, because it is definite stating testimony.

All of these are examples of how the nonartist experts have failed to give other nations any fair conception of true American art.

In connection with the Moscow mess, I was called to testify by the late outstanding American, Francis Walter, copies of those hearings (Congressional Record, Aug. 11, 1959), are worthy of your study. I have only one with me but you can secure copies from House or Library of Congress files. However, I have supplied a number of copies of my broadcast, given for the American Legion which the late Honorable Francis Walter included in the Congressional Record of August 11, 1959 under "Extension of Remarks."

ADVICE IS THE KEY PROBLEM

When we are really ill none of us goes to the corner druggist but to a top practicing doctor or surgeon for advice.

When we want to build a home we don't go to the local carpenter but to an architect whose work we admire.

Alas, when the Government wants art exhibitions it goes too often to the museum boys instead of the professionals.

Regarding art for public buildings, et cetera, it has for years always gone to the Commission of Fine Arts. As originally constituted, under President Taft, with splendid members and a staggered rotation by varied length of terms, this was for many years a wonderful body composed of leaders in architecture, landscape architecture, painting, sculpture, and distinguished laymen. Thanks to the rotation system, the replacements were made on the same high level with advice of the retiring member and his colleagues available. The sculptor member was, I believe, with the exception of the late wonderful Lee Laurie, always a past president of the National Sculpture Society—and Laurie had declined that office because of pressure of work. These included such men as Dan French, who did the Lincoln for the Memorial; Herbert Adams, James Earl Fraser who did the south pediment of the Archives and Adolph Weinman who did the north pediment, et cetera.

Alas, under President Truman, a young Austrian, who had entered the country illegally via Canada, and was drafted as a gob in the war, did a bust of General Marshall, was appointed as sculptor member. He is a good enough sculptor but had no knowledge of American sculpture or his colleagues in America.

About this time they seemed to have forgotten the rules of rotation and when the wonderful David Finley, who helped Mellon make his collection and had served so ably as Director of our National Gallery, resigned, President Kennedy, all the maximum terms of members having expired, started with a clean slate, but, apparently, with no adequate professional advice available.

For Chairman, according to the current issue of "Art Voices," of which I am submitting a copy, he has appointed a personal friend—former writer on the New Republic—the ground floor of whose house he occupied as temporary office before moving into the White House. It appears that this young man was also a Sunday painter and submitted a painting to the Washington area show of which Philip Evergood, an identified Communist, was the sole juror.

Evergood chose his picture for the show, gave it first prize in the 1951 exhibition and recommended him for a one-man exhibition at the Corcoran Gallery * * *

Incidentally, Evergood took the fifth amendment over 80 times at the U.S. art for Moscow hearings.

This, of course, is no reflection on the young painter, but why did the exhibition have a one-man jury composed of such a character?

Incidentally, judging by the picture in "Art Voices," the new Chairman is an abstract expressionist. I doubt if my painter colleagues, many with long years of distinguished accomplishment behind them, will be happy over this appointment.

I can assure you that my sculptor colleagues are aghast over the President's selection of Theodore Roszak to represent them on the Commission. He taught what he calls sculpture at Sara Lawrence, is best known for the sick vulture masquerading as an American Eagle over the American Embassy in Grosvenor Square, London. The English papers were full of demands that the loathsome horror be removed.

But, the "experts" must like him, he was on the jury for the Moscow exhibition. The new landscape member is Hideo Sassaki, a Japanese whom one may well suspect never heard of L'Enfant and his plans for Washington.

Aline Loucheim Saarien, former for left avant garde art critic for the New York Times, has been appointed as a lay member. The architects are Burnham Kelley and Carl Karnecki. Personally, I am not familiar with their work. Let us hope that they studied the classic orders and will share with almost every American the desire that the classic plan of Washington and the classic harmony of its major Government buildings be preserved as Thomas Jefferson, a veritable American Leonardo in the multitude of his talents, as statesman, architect, writer, and inventive engineer would wish.

However, I trust that the Congress will abstain from seeking advice from the Commission of Fine Arts as presently constituted, and will kill these bills as they have so consistently done in the past.

A National Council on the Arts and a National Arts Foundation would be a menace to American art if they were similarly staffed without top professional advice.

In view of the present composition of the Commission of Fine Arts, I believe the Congress should set up a congressional Advisory Committee on the Arts selected from nominations made by the National Sculpture Society, the National Academy of Design, the American Institute of Architects, the Society of Western Artists, the American Artists Professional League, the groups which without doubt represent the best in American art. And when I say American art, I mean art in its generic sense, the finest flowering of all arts as developed by all great artists of our times.

In closing, may I thank you for this opportunity to testify and cordially invite you all to the opening on November 3 of the American Artists Professional League exhibition at the Smithsonian. There you will see that American art of integrity, beauty, and craftsmanship still continues forward in the stream of tradition.

I am also leaving for your consideration a number of copies of "Confusion In the Art World," a lecture I gave at the National Arts Club in 1956, which will help you understand the picture.

Incidentally, I came back from Paris in 1928. I was fortunate to come back then. That was before the paper curtain in the critical art field had been dropped in New York and critical papers elsewhere in our country. It is now also almost impossible—I was welcomed home by Cortez and other great American critics and immediately became known and have had modest success since.

Fortunately, when people still want sculpture they can understand, they still want me. You may be familiar with my sculpture of the Mercury pediment on the Interstate Commerce Building. I was in charge of the sculpture on that one pediment and also my statue of Senator Taft here in Washington.

But for the younger fellows, and I have trained many of them and some with great talent, they have almost no chance at all because the Museum of Modern Art and the critics pay no attention to work that has inherent beauty. We need desperately help along that line, but we do not want people who have been promoting this antiart as art to take over. Yet further help from the Government just when we know

they are petering out, it would be terrible if this organization, if these bills should be passed and financial aid should be given further to helping people in the misuse of the term. Sculpture is, after all, according to the dictionary, and has been throughout history, the representation of living form; i.e., God's creations. It is a method of sharing one's love of God's creations with one's fellow man. Painting certainly is a picture. A picture is a picture of something and blobs that are not in the same picture to anybody cannot possibly be called a picture. But they put them in a frame and hang them up and call them pictures.

Maybe they are designs but they are not pictures.

Senator PELL. Thank you very much, Mr. Williams. Your testimony has been interesting. It has covered a rather wide range, touching on alleged political and ideological aspects and your opinions of various artists and the Fine Arts Commission.

In your own case, how long have you been a sculptor?

Mr. WILLIAMS. My first bronze was dated 1901. I was then 5 years old. My father made the mistake of having it cast in bronze and spent the rest of his life worrying that I was going to starve to death as a sculptor; since I was at Harvard, where I got my master's degree in architecture, I have been a sculptor. Then I went abroad to Paris and studied under Butant. I was on the Fine Arts Commission of the City of New York.

Senator PELL. Were you a candidate for the Federal Fine Arts Commission?

Mr. WILLIAMS. I do not believe I have ever been put up.

Senator PELL. You are here as president of the American Artists Professional League. How large is your membership?

Mr. WILLIAMS. That varies. I think our high point has been around 1,500. It runs somewhere around a thousand, I suppose. The American Artists Council, which we founded, or Council of American Artists Societies; that is, has with all these memberships across the country, I do not know what they all total up. Some day soon I am going to write to them all and find out how many they have. I think the total would be probably several thousand.

Senator PELL. I thank you. And I am glad we have not had uniform approval of our bill. Diversity is an important element of a democratic society.

I would want the record to show that as chairman of the subcommittee, I am in fundamental disagreement with the witness when it comes to relating alleged political belief with the virtues and values in art and I personally like and strongly support William Walton, the current chairman.

Mr. WILLIAMS. I am sure he is a fine young man, but I do not believe a Sunday painter should be the chairman of a fine arts commission.

Senator PELL. He is an older man than I, and one whom, as I said earlier, I admire a great deal.

Mr. WILLIAMS. There is one more thing I would like to bring in if I can, here. I am leaving some things here which I think will be particularly interesting. There are some photostats of artists and museums. This is a report of the Third Woodstock Art Conference, sponsored by the Artists Equity Association in September of 1950, which shows that so-called experts have planned and organized the

machinery by which the American public, museums, and galleries have been dominated since 1950. They had at this meeting in Vermont some prominent museum directors like Francis Taylor of the Metropolitan Museum of Art in New York and several others. Also, there were openly Communist leaders, such as Philip Evergood. It is clear now that plans published at the Woodstock Conference have been carried out in large measure. One of their express objectives was to get the museums and galleries and the press together into one great movement.

Another objective was to get the government into art. The many bills aimed at this objective have been defeated, for good reasons, up to now. If the Congress of the United States wishes to see inside and behind this legislation, there is a simple way to test it.

Senator PELL. I thank you very much. We have several other witnesses here, and that will be made part of the subcommittee file. Thank you.

The next witness is S. Melville Hussey, executive vice president, National Folk Festival Association.

STATEMENT OF S. MELVILLE HUSSEY, EXECUTIVE VICE PRESIDENT, NATIONAL FOLK FESTIVAL ASSOCIATION; ACCOMPANIED BY SARAH GERTRUDE KNOTT

Mr. HUSSEY. I wish to express my appreciation for the opportunity to speak to these bills as I did last year on S. 741, S. 785, and S. 1250, and wish particularly to express my appreciation for the action this year of expressly naming folk arts as one of the performing arts. And as last year, again, I would ask the chairman to permit the presentation to be made by Miss Sarah Gertrude Knott, who is the founder and national director of the National Folk Festival Association.

I will speak very briefly, I assure you, to the technical aspect of the bills.

I would like also to make it plain that neither Miss Knott nor I speaks for the National Folk Festival Association, because unfortunately and I feel, the Internal Revenue Service takes the view that since the association is a nonprofit corporation, a presentation to you would be lobbying in violation of the law.

Therefore, we speak in our personal capacities.

Senator PELL. Excuse me. I wonder, in view of the time, if you would be willing to have your presentation inserted in the record at this point rather than reading it to us.

Mr. HUSSEY. Miss Knott told me before we came up, seeing the fix that you are in for time, that she would be quite willing to submit her statement in writing.

Senator PELL. Thank you very much indeed.

Mr. HUSSEY. I will speak merely to the technical aspects of the bill.

Senator PELL. I want to add how grateful we are that you support it. Also, as you know, folk art is a very necessary part of art. There was some discussion of that when I first got into this area and there is no discussion now; it is accepted.

Mr. HUSSEY. Except this: I have some comments on S. 165 and perhaps it would be helpful if you had the bill before you. On page 6, lines 10 to 13—that is on S. 165. We run into what I consider a

rather equivocal situation here, because the act refers to professional groups, groups meeting professional standards. Now, our groups do not meet professional standards unless you use the very broadest interpretation or construction of that phraseology. For that reason, I would suggest that for category 1, which takes in lines 10 to 13 of section 7–A, you substitute the language:

of new and existing works in any of these arts, including those which are traditional or inherited, whether of known or unknown origin, which have substantial artistic educational or historic significance, giving preference to encouraging those of residents of the United States or those which are a part of its traditional or folk heritage, and—

and that is the end of the line.

Senator PELL. Thank you for your suggestion. We have made a note of it and will take it into account at the time the bill is marked up.

Mr. HUSSEY. I have others which I would be happy to read now or send in, whichever suits the convenience of the chairman best.

Senator PELL. I can assure you they will be equally carefully considered if you would just leave them with——

Mr. HUSSEY. I cannot leave them today, but I can send them right in.

Senator PELL. If you would submit them for the record by next week.

Mr. HUSSEY. I will submit them. May I say this:

We do not have papers to submit. If these bills go through, perhaps we will be able to hire secretaries.

Senator PELL. We quite understand. Support from such good friends of basic American art as you two means a great deal to the success of this bill.

Mr. HUSSEY. May I say to the chairman that I was in touch with Mr. Wein, who met the chairman some time ago——

Senator PELL. He is a good friend of mine, yes.

Mr. HUSSEY. And he made every effort—that is, he wanted to either come or send a statement, but unfortunately, he is in Japan at the present moment. Mr. Bourgeois, his associate, has assured me that Mr. Wein will prepare a statement and submit it and I hope the record will be held open until he can send it in.

Senator PELL. We understand. We think a great deal of Mr. George Wein. He has done a great deal for Newport, R.I. and its arts festival.

Miss KNOTT. At the suggestion of Mr. McClure, we have asked other statements to be made by leaders and other groups who support the bill.

Senator PELL. This, as you may know from a variety viewpoint, means a great deal to the success of the bill. So I hope you pursue vigorously the securing of your statements from other parts of the country.

Mr. HUSSEY. I hope it is assured in this record that we and those for whom we speak, and we hope we are properly speaking for them, support these two bills unreservedly, with some suggestive interpolations to clarify their applicability to folk performers.

I think they should be in one bill.

(The prepared statements of Miss Knott and Mr. Hussey follow:)

PREPARED STATEMENT OF SARAH GERTRUDE KNOTT, NATIONAL DIRECTOR OF THE NATIONAL FOLK FESTIVAL ASSOCIATION

Mr. Chairman and members of the subcommittee: In what I say today on the subject of the bills S. 165 and S. 1316, I do not pretend to speak as the appointed representative of the folklorists or the folk dancers and singers of the country, because they are too disorganized for that. I can, however, confidently tell you of their desires and hopes, their troubles and their needs, because for more than 25 years I have traveled the sometimes lonely trail back and forth, up, down and across the United States, assembling and directing folk festivals ranging from local events—presenting a few score participants—through State and regional festivals, all the way up to the annual National Folk Festival, with its 1,200 to 1,500 participants who travel sometimes incredible distances—all at their own expense—to share their folk music, song and dance, with their fellow Americans.

I can tell you how we who present these folk festivals suffer that "hope deferred which maketh the heart sick," year after year, as we plan and work for the day when we shall not be hampered and frustrated by lack of funds. We are not engaged in a commercial enterprise, and we do not look for profit. We do what we do in an earnest endeavor to help save for America a treasure which it is losing; a heritage which is crumbling into dust; the intimate history embodied in the lore of our forefathers—fading away. What we are trying to save is not the story and dates of battles and wars, of the giants whose statues adorn our public squares and legislative halls—the statesman, the warrior, the hero. We strive to preserve the simple yet stirring story of the pioneer and his indomitable wife as they opened the paths to the West for the civilization which followed; the song chapters of the lumberjack, the sailor, the canalman, the cowboy, the American Indian, and the white man, the Negro, and the other races and nationalities which have peopled this continent. Every one has left his story in his music, his song and his dance, his folk tales and his superstitions, his lore of every kind—these are dying, and once dead there can be no resurrection.

However, it is not yet too late to revive them. The folklorists, festival leaders, and the people themselves are doing their part to keep these heritages alive, and with the most modest assistance of the Government they can be revived and live again in the hearts of our people, to let them know and understand those who went before—to inspire today's American with pride in the humble, sturdy, and altogether magnificent spirit of the common man who peopled and made our country what it is today.

The perpetuation of the folklore of a nation brings many benefits. It serves the country culturally, for it offers entertainment and enjoyment, along with a deeper appreciation of its indigenous art forms. It brings to life the man and the woman who went before us as can no history book. It welds the diverse races who make up the citizenry of a country such as ours, through the realization that all mankind, of whatever origin, has much the same hopes and fears, joys and sorrows; the same emotions, the same hope for a better life here and a happier existence hereafter. All these are expressed in the music, song and dance of a people, whatever their origin, and to learn that, is often to become a brother to a once-alien neighbor.

Practical values are involved. Bonds of understanding can be forged between peoples of different countries when one brings to the other its folklore in exchange festival programs—and it is difficult to delude one into believing that a man is an enemy when we have heard his live songs, his lullabies, his sung-or-danced entreaty to the Creator, and we realize that they are the same as ours. An old Arab maxim tells us "Keep your tents separate and bring your hearts together." What better way to bring together the hearts of the varied racial and national groups which have pitched their cultural tents on the soil of America than to demonstrate through our folklore that we are basically one? What better way to do the same with our brothers across the wide seas?

No more powerful agency exists than the folk festival, in bringing to light and disseminating our folk expression. It encourages research in the field, bringing to light folk dances and folk songs which are then performed before audiences who learn to know and appreciate them. A major part of our folk music, song and dance would already have vanished if it were not for the National Folk Festival and the many festivals held in our country during the past quarter of a century.

But the folk festival movement in the United States is meeting many obstacles today, especially in the face of a two-pronged hazard. First, there is a

surprising upsurge of interest in folk performances which has been seized upon by the entertainment industry and capitalized in the form of so-called country music and hootenanies. Both of these are good and altogether worthy forms of entertainment, and I would not for a moment disparage or criticize them. They represent a form of contemporary art, some of whose products may some day deserve the appellation of "folk art." Some of their manifestations, however, are a gross distortion of folk art, and this leads to the second prong of the hazard: The great American audience is being deluded into believing that it is seeing and hearing folk music, song and dance, when it often is not. An instance of this is an advertisement I saw in the newspaper the other day, of a coming night-club presentation of "modern folk music." A corollary of this is the polished, slick, and altogether professional troupes from abroad, who present magnificent performances of pseudo folk expression, and set a false standard which the authentic folk festival cannot hope to meet.

The result of these conditions is that the folk festival is finding it harder and harder to survive. Even the National Folk Festival has had to forego several annual presentations because financial sponsorship could not be found. I have had the privilege of originating local, State, and regional folk festivals in 16 States since 1934. Let me sadly tell you that today not more than 10 percent of them are in existence in the form we planned. Festivals of this type, which are a most potent factor in keeping alive the folk expression of an area, have either been driven out of existence or compelled to lower their standards or change their character for lack of financial support, and the cultural loss is tragic.

It is nevertheless true that new folk festivals are coming into existence all the time, and there is a resurgence of interest in folk expression all over the country. But here is the difficulty: These new festivals comes into being, and get along fairly well for a year or two, play their part in the scene, and then vanish. In concept, a folk festival is a perennial, but it is not a hardy perennial. It needs nourishment; constant attention and nourishment during its early years, or it withers and dies. One after another, these new festivals spring up to answer the growing hunger, so evident today, for the simple music, song and dance of our fathers. One after another they disappear. This is not a new pattern; it has always been so. Few cultural projects pay off financially, and the folk festival is no exception. The few surviving older ones, running back as long as 4 decades, are an interesting study.

The Gallup, N. Mex., Indian Ceremonial has for over 40 years shown the authentic song, music, and dance of the pueblos; the Hopi, Zuni, Taos, Jemez, Laguna, Isleta, and others; the Apaches; the Kiowas; and any number of sub-tribal groups. This event has not only inspired the pride of the Indian in his own traditional culture but has awakened a real appreciation on the part of the white man of the depth and breadth of the artistry of the Indian, and it is truly paving the way for better understanding between the two. The effects are not felt in New Mexico alone, because the ceremonial takes in tribes from other States, such as California, Arizona, Oregon, and Oklahoma. This ceremonial receives a modest subsidy from the State of New Mexico, and has a year-round staff and office.

The Florida Folk Festival, sponsored by the Stephen Foster Memorial Commission of Florida, with State funds, has existed for 14 years, and its scope and size increases each year under the leadership of Thelma Boltin. With State subsidy, and a small permanent staff, it does not have to spend a major part of its time in seeking funds and sponsorship, and the director may plan ahead with confidence.

The Mountain Dance and Folk Festival, at Asheville, N.C., has gone on for 40 years, under the inspired direction of Basom Lamar Lunsford, its founder. Its continuance from year to year is assured by continuing financial support from the Asheville Chamber of Commerce; a modest but dependable subsidy which permits long-range projections.

A sad story could be told of the gallant plans and frustrated hopes of some of the festivals which did not survive. A modest subsidy would have perpetuated every one of them. Consider New Mexico. In 1939, Senator Clinton P. Anderson visited me in St. Louis and proposed the institution of a large number of local folk festivals in New Mexico as a part of the Coronado Cuarto Centennial. With the cooperation of Dr. Arthur L. Campa, then of the University of New Mexico, over 300 small folk festivals or intimate folk gatherings were held in 1940 across the length and breadth of that State.

The cost of assembling and conducting the statewide program came from State funds, and, unless I am mistaken, some Federal funds were obtained. It was confidently planed that these widespread festivals would become a regular annular program, to develop as time passed into a culminating large State festival each year, into which the smaller ones might feed. These gatherings were an unquestioned success. Unsuspected sources of New Mexican folk expression were discovered, and throughout the State the New Mexican paused in his everyday pursuits to learn and exchange examples of the lore of his forebears and to take new pride in the history of his State and its pioneers. However, when 1941 rolled around, State funds were no longer available, and the plan has never been revived.

This, in one form or another, is the story I could tell of scores of other long-range plans which fell to the wayside after a promising start, in such States as Alabama, Missouri, Arkansas, Texas, Louisiana, Oklahoma, and others—including New York and the New England States. Unless funds exist for a staff, even if it consists of one person, to hold the idea together from one year to another, it becomes a rat race to revive the idea each year—to rearouse interest, to find new financial backing.

These experiences have not been mine alone; every festival leader can tell much the same story. Festivals and similar presentations which tell the authentic and unadorned history of our country and its people have hobbled along under the dedicated and often self-sacrificing leadership of such persons as Jean Thomas of the American Folk Festival of Ashland, Ky.; the late Frank N. Smith of Berea College and the Council of Southern Mountain Workers in Kentucky; Lucero White Lea of Santa Fe Fiesta, Santa Fe, N. Mex.; May Gadd, Country Dance Society, New York; Pat Parmelee, International Institute, Los Angeles; Ralph Page, New England Folk Festival, Keene, N.H.; Michael and Mary Herman of Folk Dance House, New York City; Edith James, Plain Song Chanters, Prestonsburg, Ky.; Dave Rosenberg, Washington Folk Festival, Washington, D.C.; Vytautus F. Beliajus, editor of Viltis, Denver, Colo.; and Bobby Barnes, Texas Folk Festival, Waco, Tex. These and other practitioners, each doing a real service to our country in his speical field, could devote his time and talents to the artistic, historical, and educational aspects of these presentations, were stable financing available as under these bills, free from the Damoclean sword of lack of funds which ever hangs over him, threatening extinction to him and the Americana he brings to the country.

The experiences I have been describing can all be summed up in those of the National Folk Festival. This, the only festival which presents the folk expression of the United States on a national basis, has traveled from State to State since 1934, always seeking stable, long-range financial sponsorship, variously finding short-term support in newspapers, chambers of commerce, and the like, but never knowing, when one year's event closes, where next year's funds are coming from. It is not a profit venture, nor is it intended to be. Its participants are not paid—not even their expenses—and it has not a single paid employee. Even its national director is paid, out of sponsorship funds, only during the period the annual event is in preparation, a matter of 3 or 4 months each year. No one can be expected to make the sacrifice necessary to devote all his time to the work of the organization, and, so, many of its plans for research, study, educational counsel, and other nonfestival projects must be held in abeyance. The contribution which this group could make to the American social scene is incalculable, were it financed as it probably could be under legislation such as proposed in these bills.

I have said that it is not yet too late to revive what is left of the great body of our earlier folk expression, but the time is drawing dangerously near when all the effort in the world will be unable to make it live and breathe again. It can die as it has died elsewhere. Dr. Roger Pinon, of Liege, Belgium, is the Chairman of the International Folk Dance Commission of which I am a member. In a letter written to me last year, he had this to say of the experience of Belgium, when it finally acted to support the folk arts:

"Practically nothing is left in Wallony, and very little in Flanders of the originals. We are in full revival here in Belgium, and too often of poor quality * * * The roots have died out or are rapidly dying out. I have 10,000 folk songs of Wallony which I have collected, and I am sure that not 1 percent of them are known—even when known, what remains is fragmentary. When revival was organized here 3 or 4 years ago, the groups did not find Walloon dances in sufficient quality and variety, so they began to dance the so-called American,

Israeli, Scandinavian, German, Dutch, or English dances of lower quality * * * each repeating the other, altering what they had seen before * * *."

If such a fate came to Belgium, whose population represents just two national strains, what lies ahead for us, with our multiple racial and nationality roots? Let us act before it is too late. Let us pour a little nourishment at the roots of our own withering folk culture. Legislation such as S. 165 and S. 1316 contemplates would do it.

SUPPLEMENTARY STATEMENT OF SARAH GERTRUDE KNOTT, NATIONAL DIRECTOR OF THE NATIONAL FOLK FESTIVAL ASSOCIATION

WHAT OF THE FUTURE?

Interest in folk traditions in all countries seems to have moved in cycles. The intense spirit of nationalism, which is sweeping the world today as the aftermath of World War II, has naturally made people of many nations reevaluate the simple heritages of the past, and put them to use.

On every hand in the United States, we see the first general awakening of interest. The younger generation once looked with scorn upon these oldtime recreations, but for several years now they have been dancing and singing with pride the cherished heritages of their fathers. Writers, poets, and artists recognize in such folk actvties, a wellspring from which to draw refreshment in creative work. Educators see their value in community and school activities; they see their worth in breaking down barriers of prejudice and helping to realize a more genuine national democracy. Recreation leaders, music, and dance teachers as never before, are incorporating folk songs, music, and dances into their cultural recreation programs. In the hootenanny, in "country music," and even in some of the pseudo folk music which has reached such heights of popularity, we see the instinctive nostalgic yearning for the unsophisticated song of our forebears. Audiences who enjoy it so much should be given the opportunity to hear real folk music.

There can be no doubt that there is unparalleled activity; but if there is to be a lasting value from all this interest, thought must be given to concerted effort in setting common standards among scholars and festival leaders, recreation directors, and teachers. As long as folk activities were confined only to those who had inherited the expressions, this was not so necessary. Up to the present time, our folk traditions have, in the main, been carried on as unconscious arts by those who inherited them. However, the changing picture of life in the United States, the onward sweep of a new civilization makes a conscious approach toward revival, teaching, and holding to original forms necessary. The widespread enthusiasm apparent today is likely to pass as a fad unless leaders maintain standards of authenticity; unless we see more than temporary activity in folk presentations. Just how to create and put into operation a plan for guiding and directing this new interest in both rural and urban centers to maintain standards without too much standardization, is a problem, which really should be faced on a national basis, properly organized and financed.

If plans could be made so that those newly interested could share the experience, knowledge, and standards set by festival directors who are steeped in traditional lore, much more good could be accomplished through folk activities. This more genuine standard would be reflected in National, State, and regional festivals and folk activities of all kinds.

At first, scholarly folklorists worked independently, without a definite, common plan, or goal. Gradually a plan evolved and certain general standards were set for collecting, analyzing, and recording folk music and dances. Undoubtedly the time is at hand for festival leaders and practitioners to attempt to set common and genuine standards and put them into operation in the use of folk expressions, as scintific folklorists have already done in the scholarly work of collecting, recording, and analyzing them.

We in the United States cannot afford to overlook the significant part folk traditions are now playing in other countries. We should not fail to see the trend of the present; we should bring to its the best of the cultural past of all our people to serve us as we take our place as one of the world's greatest cultural and spiritual ambassadors.

We face the uncertain future of a highly developed, scientific age, with the boundary lines of nations broken down. In that future we now know that we must depend upon more than military power to keep the peace. The much talked

of "new brotherhood" must become a reality. Cultural and spiritual activities must be given consideration, for they are forces that bind nations together in a universal community of understanding, the prerequisite for peace.

We are testing one of the world's greatest experiments in democracy, attempting to prove to ourselves and to show others that people can live together in peace and harmony without forgetting the manifestations of culture which make each racial and national group distinctive. Our national culture is being woven from the warp and woof of the variegated colorful strains of many nations. No one would want to dull the richness of that pattern. How bleak indeed would be the cultural outlook for the future if we should eliminate the individual characteristic of our diverse people in an effort to create a universal, standardized, regimented culture. Let us, rather, attempt to "keep the original fibers so intact that the fineness of each will show in the completed handiwork."

There is a quality and style that cannot be quickly or perhaps ever acquired unless new singers and dancers learn from the older ones who have inherited the traditional way. There are still many dancers left who have special styles of square dancing typical of different regions—dances and styles they have known all their lives; there are still many singers who have styles of singing which belong only to those who have known the songs long, and loved them well and sung them often; there are Negroes, Polish, Spanish-American, French, Jewish, Italian, German, and other ethnic groups—both old and new Americans—whose renditions of traditional legacies from other lands have the special inexplicable spirit of the race or nationality that created them—all these and many more are being overlooked by recreation leaders, farm organizations, and many other kinds of cultural and educational groups whose programs would be made more rich and colorful, more exciting and more significant by the inclusion of these traditional legacies along with other already existing programs where outright teaching is the order of the day.

All thse desirable ends are attainable at great cost of time, effort, and money—more than lies at the disposal of the everyday folklorist and practitioner, however devoted and selfless. The enactment of the type of legislation represented by S.165 and S.1316 would make it possible to embark upon a fruitful long-range program to revive and perpetuate our folk heritages. The benefits would far exceed the cost.

PREPARED STATEMENT OF S. MELVILLE HUSSEY, EXECUTIVE VICE PRESIDENT, NATIONAL FOLK FESTIVAL ASSOCIATION

When the morning hearing of October 31 ended, I had just started to read into the record several amendments which I feel would strengthen these bills in the accomplishment of their purpose. In order that this presentation may be offered as a whole, I withdraw my oral references to amendments, and start on that subject anew.

S. 165 (sec. 7) authorizes the Foundation to provide financial assistance and support to, inter alia, professional groups and groups meeting professional standards. This provision would effectively bar folk festival groups from participation in the program of assistance contemplated in this bill, because the basic requirement for participation in a folk festival of the kind for which I speak is authenticity, and not professionalism. One of the reasons the honest-to-goodness folk festival is in need of financial support is the intrusion of professionally trained and professionally staged performers and productions. These productions are good "show" and entirely worthy as entertainment, and I do not for a moment suggest that they should be deprived of participation in the benefits proposed in this bill. At the same time, the professional quality they exhibit should not be taken as a standard in derogation of the historical, cultural, and educational values inherent in a properly assembled folk festival, which presents bona fide folk singers, dancers, musicians, tale tellers, and the like, who are generally untrained. The unsophisticated folk arts for which I speak are surely worthy of survival along with their slicker professional counterpart, and may I tell you that there is a depth of feeling in the unpaid participant in one of our folk festivals which can never be approached by the person whose living depends upon a TV rating or a newspaper critic's review.

S. 165 would provide its benefits for the purpose of enabling such groups as are named, for the production of new and existing works which have substantial artistic or historic significance, giving preference to encouraging the works of residents of the United States. Here we run into problems of con-

struction. Is a folk song or dance a "work"? Not according to my dictionary. Is a folk song a "work of a resident of the United States"? Who knows. In the eyes of many of my scholarly brethren in the folklore field, known authorship removes it from the "folk" category. While I cannot unreservedly agree with that view, I must say that the test of authenticity is that the song, the dance, the music is an inheritance. Those whose authorship can be traced are so few as to be practically nonexistent.

Furthermore, some of our truest folk expressions originated across the seas, were brought by our ancestors and handed down from generation to generation in ever-changing form, stamped with the impress of each generation who loved and used them, until it is sometimes impossible to trace their derivation. To require that these "works" (and I say that the term is improper to describe them) be those of residents of the United States—by implication identifiable as such—is to eliminate them so far as this bill is concerned. It may be answered that in both these instances, the construction to be put upon the word "works" and upon the phrase "works of residents of the United States," folk expressions may be read into them. Maybe. But my experience as a lawyer for over 40 years, for many of them dealing with statutory and regulatory language, warns me that no one can predict the construction which may be placed upon such equivocal wording as this by a court or an administrator. The subcommittee has shown its desire that folk arts and folk performers be covered by these bills by expressly naming them in its report on the predecessor bills in the 87th Congress, and the sponsors of S. 1316 have done so this year. Let us not run the risk that such intent be frustrated by the wording of this bill.

It is respectfully recommended that S. 165 be amended as follows:

Strike out lines 6 and 7 on page 6 of the printed bill (sec. 7(a)) and substitute the following: "this Act, to nonprofit professional groups, nonprofit groups meeting professional standards, nonprofit folk arts groups meeting standards of authenticity, and education groups engaged in or concerned * * * " (end, line 7).

Strike out category (1) in lines 10 to 13 on page 6 of the printed bill and substitute the following: "(1) of both new and existing works of these arts, including those which are traditional or inherited, and whether of known or unknown origin, which have substantial artistic, educational, or historic significance, giving preference to encouraging those of residents of the United States or those which are a part of the folk heritage of the people of the United States, and * * *" (end, category 1).

In line 18 on page 14 of the printed bill, insert the word "folk" (preceded by a comma) before the words, "and craft arts," and in line 20 on the same page insert the words, "folk festivals and pageants," between the words, "plays," and "dance."

In line 1 on page 15 of the printed bill, insert the words, "folk festivals and pageants" between the words, "readings" and "concerts."

The amendments suggested to S. 1316 are of the same tenor as those suggested in the case of S. 165. They are as follows:

Strike out lines 19 and 20 on page 13 of the printed bill (sec. 205(a)(1)) and substitute the following: "title, to nonprofit professional groups, nonprofit groups meeting professional standards, or nonprofit professional or nonprofessional folk arts groups meeting standards of authenticity, engaged in or concerned * * *" (end, line 20).

Strike out category (1) in lines 22 to 24 on page 24 of the printed bill (sec. 205(a)(1)) and substitute the following: "(1) productions which have substantial artistic, educational, historical or cultural significance, giving preference to works of persons domiciled in the United States, or those which are a part of the folk heritage of the people of the United States * * *" (end, category (1).)

It is felt that the amendments herein suggested will more fully express the intent of the bills, and avoid any danger of misconstruction. Whatever is reported out of committee will, it is assumed, be in the form of one bill, combining in orderly fashion the features of both S. 165 and S. 1316. If this proves to be so, the opportunity is before the committee to include amendments which correspond to those I have here recommended. The courtesy I have received from the subcommittee and its chairman, both last year and this, is deeply appreciated.

Senator PELL. Thank you very, very much, indeed.

Your very fine testimony will be carefully considered.

The final witness is Mr. Martin Friedman, director of the Walker Art Gallery of Minneapolis.

Is Mr. Friedman in the room?

(No response.)

Senator PELL. That is even being more considerate of the chairman. I would like to include in the record the following:

A statement by Mrs. John A. Pope, Chief of the Traveling Exhibition Service of the Smithsonian Institution;

A letter from Miss Gertrude Lippincott;

A letter from Mr. Harold Weston, chairman of the National Council of the Arts and Government;

A letter from Mr. Marston Balch, executive secretary of the National Theater Conference;

A statement by Mr. Herman Kenin, president of the American Federation of Musicians, AFL–CIO;

A letter from Mrs. H. Gates Lloyd, vice president of Washington Gallery of Modern Art.

These documents all express endorsement of the principles and concepts contained in the legislation we have before us.

(The material referred to previously follows:)

PREPARED STATEMENT OF ANNEMARIE POPE, CHIEF, TRAVELING EXHIBITION SERVICE, SMITHSONIAN INSTITUTION

I appreciate the opportunity to file this statement concerning bill S. 1316 to provide for the establishment of a National Council on the Arts and a National Arts Foundation to assist in the growth and development of the arts in the United States.

I endorse providing in legislation for an Advisory Council on the Arts, and feel strongly that legislation related to the arts is extremely important and deserving of our most serious attention.

As Chief of the Smithsonian Institution Traveling Exhibition Service, I am in constant contact with hundreds of large and small museums throughout the United States and am aware of their needs, especially in the field of art education through changing exhibitions. The need for such educational material is constantly increasing.

New museums are being established from coast to coast and older institutions expanded. Their educational activities and community services have multiplied along with attendance figures, creating an unprecedented demand for new exhibitions which the museum has neither the personnel nor the financial resources to spare.

It thus becomes more difficult every day to meet these increasing needs of our museums with private funds alone. The Council should consider whether the traveling exhibitions, to be really useful on a nationwide basis, should be underwritten to some extent so that even the smallest museum, college, university, school, and library can afford them.

The possibilities for service are almost unlimited, the available resources have hardly been tapped.

We have at present more than 100 educational exhibitions in the field and we are fortunate to be of service to large museums, such as the National Gallery of Art, the Cleveland Art Museum, and the Art Institute of Chicago, to name but a few, as well as to many of the smallest galleries, libraries, student unions, and schools.

From modest beginnings, 12 years ago, the Smithsonian Institution Traveling Exhibition Service has grown into one of the largest organizations of its kind in existence—arranging loans, organizing and circulating 127 exhibitions during the 1962–63 season alone. These exhibitions were scheduled as integral parts of the programs of 333 museums in 45 States including Hawaii. Bookings were also arranged in Canada, the Scandinavian countries, and Japan.

The exhibitions, which are comprised of historical or contemporary loan material, may be divided into the following categories: painting and sculpture,

drawings and prints, architecture, design and crafts, photography, children's art, history, and science. They usually circulate for 1 to 2 years, sometimes longer. Subjects are as diverse as "Turner Watercolors," "Venetian Drawings of the 18th Century," "Indian Miniatures," "The Architecture of Alvar Aalto," "The Technique of Fresco Paintings," "The Spirit of the Japanese Print," "The Swedish Film," and many others.

A large section is devoted to American art, architecture, and design, and the following subjects are at present on tour: "Painting by John Sloan," "Contemporary American Drawings," "American Prints Today," "The America of Currier and Ives," "Lithographs by Childe Hassam," "Historic Annapolis," "Twelve Churches," "Shaker Craftsmanship," "Wisconsin Designer-Craftsmen," "Civil War Drawings," "The Old Navy," "Hawaiian Children's Art," and "Physics and Painting," among others.

The exhibitions come from many sources: American, European, African, South American, Asian, Canadian, and others. They are borrowed from museums, collections, artists, and dealers. The Library of Congress is the greatest single source of excellent exhibitions of prints and photographs, and the National Gallery of Art of original prints and drawings from the Rosenwald Collection, American watercolors from the index of American Design, and specially organized educational exhibitions.

The Traveling Exhibition Service frequently consults curators of the Smithsonian Institution, the National Gallery of Art, and the Freer Gallery of Art regarding specialized art and science exhibitions, and works closely with the Department of State and other U.S. Government agencies. The Service is also in constant touch with foreign embassies and their government agencies devoted to cultural exchange.

Our activities also include the preparation and dissemination of major exhibition catalogs.. Recent publications include: "Turner Watercolors," "Eighteenth Century Venetian Drawings," "Indian Miniatures," "Works by Ernst Barlach," and "Old Master Drawings From Chatsworth." Smaller catalogs and brochures accompany less elaborate exhibitions.

Another service contributing to the program's educational value has been the frequent initiation of visits by scholars from abroad who accompany extremely valuable exhibitions on their tours. These curators are available to museums, universities, and other institutions of higher learning for lecturers, radio and television appearances, and guided tours.

Concurrent with the task of organizing, financing, and routing exhibitions for the current season is the continuous process of developing new exhibition ideas for the future through conferences and professional contacts all over the world, as well as the American and the international literature in the field. Small shows can often be organized in a matter of months, others may require years of negotiation.

In order to meet the increasing needs of American museums and other educational institutions, the possibility that the service can in time be underwritten to some extent, deserves study. Added funds would help in the following three categories: (1) The physical preparation of the exhibitions; (2) The publication of catalogs and other useful educational material; (3) The grants to foreign scholars acting as curators to major exhibitions.

We feel that small museums with insufficient funds of their own could profit by better and more numerous exhibitions, more low-priced catalogs, and more contacts with invited lecturers from abroad.

The operation of the Traveling Exhibition Service depends on outside support and is not included in the Smithsonian Institution Federal budget. To break even has been exceedingly difficult due to rising costs of materials and labor, especially so since in many cases it seems unwise to try to pass on these increased costs to the often financially limited borrowing institutions throughout the country in the form of higher fees. It is the constant aim of the service to cut down these necessary fees, and the possibility that the value of the service could be much enhanced by Federal assistance deserves study.

CHATHAM, CAPE COD, MASS., *October 26, 1963.*

HON. CLAIBORNE PELL,
Chairman, Senate Special Subcommittee on the Arts,
Washington, D.C.

DEAR SENATOR PELL: I am writing you as a performer, choreographer, educator, writer, and lecturer with 27 years' experience in performing and teaching dance

in both formal and informal educational institutions. I strongly urge your consideration and support (and that of your committee) of Senate bills 1316 and 165 for the creation of a National Foundation for the Arts comparable to the National Science Foundation which has proved to be of such immeasurable value to our country. I am mindful of the fact that it will be much more difficult, but nonetheless worthwhile and important, to convince the general public to the needs and values of the arts for the Nation's education and well-being. As an educator, I know well of the tremendous significance and long-term effects of the arts on our population.

My work with various art and dance organizations over the last 25 years has convinced me that there is a tremendous need for the formation of a National Arts Foundation to bolster the expanding, but undirected activities in the arts today. The mushrooming of the arts in all areas is encouraging, but it is also a bit sobering when one realizes that there are not enough professionals to direct the multitudinous and somewhat inarticulate efforts now being displayed in the arts today.

I am convinced that a National Arts Foundation could give the country a much-needed basis for action and support. Never before in our history have we been so in need of leadership and direction. A National Arts Foundation could provide this leadership. I have spent the greater part of the last 17 years touring the various States of the Union, and I find that the real need is for trained teachers and enterprising and imaginative students, in the arts, and especially in dance. These qualities could be supplied by a national organization with resources such as the Arts Foundation could provide. My most recent experiences (short residences at Coker and Converse Colleges in South Carolina—October 14–21, 1963), convince me even further of the great need for experienced personnel in the dance.

I earnestly hope that you will do all in your considerable power to advance the bills for the creation of a National Arts Foundation.

Most sincerely,

GERTRUDE LIPPINCOTT.

NATIONAL COUNCIL ON THE ARTS AND GOVERNMENT,
New York, N.Y., October 24, 1963.

Hon. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts,
Committee on Labor and Public Welfare,
U.S. Senate, Washington, D.C.

DEAR SENATOR PELL: Thank you very much for your kind invitation of October 9, to testify at an open hearing on October 29, on measures to develop the Nation's cultural resources.

As you know, the National Council on the Arts and Government has been deeply committed to forwarding the purposes for which the two titles contained in S. 1316 have been drafted. It contains numerous revisions which the NCAG suggested concerning S. 741 as amended in 1962. It also contains a number of revisions proposed to Senator Hubert H. Humphrey prior to the final version of his bill. Consequently, there is little to add to our testimony other than strong endorsement.

While there are a few very minor revisions which we have considered proposing, it seems better strategy not to advance these at this time, but rather to give emphatic endorsement to the bill as it stands, without reservations.

I fully expected to come to Washington to testify, but in view of the fact that the first vice chairman of the NCAG, Mr. Hy Faine, will appear before your committee to testify for AGMA on November 1, it seems unnecessary for two of us to appear. Mr. Faine has kindly consented to present our views as the official witness for the NCAG as well as for AGMA.

It will be appreciated if this letter is included as part of the record.

Sincerely yours,

HAROLD WESTON, *Chairman.*

NATIONAL THEATRE CONFERENCE,
Medford, Mass., October 29, 1963.

Hon. CLAIBORNE PELL,
Chairman, Subcommittee on the Arts,
U.S. Senate, Washington, D.C.

DEAR SENATOR: It is my understanding that the Subcommittee on the Arts, of which you are chairman, is presently meeting to consider the bill to create a National Arts Foundation.

Both in my capacity as executive secretary of the National Theatre Conference (which comprises 95 directors of leading nonprofit theaters throughout the United States) and as chairman of the drama department of Tufts University, I write you in support of this bill.

The arts, both the creative and the performing, have too long gone without the understanding, recognition, and assistance of Government in our country. The splendid achievement of Mr. August Heckscher as the President's consultant on the Arts, and particularly the report which summed up Mr. Heckscher's stewardship in that post and set forth some of the major tasks to be carried on in the pursuit of the goals he set for the Federal Government and for the people, have alerted Congress to the challenge of the arts. The President, for his part, has done what he could toward meeting this challenge. It now remains for the Senate and House of Representatives to formalize and give effective permanent standing to the arts by creating a National Arts Foundation.

May I urge your subcommittee to this action and commend you for your leadership.

Respectfully yours,

MARSTON BALCH, *Executive Secretary.*

PREPARED STATEMENT OF HERMAN KENIN, PRESIDENT, AMERICAN FEDERATION OF MUSICIANS, AFL–CIO

Mr. Chairman and members of the subcommittee, my views and testimony representing the position of some 250,000 professional musicians in the United States, are well documented in the records of this and preceding Congresses as respects the proposed legislation before your subcommittee.

Nevertheless, I welcome your invitation, Mr. Chairman, to restate our solidly affirmative plea for the enactment of S. 165 and S. 1316 as vital to the future of musicians and all others engaged in the performing arts. Also, I wish to record again to you, Mr. Chairman, and to the distinguished Senators who have joined in the sponsorship of this enlightened legislation—as I did to each of them individually earlier this year—the gratitude of the American Federation of Musicians for their leadership in an area that has too long and too often received either scant attention or outright rebuffs in the Halls of Congress.

Neither I nor the quarter of a million musicians for whom I speak are amused by unfunny queries from the floor of the House (voiced in a previous Congress during the rejection of a similar bill to create a Federal Advisory Council on the Arts) as to whether crap shooting might be cataloged as a "performing art." We regard the establishment of such a Council as the prime steppingstone—indeed, the keystone arch—of our Government's long overdue acceptance of its share of a solemn national responsibility to succor the performing arts as a fundamental of our American way of life. We regard the added step of creating a National Arts Foundation as a very necessary implementation of that first step.

S. 1316, introduced by Senator Humphrey (for himself and Senators Clark, Cooper, Javits, Long of Louisiana, Metcalf, Pell, Randolph, Ribicoff, and Scott), would give statutory prestige and continuity to the Federal Arts Council which President Kennedy has so wisely seen fit to establish by Executive order.

In presenting his reasons for such an order, the President stated the plight of our musicians forcefully when he said: "Of the thousand and more symphony orchestras of which we are justly proud as a nation, only comparatively few have serious professional status and offer a season of sufficient length to provide a living wage to performers * * *." The President went on to say: "A recent estimate by the Department of Labor presents a gloomy forecast of employment opportunities for the next decade. Although the demand for concerts and performance is bound to grow, there is no evidence that employment opportunities for the professional artist will increase. This is a situation which deprives Ameri-

cans of the cultural opportunities they deserve and want, and discourage the development of creative talent."

No trade union spokesman for professional musicians or other performing artists could state the primary problem of their members more succinctly than did President Kennedy when he went on to say: "Art is no exception to the rule of human affairs—that of needing a stable and ample financial and institutional base. As education needs schools, so art needs museums, actors and playwrights need theaters, and composers and musicians need opera companies and orchestras."

As president of one of the major entertainment unions and a member of the AFL–CIO Executive Council, I am naturally gratified to note that S. 1316 goes beyond the granting of statutory permanence to President Kennedy's Arts Council. It would provide grants-in-aid to qualifying groups and to States ministering to the arts. In the trade union movement to which I have devoted most of my adult life, we still regard dollars and job opportunities as the real bona fides of helpful intent. I would assure this Congress, as I have past Congresses, that the musicians do not regard "subsidy" as a nasty word, nor do we fear that any approach to well-ordered governmental monetary aid would tend to socialize music or any other performing art or cultural creativity. Governmental subsidy has been the sustenance of the arts in the free nations of the Old World for very many years. It hasn't happened there. It could not, would not, happen in our own democracy.

Thus, I am happy to see the new version S. 1316 carrying the standard of a National Arts Foundation, so ably espoused, in particular, by Senator Javits whose advocacy of this cause gives it significant bipartisan support.

Senator Javits' S. 165 (for himself, Senators Clark, Humphrey, and Pell) is, for many of the reasons already enumerated, worthy of favorable consideration and support, and I would hope that if an integrated piece of legislation is reported by the committee that all of the very worthy aspects of S. 165 will be retained.

Senator Javits and his distinguished associates on this bill rejoice, as we do, that some 15 States of the Union have established arts councils or are in the process of doing so, most or all of them by legislative direction. But we must recognize that these State bodies will need advice and material support, at least in their starting stages. This, S. 165 aims to provide.

In conclusion, I would direct the attention of the committee, Mr. Chairman, to the sad plight of the performing arts in our Nation's Capital.

We are striving to build here a National Cultural Center. I am proud to serve on its Advisory Committee because I regard such an institution as a very necessary strategically located showcase of national culture. The legislation now being considered would assist the aims of such a Center in propagating nationwide the talents we hope to exhibit there.

In this respect, it has long seemed to me that not only Washington as the seat of Government but Government itself, and primarily the Congress of the United States, must establish the pattern for the preservation of our human cultural resources as it has so long safeguarded and promoted the conservation of our Nation's material resources. Thank you.

WASHINGTON, D.C., *October 27, 1963.*

I am glad to add my words to those of many others, in supporting Senate bill 1316, in urging its passage at the earliest moment, so that the State arts committees can be created all over the United States and so that the various "groups" (see 211.d) can be aided in their very necessary work immediately. There is no time to be lost in selecting the various people to serve on the Council and the Foundation. The people of America are eager and ready to fill their new free time with learning and enjoyment of the performing arts and the visual arts.

MRS. H. GATES LLOYD.

Member, Board of Trustees, American Federation of Arts.
Member, International Council of Art of the Museum of Modern Art (New York).
Member, Board of Governors, Philadelphia Museum of Art.
Vice president, Washington Gallery of Modern Art (Washington, D.C.).

Senator PELL. At this point, the hearings will be recessed until 10 a.m. tomorrow morning.

(Whereupon, at 12:30 p.m., the committee recessed, to reconvene Friday, November 1, 1963, at 10 a.m.)

NATIONAL ARTS FOUNDATION

FRIDAY, NOVEMBER 1, 1963

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

The subcommittee met, pursuant to recess, at 10:04 a.m., in room 4232, New Senate Office Building, Senator Claiborne Pell (chairman) presiding.

Present: Senators Pell and Javits.

Committee staff members present: Stewart E. McClure, chief clerk; John D. Stringer, associate minority counsel, and Livingston Biddle, assistant to Senator Pell.

Senator PELL. The last day's hearings of the Subcommittee on the Arts is open.

I ask unanimous consent that the record may stay open for the submission of statements until Friday week.

I would like to insert at this point in the record, a statement from the Honorable Norman S. Paul, Assistant Secretary of Defense for Manpower, who is unable to be here himself, but who has submitted a very interesting statement concerning the arts and their relationship to the armed services.

I apologize to the subcommittee for not being able to stay through the hearing, but Senator Javits has kindly consented to Chair this day's hearing. I therefore turn it over to him.

(The prepared statement of Norman S. Paul follows:)

PREPARED STATEMENT OF THE HONORABLE NORMAN S. PAUL, ASSISTANT SECRETARY OF DEFENSE FOR MANPOWER

Mr. Chairman and members of the subcommittee, I appreciate the opportunity to present to the Special Subcommittee on the Arts of the Committee on Labor and Public Welfare, U.S. Senate, a summary of the Armed Forces activities in the arts.

I suppose impromptu entertainment consisting of songs and skits in the field and abroad ship has existed as long as there have been soldiers and sailors. Today, our programs in the arts are more formal and more pervasive.

The voluntary educational development programs of the services provide college and high school courses in art history and appreciation, literature, drama, music and music appreciation, and architecture.

The Armed Forces Radio and Television Service (AFRTS) provides information, education and entertainment radio and television programs to 105 radio and 36 television stations overseas in the form of films, transcriptions, and live shortwave broadcasts. Sixty-five hours of radio programs weekly, 55 hours of television programs weekly and daily shortwave programs are provided by this Service.

Although AFRTS provides news, sports, and entertainment for oversea military personnel, the major areas of the educational programs are the fine arts, science, social science, and history.

The fine arts programs basically encompass music, art, and literature, but they are currently being expanded to include dance, architecture, philosophy, and other fields which are designed to create a broader understanding and appreciation of the arts. The objective of these programs is to provide U.S. Armed Forces personnel stationed overseas a continuing enrichment program to encourage and promote intellectual and emotional well-being.

The following are examples of the types of programs in the cultural and fine arts area that are provided by AFRTS to oversea stations:

1. Television:

"Harvest": 26-week series of programs produced by KNBC in conjunction with the University of Southern California. Dr. Frank C. Baxter reads from and discusses the great literature of history.

"Leonard Bernstein's Young People's Concert": 9 weeks of programs on various aspects of classical music.

2. Radio:

New York Philharmonic Orchestra: Weekly 90-minute release.

Hollywood Bowl concerts (seasonal): Weekly 90-minute release.

Invitation to learning: A weekly discussion of great books, conducted for CBS radio by George Crothers. Twenty-five minutes weekly.

Each of the military departments has programs in the arts. In the Army the Adjutant General's Office exercises staff supervision over the Army Special Services program which includes music, entertainment, arts and crafts, library, service club, and sports activities designed to stimulate and develop mental and physical well-being of military personnel through voluntary participation in planned recreation activities. Although conducted basically for the recreation of military personnel, the Special Services program includes activities associated with the visual and performing arts. Pertinent examples of these programs follow.

The Armed Forces Professional Entertainment Branch of the Adjutant General's Office is a joint services activity administered by the Department of the Army for the Department of Defense. The mission of this activity is to provide live entertainment of professional quality to our military personnel stationed in remote and isolated bases overseas. The entertainment sponsored through this program is provided oversea military installations on a regularly scheduled basis, and is open without charge to military personnel of all ranks. The Department of Defense pays no salaries to entertainers, but does furnish transportation plus a nominal per diem allowance to defray the cost of food and lodging for entertainers participating in this program.

Each year approximately 85 units are sent to various oversea areas under sponsorship of the Armed Forces Professional Entertainment program. The small, mobile, professional USO shows are the backbone of the program and comprise about half of the total number of shows sent overseas each year.

The USO units, from two to eight persons each, are made up of professional singers, dancers, and variety artists. United Service Organizations, Inc. (USO), the recognized nonprofit civilian agency for packaging professional entertainment for the Department of Defense, pays salaries for these entertainers from funds made available through voluntary contributions by the American public.

In addition to the professional USO shows, other units of professional quality which offer their services gratuitously are also utilized on a scheduled basis. Primarily in this category are the college-affiliated units which are being utilized in increasing numbers each year. This past year some 30 college units were selected for participation in this Department of Defense sponsored program. Drama, musical comedy, and musical variety offerings from the music and drama departments of colleges throughout the Nation are screened and selected by special oversea touring committees of the American Educational Theater Association (AETA) and the National Music Council (NMC). These committees are under the aegis of USO. Also, approximately 10 gratuitous civic units of a similar nature are selected annually to supplement the scheduled USO, AETA, and NMC units. Civic units make their offers directly to the Armed Forces Professional Entertainment Branch.

Gratuitous celebrity units are occasionally available on a limited basis. Roy Acuff, Red Barber, Johnny Cash, Perry Como, Bob Hope, and Danny Kaye are a few who have donated of their time and talents in recent years.

For further details on the Army programs see enclosures 1 and 2.

The Air Force fosters and encourages programs in all the fields of the major arts by providing facilities, leadership, and instruction, and organized programs for participation.

Facilities such as hobby shops, libraries, service clubs which include music listening rooms, stages for theater practice, soundproof rooms for instrumental practice, etc., are provided.

Professional leadership is provided to meet the interests and requirements of Air Force personnel concerned. Programs with qualified instructors are offered in constructive and creative activities in the fine arts area. These programs may include, but are not limited to, such voluntary pursuits as photography, leathercraft, ceramics, metalwork, plastics, art and art production, lapidary, and drama.

Most Air Force installations conduct basewide contests such as talent, music, barbershop quartets, photography, art, etc. In addition, the major commands conduct numerous contests in the fine arts area. U.S. Air Force-wide contests are also conducted in short-story writing, talent contests, and photography.

Many Air Force bases establish liaison and actively cooperate with local groups engaged in artistic and cultural pursuits. These contacts include such activities as little theater groups, operatic endeavors, fashion design and costuming classes, bands, garden clubs, flower arranging, and many others.

Often local groups are invited to perform for the benefit of military members. These performances may be free of charge or at reduced rates to encourage attendance.

The U.S. Air Force art collection is composed of approximately 2,500 works of art which can be separated into two groups: historical and contemporary. The historical group includes the World War I pictorial records of the fledging Flying Corps by Henri Farre; World War II in England by Frank E. Beresford; more than 500 combat paintings transferred by the U.S. Army. The contemporary group is made up of about 800 paintings covering daily worldwide activities since 1954. During the past year, these paintings have been shown in 22 major galleries and art centers in the United States including C. W. Post College, Long Island, N.Y.; Parrish Art Museum, Southampton, N.Y.; Memory Hall, Kansas City, Mo.; Speed Art Museum, Louisville, Ky.; Charles Allis Art Library, Milwaukee, Wis.; and Boston School of Fine Arts, Boston, Mass. On a continuing basis there are selections on view at the U.S. Air Force Academy, Colorado; Air Force Museum at Wright-Patterson Air Force Base in Ohio and at Air University Library, Maxwell Air Force Base, Ala.; and in the Pentagon. Some of these paintings are displayed at the White House.

Future plans include display of the collection at various Air Force bases both in the United States and overseas.

The display is being constantly augmented by new paintings as contemporary artists view the modernization of the U.S. Air Force.

A movie describing the art program and exhibiting many of the paintings has been prepared for universal display to members of the U.S. Air Force and other interested groups.

The U.S. Air Force Band program is worldwide. Forty bands, 27 in this country and 13 overseas, including 2 special bands, the U.S. Air Force Band and the U.S. Air Force Academy Band, have performed before military and civilian audiences in nearly every country.

Following are some typical examples of participation in activities of, and performances given, to local communities, both in the United States and overseas:

(*a*) During fiscal year 1963 the U.S. Air Force Band performed 144 concerts with attendance exceeding 350,000 people throughout the United States and Canada. A record album by the U.S. Air Force Band is on sale to the general public with profits going to the National Cultural Center.

(*b*) The 501st Air Force Band, Hawaii, has performed in major high schools and colleges in Hawaii. The Air Force bandsmen participated in the high schools bands' rehearsals by performing with them. Further, the 501st Air Force Band visited the University of Hawaii doing a reading session of newly published band arrangements. All music educators in Hawaii were invited to attend.

(*c*) During August 1963, the 564th Air Force Band, Langley Air Force Base, Va., performed 29 concert-marching engagements to an estimated audience of 17,500 people.

(*d*) On September 1, 1963, the 686th Air Force Band, Wiesbaden, Germany, performed in Berlin to an estimated audience of 120,000 people.

By performing all types of music; classical, marching, and dance, the U.S. Air Force bands have interested millions of people in this phase of our culture.

The dependents' schools, operated by the Air Force overseas, include courses in fine arts as a part of the regular curriculum.

In addition, a host nation's progam is conducted as a part of the educational program. This includes instruction in the native language and familiarization with the customs and culture of the people.

Students benefit from their participation in cultural programs of the native country. For example, the students in Germany attend the opera, students in England attend the stage plays. Last year the high school students at Wheelus, Libya, presented "A Midsummer-Night's Dream" in the old Roman Theater at Sabratha. This was a memorable production and enjoyed by the local people as well as the Americans from the Wheelus Air Force Base.

In 1957–58 an International Schools Festival was held at Bitburg, Germany, with students from Luxembourg, Belgium, the Netherlands, France, and Germany participating in native dances, presentation of musical numbers, and display of student artwork. These activities are consolidated with units and projects in the regular school program.

To allow for the wide variances in individual student abilities, preparation, and achievements, the Air Force Academy has developed a program of elective courses and major subjects beyond the prescribed curriculum known as the enrichment program. The basic objective of the program is to challenge a cadet to advance academically as far and as fast as he can. It stimulates the student with extra ability and motivation to make the best possible use of his time and his mind. Although enrichment courses are offered in all subject areas of the academic curriculum, some examples of course offerings relating to the arts are: Modern literature, Shakespeare, introduction to the arts (painting, sculpture, architecture, music, opera, and ballet), fine arts, music appreciation, great books, and contemporary world literature. Through these courses, the graduate of the U.S. Air Force Academy should have a greater appreciation of and be more proficient in the arts.

The Navy's programs are similar to those of the other services. It is engaged in cultural support through various media. The U.S. Navy Band annually makes a tour through various sections of the United States performing in approximately 50 cities each spring. Additionally, weekly concerts are presented during the remainder of the year in Washington. The Navy bands assigned to forces afloat actually support the President's people-to-people program by presenting concerts both at home and abroad.

Other activities in the Navy special services field, such as hobby craft programs, including photography, mosaics, ceramics, and others, enjoy wide participation. The Navy libraries are also employed in this program both on a local level and from headquarters in Washington through publication of reading lists.

ENCLOSURE 1 TO STATEMENT OF THE HONORABLE NORMAN S. PAUL

ACTIVITIES PROVIDED BY THE U.S. ARMY IN THE PERFORMING ARTS

1. General

(*a*) The Army entertainment program of the performing arts contributes substantially to the stimulation and development of the cultural, artistic, vocational, avocational, creative and/or recreational pursuits, and experiences of miliary personnel through the planning, promoting, and developing of theatrical and musical activities as an effective means of providing adult, special interest outlets in all phases of the performing and tributary arts.

(*b*) This program includes within its functional scope three subprograms or spheres of activity: music (singing, instrumental, technical, and listening); theater (dramatic, musical-theater, technical, and listening); and touring shows.

(*c*) Activities of this program include the following: choral ensembles, small vocal groups, and choruses of all types; symphonic, orchestral, chamber, and band groups; show and dance bands; as well as individual and group rectial, concert, and popular forms; all types of plays, large and small dramatic groups, dramatic workshops and clinics, little theater groups, as well as all types of music and/or drama contests and festivals; musical comedies; revues; thematic productions; variety shows; band shows; dance productions; musical and/or theatrical technical activities of all types, as well as listening activities which include all forms of recorded materials and live performance by artists, lecturers, critics, and teachers; and music and theater education and appreciation activities.

2. Specific projects

(*a*) The Army is the largest theatrical producer of shows in the world—approximately 34,000 performances annually featuring military personnel and members of the military community under the supervision and/or direction of qualified entertainment directors.

(*b*) Cooperative project established by this office with America's leading leasing agencies have resulted in reduced royalty rates, increased play production, and special concessions and rights, such as a production by an Army group in France of the Pulitzer and Critics Circle prize play, "A Raisin in the Sun," while it was still playing on Broadway; the first amateur productions of "Guys and Dolls" (Heidelberg, Germany) and "Teahouse of the August Moon" (Okinawa), etc. Department of Army awarded the three leading leasing agents "Certificates of Appreciation for Patriotic Civilian Service" in 1962.

(*c*) Over 1,500 plays and musicals are cleared every year by this office for Army groups.

(*d*) U.S. Army, Europe, has over 60 community theater groups alone.

(*e*) Drama contests have been held by U.S. Army Europe, 2d U.S. Army, and 4th U.S. Army. All of the productions were supervised or directed by civilian entertainment directors. The productions were equal to plays done by good civilian community theaters and university theaters. For example, the winning 1962 USAREUR production of "Death of a Salesman" by the Green Room Players, Bremerhaven, Germany, was the first outside group ever asked to give a performance in the Stadt Theater of Bremerhaven.

(*f*) As a result of the cooperation of the Pasadena Playhouse College of Theater Arts, Pasadena, Calif., a full (3-year) scholarship to the playhouse is awarded annually to a former soldier who participated in the Army's entertainment program. This scholarship was established by the playhouse in recognition of the Army's entertainment program. Selection of the former soldier (ETS NLT August 15, of each year), is based on the applicant's contributions to the program as a director, technician, and/or performer.

(*g*) Cooperative project with leading television networks resulted in the publication of four books featuring sketches, skits, and blackouts adapted from leading TV programs.

(*h*) The all-Army entertainment contest provides opportunities for soldier performers (singers, dancers, comics, actors, musicians) and technicians (arrangers, composers, lighting technicians, scenic desingers) to compete in a worldwide competition which was conducted annually 1954–61 and every 2 years since 1961. This contest has been cited in the Washington Post as an example to the entertainment industry of how contests should be conducted. Judges, selected from the musical and theatrical industries, have commented on the amazingly high performance and technical standards of the competitions. Talent who received their start through the competition include Broadway director and choreographer Joe Layton ("Sound of Music," "No Strings," etc.); Broadway musical comedy star Peter Palmer ("Li'l Abner"); comedian Dick Gregory; motion picture actor Joey Baker; and Metropolitan basso Ezio Flagello.

(*i*) The Irving Berlin Trophy was established in 1956, in honor of the Army entertainment program's most outstanding alumnus and is awarded to the command which wins the Army entertainment contest. Mr. Berlin has stated that this is one of the greatest honors ever paid to him.

(*j*) Annally, from 1955, through 1962, the Department of Army world-touring soldier show, "Rolling Along," featuring selected talent from the entertainment contest performed at Army installations worldwide and selected civilian audiences overseas. Annually, 200 performances were given before audiences of approximately 225,000 and television audiences of millions overseas. This show has been honored by the people of Panama with an engraved silver tray now on display in the Pentagon. An anti-American Panamanian newspaper commented after a "Rolling Along" performance in connection with Operation Friendship," * * * the greatest American good will ambassador even sent to Panama * * *." In Berlin, critics admonished their profession to learn from "Rolling Along" calling particular attention to the standards achieved in choreography and dancing.

(*k*) Since 1955, 19 original musical revue productions, featuring soldier talent, have been given by the 2d U.S. Army Showmobile throughout the 2d U.S. Army area; and upon request, in other Army areas and in Florida during the Cuban crisis. This widely acclaimed mobile program was called upon by the Attorney General in 1963, to perform in Washington in connection with "Operation Drop-

out." In 1957, the Showmobile performed for 3 weeks in the Philadelphia area at the request of the Secretary of the Army's Industrial Aide on behalf of "Operation Understanding."

(*l*) As a result of a cooperative project established with the music industry in 1942, the Army publishes and distributes monthly the "Armed Forces Song Folio" which features popular, standard, and show music, vocal arrangements, production ideas, and program notes. Rights to print and distribute this music are received at no cost from the music publishers, with payment being made only for the orchestrations which are also distributed. The folio is also distributed by the Air Force and Navy to their installations.

(*m*) An Army-Air Force songbook, featuring popular standards which lend themselves to group and community singing, was published as a result of the cooperation of the music industry.

(*n*) Two choral music collections were purchased and distributed by this office to U.S. Army choruses worldwide.

(*o*) Record collections, selected according to the needs of a particular Army program, are purchased and distributed three times a year. Each record set contains approximately seven records and contains the following: entertainment directors—musicals, plays, comics, etc.; libraries—operas, symphonies, etc.; service clubs—dance, popular, country, and western, etc.; sites, missions, MAAG's, and isolated units—classical, popular, show, etc.

ENCLOSURE 2 TO STATEMENT OF THE HONORABLE NORMAN S. PAUL

ACTIVITIES PROVIDED BY THE U.S. ARMY IN THE VISUAL AND PLASTICS ARTS

Opportunities are open to all active Army personnel for offduty participation in the visual and plastic arts, through the Army's recreational arts and crafts program. Established in 1942, this program affords a balanced schedule of creative activities derived from the fine and industrial arts, the handcrafts, and photography. Specifically the basic core program which is conducted in the essential multiple-type facility includes: drawing, painting, and the handprint processes, ceramics, pottery and sculpture, metalwork and jewelry, leathercraft, model building, photography, and woodwork. Provision for facilities, equipment, tools, supplies, and technical instruction is made in Army regulations. Supplies and materials required for the fabrication of personal projects are furnished on a resale basis. A sample survey made in 1962, revealed that some 27 percent of all Army personnel were interested and participated in arts and crafts.

To stimulate further interest and to increase program quality, the Department of Army sponsors periodic promotional projects for the field. Observances of Army Arts and Crafts Week are held annually during November 1–7, in consonance with American Art Week. During this week of concentrated programs worldwide, there are many useful cultural exchanges between the Army and adjacent civilian communities. Reports have indicated that these programs overseas have contributed materially to the "President's People to People Program."

On November 3, 1953, the grand finals judging of the 1963 All-Army Art Contest will be held in San Antonio, Tex. The 227 entries to be judged represent the top-level work from preliminary contests held throughout the Army. The 20 winning entries, which will be awarded purchase prizes, will become the property of the Army and incorporated in a traveling exhibit. This is the fourth such art contest and exhibit held since 1951. The thousands of troops who have participated have been multiplied by many thousands more, both military and civilian personnel, who have viewed and enjoyed the exhibits. During the European tour of the winning pictures from the Third All-Army Art Contest, conducted in 1955, the exhibit was displayed in civilian museums adjacent to Army posts in Italy. The first prize water color, a still life, painted by Cpl. Kennard M. Harris, while stationed on the DMZ in Korea, captivated audiences at the Vicenza Civic Museum. At the request of museum officials, the painting was presented by the U.S. Army to the permanent collection of the Vicenza Civic Museum. Insofar as is known, this is the first time in history that a painting by an American soldier participant in the Army arts and crafts program has received equal recognition with paintings of recognized Italian masters.

Another noteworthy promotional project held every 2 years is the Army-wide and interservice photography contest. A large portion of photographs submitted in these Army contests are processed in the Special Services recreational photography facilities. Under competent, technical supervision the novice photographer can gain skill that will direct him toward professional achievements.

Competent civilian arts and crafts specialists are employed to instruct participants and direct the various activities. The development of skills transferable to performance of duty (i.e., photography to Signal Corps, woodworking to Engineers, etc.) is important to the Army. The creative and cultural development of the man is also a major concern. The records of individual achievements are many and could be cited in behalf of the impact of the Army arts and crafts program. More important to the body politic, is the increased awareness, skill, and understanding of its soldier citizen resulting from his investment of time, attention, and effort in the visual and plastic arts.

Senator JAVITS. Thank you.

May the record show again that as we conclude the hearings, I wish to express my gratitude and that of the Nation to Senator Pell for his initiative in bringing these hearings about and to Senator Lister Hill, the chairman of our committee, for authorizing the appointment of this special subcommittee to consider this matter which is so very important to the culture and happiness of the people of our Nation.

Senator PELL. I thank my friend and colleague very much.

Senator JAVITS (presiding pro tempore). I submit for the record a memorandum and a letter with regard to the Community Arts Councils of Quincy, Ill., which has been sent to me for inclusion in the record.

(The documents referred to follow:)

COMMUNITY ARTS COUNCILS, INC.,
Quincy, Ill., October 30, 1963.

Hon. JACOB K. JAVITS,
U.S. Senate, Washington, D.C.

DEAR SENATOR JAVITS: Responding to your invitation to testify on behalf of Community Arts Councils, Inc., on Senate bills S. 165 and S. 1316 at a hearing on Friday, November 1, I regret that it will not be possible for me to do so.

We ask that the enclosed information on Community Arts Councils, Inc., be included in the record. While I cannot speak for our national organization, I am personally encouraged at the concern shown by you and other Members of our Congress for the arts in our country. It is gratifying to note that national recognition is being given to the importance of the arts. The matter of Federal legislation on behalf of the arts will be a prime consideration of our discussions in the next few months with our membership. After we have surveyed the 49 arts councils across the country belonging to Community Arts Councils, Inc., we would be happy to give you the results of their attitudes toward such legislation.

Thank you again for your courtesy for inviting me to testify before the special subcommittee discussing these bills.

Sincerely,

GEORGE IRWIN, *President.*

COMMUNITY ARTS COUNCILS, INC.

A not-for-profit, tax-exempt national organization, serving arts councils coast to coast

Community Arts Councils, Inc., was officially incorporated in 1960, after 5 years of informal operation, sustained through an annual Arts Councils Conference held as a part of the conventions of the American Symphony Orchestra League. (The league continues to extend contracted administrative services to CACI, including news reporting in its newsletter.) The organization periodically issues bulletins to its member councils and arts council news of general interest to persons across the country. It surveys various phases of coordinated arts activities, such as fundraising methods, festivals, calendars, central administrative services, and arts centers, sponsors workshops, field service work, and its continuing annual conference, in serving its membership.

Officers for 1963–64 are:

President: George M. Irwin, president, Quincy Society of Fine Arts, Illinois.
Vice president: Fred Lazarus III, board member, Cincinnati Institute of Fine Arts, Ohio.

R. Philip Hanes, Jr., vice president, the Arts Council, Winston-Salem, N.C.
Secretary: Ralph Burgard, executive secretary, St. Paul Council of Arts & Sciences, Minnesota.

In addition to the above names, the board members are:

Arthur Gelber, president, Canadian Conference of the Arts, Toronto.
Keith Martin, director, Roberson Memorial Center, Binghamton, N.Y.
John H. MacFadyen, executive director, New York State Council on the Arts.
Mrs. Samuel Logan, board member, Cultural Attractions Fund, New Orleans, La.
Charles C. Mark, executive secretary, Greater St. Louis Arts Council, Missouri.
Mrs. Gerald H. Westby, president, Arts Council of Tulsa, Okla.
Edgar B. Young, executive vice president, Lincoln Center for the Performing Arts, New York.

CACI has two membership classifications. Council members include those organizations engaged in the promotion and encouragement of the arts particularly but not exclusively, by means of cooperative programs involving other arts organizations. These organizations whose offices are in the United States must have established or have applied for an appropriate tax-exempt status under section 501(c)(3) of the U.S. Internal Revenue Code as now enacted or as it may hereafter be amended. Associate members include all other organizations and individuals who may be interested in the purpose of this organization. CACI has 46 member councils.

The arts council movement is growing rapidly in the United States and Canada. The first council in North America was formed in 1945. By 1962 approximately 60 existed in the United States plus another 35 in Canada. In 1963 approximately 85 exist in the United States plus Canadian councils.

In general, arts councils work in these major areas for their member groups:

1. They act as a clearinghouse for dates and a central point of reference in their community for local cultural organizations.
2. They can provide central clerical services and management counseling for their member organizations.
3. They may conduct a united cultural campaign each year to make up the deficits of their member organizations much as the Community Chest does for health and welfare.
4. They may help to secure and/or manage cultural centers which would serve several of their constituent members.
5. They may initiate coordinated projects such as arts festivals involving all of their member organizations and may also serve as a long-range planning agency for their members.
6. They may act as a united public voice for their members on broad public issues affecting the arts.

Senator JAVITS. Our first witness this morning will be Sol Hurok, Hurok Attractions, New York.

Mr. Hurok, will you come forward?

STATEMENT OF SOL HUROK, HUROK ATTRACTIONS, NEW YORK

Senator JAVITS (presiding pro tempore). Mr. Hurok is probably as much the dean of impresarios of our time in this country as there is. The Chair welcomes him and wishes to express here what I had expressed before on the Senate floor, the debt of our Nation to Sol Hurok for his monumental efforts in the field of music and performing arts which have brought to this country satisfaction and the opportunity to enjoy cultural attractions which otherwise would have been denied to us.

So, Mr. Hurok, would you, in your own way, give us the benefit of your thinking about the two bills S. 165 and S. 1316, which are before us and which contemplate a National Arts Council to be appointed as an advisory group on the arts and a U.S. Arts Foundation to actually carry on the work of some subvention from the Federal Government to activities in this field.

Will you proceed in your own way, Mr. Hurok? You may use your statement, if you choose, or speak to the subject.

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

I think you have my statement there and it speaks for itself.

Senator JAVITS. Your statement will be made a part of the record.

(The prepared statement of Sol Hurok follows:)

PREPARED STATEMENT OF SOL HUROK

Knowing that the subcommittee has before it a bountiful supply of statistics relating to the cultural growth of this country, I shall limit my remarks to my own observances, based upon 50 years of experience as an impresario dealing with the theater, music, and dance here and abroad.

It is obvious from the statistics submitted, and to anyone who bothers to look, that the interest of the public in the performing arts has grown incredibly both in quantity and in quality. Quantity can perhaps be measured by the statistics you have received; quality is a different thing.

Forty years ago I brought Pavlova and her company to towns all across this country. The great lady danced on rickety stages with improvised lighting and dressing rooms. She traveled and performed in a concentrated manner no union would allow today, and she did it out of conviction. She left a legacy of love of the dance in this country. Members of her company stayed to teach in many towns. Persons who had come to see a fabled name left the performance with a wonder and a hunger for a beauty they had only dreamed of before.

You must remember there was no ballet in the United States then. Renowned performers had come from abroad, danced and departed. The Diaghilev company had made a tour or two. In 1933, when I brought the Ballet Russe from Monte Carlo it was an exotic importation indeed. Many times there were more people on the stage than in the audience. I was not discouraged, however, and the ballet kept coming because I believed in it and loved it. Gradually America began to come to the ballet. The audiences grew and grew. Now the public spends some $10 million in ticket sales, mostly for foreign companies, because we have almost none of our own.

We have the dancers. Indeed we have. Marvelous dancers. But where can they find the 52 weeks a year employment that any other professional takes for granted. Their training is superb, but where is it to be put to use. Where is our Bolshoi, or Royal Ballet? The dedicated dancers of the New York City Ballet create wonders, but, between seasons, who gives them employment? How can they grow with occasional shots on Broadway or before the television cameras? A great company cannot become an intrinsic part of a city's or a nation's life without security, without the continuity that this security guarantees. Ballet cannot pay for itself, as you well know, from the financial reports given you. Opera cannot pay for itself. Repertory theater cannot pay for itself.

Our musicians, our singers, our actors, how gifted they are. How little opportunity is given them to give their talents to our Nation's life. Look at the American singers in Germany and Italy today, literally hundreds of them, and they are there because there is no opportunity to learn their craft and to give of their talents at home. It is their sacrifice and their loss, but it is much more ours, for they belong here, in Cleveland, Atlanta, St. Louis, Denver, Seattle, Boston, every major city where there should be a thriving opera house.

Look at the musicians driving taxicabs, the actors waiting on drugstore counters. Why should we graduate, by the thousands, these artists from our fine training centers if there is no place for them to perform?

Our theaters dwindle steadily in number. Who can blame the real estate men who tear them down and put up office buildings? Theaters are uneconomic and private persons have a right to do with their property what they wish for a larger return on their investment. In Washington we must present the Bolshoi Ballet in an arena designed for sports. In Boston the same thing applies. In cities where 30 years ago there were 12 or 14 theaters, today there are none. Let us have roofs over our heads.

Look at Seattle, where the new opera house and theater have given a great impetus to the performing arts. Los Angeles, with its new center, will surely find the same excitement from audiences and performers. So will Indianapolis and the other cities contemplating such centers.

Every city, every large town must have its theater to present the wonders of our cultural heritage. This is essential for our youth, for all of us. It is the business of the Federal Government to lead the way.

We are discussing here the establishment of an Advisory Council on the Arts and a U.S. Arts Foundation. This not an extraordinary step. What is extraordinary is that we have taken so long to come to it.

Ministries of culture or arts councils exist in nearly every civilized country and in some not so civilized. Probably no one has had a greater opportunity to work with so many of them as have I. Great Britain, France, the Soviet Union, Sweden, Denmark, Italy, Poland, Yugoslavia, Austria are some of the countries with which I have dealt, all in their own ways helping their arts and taking great pride in so doing.

Let us look at England which has come late to subsidizing the arts, for, before the war, the English attitude toward culture was very much that so many people have here. "Culture" was a dirty word.

In 1945, however, at the war's end, with so much of its urban areas devastated so many years or rebuilding ahead, the Government established the Arts Council, bought the Royal Opera House, Covent Garden, moved into it the Sadler's Wells Ballet and the opera company and began to aid artists and companies in all fields throughout Great Britain. The war had taught the British the value of the arts to the beleagured spirit of man.

Although the arts council began with only a small grant and a good deal of carping from its critics, it rapidly proved to Great Britain how important such a thing could be. The criticism has long since ceased and pride has taken its place—pride in the Royal Ballet, in the theaters across England, in the painters and the writers that its existence has enabled to come to their maturity as artists. Now the appropriations for the arts come to millions of pounds, money that the English people consider very well spent.

I am an American who was not born in this country but sought to be an American out of my love for this land and its great dream of freedom and democracy. I have dedicated my life to the belief that the arts are a major part of any life and that to be without them is to starve, no matter what other wealth one may achieve.

The country is ready. The people's leisure time is growing steadily and where else but in the arts can it find the cure for its hunger for things beyond those materials? The arts cannot support themselves. The Government must help. It is time.

Mr. HUROK. I am very happy that the bills are there. I would be more happy if the bills would go through and help is really necessary from the Federal Government. If it were not for the Federal Government, probably today there would be less auditoriums, less buildings for the performing arts.

Due to the Federal Government in 1933–34, under President Roosevelt at that time, the WPA was in existence where the Federal Government granted 50 percent to municipalities that wanted to build auditoriums. Thanks to that, we built 40 or 50 auditoriums across the country. These auditoriums we still live with. Nothing has been added to them since then, with the exception of Seattle, Wash., and Indianapolis, Ind., and a few more cities. But most important is that we have not a roof over our heads for the performing arts.

In the 1930's, the Federal Government at that time was giving 50 percent to every municipality, those who wanted to build auditoriums, like Houston, Tex., Bloomington and Lafayette, Ind., and many other places.

But this is what we live with. As an example, I believe Washington, D.C., the Capital of the United States, the Capital of the world, we are forced to bring the Bolshoi and the other companies into arenas, sport arenas, where wrestling matches take place and so on. At this time, they have no place for the performing arts in Washington.

Formerly, we had 12 or 14 legitimate theaters. Now we have none. Thanks to the Press Club here, which has owned the building

of the Capitol Theater, they have decided to demolish the building and build an office building which will bring a greater income. I am sorry to report that the Press Club would be instrumental in demolishing the Capitol Theater in Washington at this moment. There is a movement going on to build a cultural center in Washington, which I think will take quite a while. But until then, we have no place to perform.

The same thing applies correctly to a lot of cities in the United States. The demand is here, the appreciation is here. The appreciation today in the United States, I think, is much greater than ever before.

In Los Angeles, in 1925, when the population was only about 500,000 people, we had 18 or 20 legitimate theaters. Now we have 6 million people in the county of Los Angeles. They have only one legitimate theater in Los Angeles. Of course, they are building a culture center, which I hope will be ready very soon and it certainly will help a great deal.

The same applies in many more cities. In New York, we had up until 1929–31, we had 82 legitimate theaters. We had the Lexington Opera House, the Metropolitan Opera House, 3,100 seats, the New York Hippodrome, 4,700 seats, and so on.

At this moment we have nowhere for the performing arts except the Lincoln Center, which we hope is going to be a great help in New York City.

The same applies in Philadelphia, the same applies in more cities in the United States. That is what we need. The most important thing at this moment is the buildings for the performing arts, where to perform. We have the talent; we have more artists, more singers, and more instrumentalists playing in Europe today than in America.

We have more musicians than we can use. A lot of our musicians at this moment are driving taxicabs in New York because they can not have the jobs. We have not the outlet for them. In a country like Germany, before the World War, we had 144 opera companies; now they have but 92. Italy has but 48 opera companies.

The statistics, I think you have enough about it. You know all about it. Therefore, I believe I will appeal to the committee, that the sooner the better, we should urge the Federal Government to see that for the performing arts, we should have buildings, a roof over our heads, a place to perform. We have the talents, but we have no place for them to perform.

Senator JAVITS. Thank you, Mr. Hurok.

I would like to ask you these questions, Mr. Hurok:

Do you feel that what is primarily needed, as you have testified, is housing for the arts in American cities, or do you believe that housing for the arts might be managed if it were made possible by some subvention which the Federal Government, with State governments before it—for you, for example, to take your attractions out on the road? In other words, has the road become an impossibility for financial operating reasons even more than for the lack of necessary housing?

Mr. HUROK. Most important is the housing. I think the fact is that we do business where we have the attractions. We do almost $10 million worth of business in ballet all over the United States. There is no

question the public is willing to pay the price in order to see the best. The only problem we have is where to perform.

Senator JAVITS. What about the schools and colleges and high school auditoriums and so forth?

Mr. HUROK. The schools and colleges we have been using as much as we can. There are very few colleges today in the United States where you can perform. Bloomington, Ind., as I mentioned before; Lafayette, Ind., East Lansing, Mich., and a few other places. We have 1,900 colleges in the United States and very few where we can perform. Very few have good auditoriums.

Senator JAVITS. You mentioned that the WPA in 1930 resulted in a lot of construction. Is that construction not still there and available?

Mr. HUROK. Some is still there; yes.

Senator JAVITS. But not enough.

Mr. HUROK. Not enough.

Senator JAVITS. What about the financial side of culture? Do you think this is self-supporting?

Mr. HUROK. I was just in California. There is an election for mayor next week and the issue in both campaigns is who is going to give more culture. That is what we lived to see. I am happy to see a political fight over who is going to present more culture to that city.

Senator JAVITS. That was the competition?

Mr. HUROK. That was the competition.

Senator JAVITS. I note you mention Britain and the British Arts Council, the Royal Opera House, Covent Garden, and so on. Of course, the bills before us are modeled considerably after the British Arts Council. I would like to ask you this: Is it not a fact that the British Arts Council gives its help essentially to operation rather than construction?

Mr. HUROK. Well, the fact is if it were not for the British Council of Arts, there would be no culture in Britain. That Covent Garden is almost instrumental by the responsibility of the Government. In 1947, the Festival Hall was built. In 1946, the Covent Garden was taken over from private hands. Before it was taken over there would be 2 or 3 weeks of opera; 2 or 3 weeks of ballet. The rest of the sailors would be dancing over there for 1 shilling. I used to find more drunken people outside of Covent Garden over there than performers. So the fact is that the Government was instrumental in buying the Festival Hall and the Covent Garden building. So they are interested in buildings. They must have a building for the performing arts.

Senator JAVITS. They also do give aid, do they not, to the operation of these companies?

Mr. HUROK. They give aid. Covent Garden is getting tremendous help from the British Government. The Old Vic Company in Bristol—they have about 50 stock companies in Britain which are just as good as legitimate. All over the country.

Senator JAVITS. That you think is extremely desirable?

Mr. HUROK. No question about it.

Senator JAVITS. What do you think about the possibility of getting this kind of support from private philanthropy, where it is a nonprofit organization, which we have always had, symphony societies and opera societies, where we get contributions from wealthy people in a particular city. Why is that no longer enough to do the job?

Mr. HUROK. I think those days practically are passing out. Here is an example I can give you in Los Angeles. The musicians are on strike now. And there are already 2 or 4 weeks of concerts canceled. I spoke to the committee—I am very friendly with all of them. I asked what is the situation, how can we settle it? It seems impossible, they said, because they have $75,000 that they get from Los Angeles County and there is a deficit of $125,000 or $175,000 and if they should give in to the demands of the musicians now, it would be $350,000. Really, they do not know where to get the money. Through private donations it is impossible to raise. They asked for private donations to complete the building of the orchestra and they admit what the musicians demand now is the proper thing. They want to have 42 weeks a year work. You cannot have a musician today working 29 weeks or 31 weeks to make a living and live 52 weeks on it.

Therefore, I believe that is evidence again that you cannot get enough money from the private sources. It used to be in the olden days, we had great people supporting permanently artists like Clarence Mackay or Flagler or Arthur H. Cowan, people of that kind, that used to devote practically all their time to collect money and support these institutions.

Now I think it is less and less, unless they get foundations. But instead of giving money to the foundations, the taxpayers pay for it that way, $13 or $14 million, and if they put their money into the investing in buildings and probably the art, I think they would benefit more.

Senator JAVITS. Mr. Hurok, a good many theaters have closed in some of our major cities. Take a city like Philadelphia, where most all of the theaters have closed down. If the problem is the problem of a place to perform in, how is it these theaters have closed? In other words, if the road is still self-supporting if you can get a place to perform in?

Mr. HUROK. Well, that is the reason—that is one of the reasons that the theaters find, it is a private ownership and the people find there is probably more income or better income to build a garage space or a parking lot or build an office building or an apartment house, whatever it may be. It gives them a greater income than to have a theater there. That is the reason. That is why the municipality should have the theaters in order to keep them open for public good.

For instance, in New York, we have the Center Theater, which was part of the Rockefeller Institution. That building was a beautiful theater, 3,800 seats. Myself and another man from the coast offered for 36 weeks a year for a 5-year contract and it was almost settled. Then the real estate board from the Rockefeller people thought they would be getting more money building an office building; therefore, there is an office building instead of the theater there.

So that is why, it is a reason why the Government has to participate in order to build buildings.

I believe it is just as essential as a high school or college. It is very important to have them.

Senator JAVITS. So you would say the Federal Government would have, really, a responsibility to give some aid to the arts because, in your judgment, it is the equivalent of any other kind of educational activity that it would undertake?

Mr. HUROK. No question about it.

Senator JAVITS. Thank you very much, Mr. Hurok. It is very good to have you come and give us your great wisdom, amassed over so many decades.

Mr. HUROK. Thank you.

Senator JAVITS. Our next witness is Dr. Howard Conant of New York University. Dr. Conant, will you give for the record your name, address, and connection, please?

STATEMENT OF HOWARD CONANT, CHAIRMAN OF THE DEPARTMENT OF ART EDUCATION AND CHAIRMAN OF THE ART COLLECTION COMMITTEE, NEW YORK UNIVERSITY

Mr. CONANT. Mr. Chairman, I am Prof. Howard Conant, chairman of the Department of Art Education of New York University and chairman of the university's art collection committee.

I would like to read a brief prepared statement and make a request to add to it a longer statement.

Senator JAVITS. Please.

The witness' request will be granted and his extended statement will be included in the record.

Mr. CONANT. I appear at this hearing to offer strong support for S. 165 and to offer limited support for S. 1316.

The need for implementing the essence of the legislation proposed in these bills.

(The statement of Professor Conant follows:)

PREPARED STATEMENT OF PROF. HOWARD CONANT

Mr. Chairman and members of the Special Subcommittee on the Arts, I am Prof. Howard Conant, chairman of the Department of Art Education of New York University and chairman of the university's art collection committee.

I appear at this hearing to offer strong support for bill S. 165 and to offer limited support for bill S. 1316. The need for implementing the essence of the legislation proposed in these bills could hardly be more apparent, nor more pressing. On these and other proposals for Federal support of the arts developed in recent years, as well as upon the general cultural condition of our country, we have heard distinguished leaders from many walks of life plead convincingly for immediate and effective governmental action. On two previous occasions, I have appeared before Senate Subcommittees on the Arts and have argued for immediate recognition of the undeniable, absolutely incontrovertible logic of Federal aid to the arts.

I sincerely believe that America today faces a cultural crisis, the potential consequences of which are realized neither by the majority of our leaders in Government nor by our public citizenry. In the utmost sincerity of my best professional judgment, I believe that America is rapidly approaching a condition of national artistic blight, a condition which could, if not quickly and effectively remedied, render comparatively meaningless many of our noteworthy accomplishments in other fields of human endeavor.

Directly contrary to the views of overoptimistic and often vested interest proponents of the belief that we are at the threshold of an artistic renaissance, I insist that the status of the arts in contemporary American life is so precarious as to be a cause for national alarm. In evidence of the validity of the foregoing statements, which can be documented, I am compelled to state that: For every community design of genuine esthetic significance developed in recent decades in the United States, there are dozens which are artistically inept; for every esthetically significant work of architecture completed in recent years, are hundreds of buildings which range in quality from the artistically mediocre to the downright atrocious; for every esthetically important painting or piece of sculpture being produced today, there are hundreds which are artistically worthless; for every piece of advertising and industrial design which is esthetically superior, there

are countless others which are actively inartistic; for every elementary and secondary school curriculum in which the visual arts are given more than the most casual treatment, there are hundreds in which the arts are totally neglected or even abused; for every elementary and secondary school which includes as a member of its staff a specialist in the visual arts, there are hundreds in which no specialized art instruction is provided.

And in those comparatively few schools which do employ special art teachers, for every one who conscientiously introduces his students to the art masterpieces of the past and present, there are dozens of others who do no more than encourage pupils' self-expression. For every artistically gifted youngster whose talents are discovered by means of art learning and expressive opportunities provided by art teachers, there are unknown numbers whose talents remain dormant. For every school, home, office, public building, community center, and place of worship which contains esthetically significant works of original art, there are tens of thousands which contain only superficial works or pasteboard reproductions. For every one of the millions of persons who visit art museums and gain more than a fleeting glance at and a comparatively valueless understanding of the art forms they observe, are multitudes whose lives are unchanged by the many human values inherent in masterworks of the visual and plastic arts. And for every program of adult education in which the study of major art forms and the provision of opportunities for creative expression is handled in an educationally sound, professionally serious manner, there are hundreds of programs in which instructors cater obsequiously to the esthetic whims of dilletantes and the imitative tendencies of amateur painters and hobbyists.

Contrary to popular belief, the arts cannot be understood by means of casual or infrequent contact, nor can proficiency in their expression be developed to a point of esthetic significance by means of occasional dabbling in art media. The art quotient of the American public is not revealed by tallies of museum attendance, nor by sales records of art books and reproductions, nor by enrollments in adult education programs. The art quotient of the American public is revealed most clearly by the prevailing esthetic qualities of its educational programs, its communities, homes, public buildings, offices, and factories, its parks, and its places of worship.

A forthright and comprehensive evaluation of the condition of the arts in American life today would, I believe, clearly reveal the dismal and indeed frightening esthetic plight with which we are presently faced.

Painful as it may be to our seemingly inherent optimistic outlook and to our national pride, our first task in dealing with a matter so vital as the artistic and esthetic needs of the United States must be the making of a thorough and penetrating study of existing conditions in every branch of the arts, in every type of community, and at every educational and professional level. I am personally convinced that such a study would cause the proposed National Council on the Arts and/or the National Arts Foundation to give at least as much attention and support to organized programs of art instruction in our schools as they would to the activities of professional groups and the needs of adult audiences in the visual and performing arts.

Unless we give careful and continuing attention to the art educational needs of all of the boys and girls in our elementary and secondary schools, we shall, in our attempts to rectify the esthetically anemic condition I have described, be giving only superficial treatment to a serious cultural malady.

Occasional attendance at art exhibitions and productions of the performing arts is one thing, but carefully structured programs of education in the visual and performing arts is quite another. Unless we simultaneously improve the art educational programs in our schools, our efforts to strengthen the arts in American culture are likely to do no more than enrich the enlightment of those comparatively few persons who have already gained insight into the realm of esthetic understanding.

There are many persons who are quite content to settle for programs of governmental support to the arts which pay no heed at all to the pressing art educational needs of schoolchildren. Where such persons are not merely selfish, they often wrongly believe that the beginnings of education in the arts can just as well be delayed until youngsters have reached high school or college. They really, and again quite wrongly, believe that the provision of art learning and expressive opportunities for children is an unnecessary educational luxury. And there are other persons, such as the editors of the Wall Street Journal and the

Readers' Digest who editorially attacked the testimony I offered last year in support of Senate bills 741, 785, and 1250, who oppose governmental support for the arts on the highly questionable grounds that it would be a waste of taxpayers' money.

We must, of course, actively oppose such anticultural reactionaries, but we must, more positively, limit our endorsement of governmental proposals for the support of the arts to those pieces of legislation which will benefit our populace at the childhood as well as the adult level. America is in urgent need of cultural improvement, but the need is as much grassroots as it is professional.

In every field of human endeavor in which they have achieved distinction, American leaders have built upon the firmest and most basic of foundations. America's brilliant accomplishments in physical science, business and industry, medicine, and technology are based upon indigenous, fundamental qualities which have been carefully and sequentially developed over the years by a combination of superior leadership and an increasingly well-educated citizenry. If our efforts on behalf of the arts are to be as fruitful as they have been in the other fields I have mentioned, our interest in and support of them must be based upon the growing understanding of the widest possible segment of our populace. The only sensible, indeed the only possible, means of achieving a broadly based public understanding of the arts is through carefully planned, sequentially structured, private and public programs of education extending from the home and nursery school through college and into the field of adult education. Our every concern for the arts, whether it be that of individuals, community, or State groups, or, as today, our Federal Government, must be just as much involved with the art education of primary grade pupils as it is with the art education of such highly sophisticated audiences as those which will partake of programs and exhibitions offered by the National Cultural Center, the Museum of Modern Art, or the Lincoln Center for the Performing Arts.

The art educational needs of the boys and girls in American schools is, in fact, even more pressing than those of adults. Throughout its history, and continuing to the present day, America has grossly neglected the arts in its programs of elementary and secondary education. And the recent recommendations of even the most enlightened educational reformers do not include adequate attention to the arts, especially at the early childhood level which is the most important of all.

Without dramatic stimulation in the form of a program of Federal support for the arts which will give at least as much attention to the art educational needs of children as it will to the art educational needs of adults, there is every reason to believe that American elementary and secondary schools will continue their historic neglect of the arts and will thus compromise the higher level efforts now being made in behalf of the visual and performing arts.

Esthetically enlightened laymen and professionals have for many years warned and entreated American educational leaders to place greater stress upon programs of art education at the elementary and secondary school levels, but almost without exception such warnings and pleas have either been ignored or have been given only token acknowledgment. Clearly, the time has come when the Federal Government must take direct action in behalf of the arts in our schools. Without such action, I sincerely believe that many of our plans for strengthening the arts in American culture are doomed to failure. But on the other hand, legislation aimed only at the improvement of art education in our schools, withut being integrally related to measures involving professional artists and the already sophisticated public, would be inadequate, since most of the persons responsible for the administration of elementary and secondary school programs in this country know so little about the arts and their role in education that even under specific directives of an agency such as the U.S. Office of Education they would probably make poor artistic use of any support for the arts which was given them for independent implementation.

Our country's most distinguished and esthetically knowledgeable artists, art educators, public citizens, and Government leaders must work side by side in seeing to it that measures designed to benefit the arts will do so at all age levels, in schools, as well as in museums and concert halls, in all parts of the country, and at an uncompromisingly high level of quality. Anything less than a concerted effort on the part of all persons sincerely interested, and qualified to aid, in a program of governmental support for the arts is, I strongly believe, likely to be culturally ineffectual.

My strongest support for the legislation being considered here today is offered in favor of bill S. 165, which recognizes the need to support the arts in education as well as to benefit adult audiences and professional groups. Although bill S. 1316 incorporates many of the measures proposed in bill S. 165, and, in addition, recommends the establishment of a much-needed National Council on the Arts, it fails to give adequate attention to the absolutely essential need for supporting the arts in education. I strongly recommend that educational programs in the arts be added to the major concerns proposed for the National Council on the Arts in the first portion of bill S. 1316. I further recommend that the second portion of bill S. 1316 be made identical to bill S. 165. But with specific reference to bill S. 165, I would like to see it modified slightly to add, to lines 8, 9, and 10 of page 1, the words, "opportunities to learn to understand," to the present text, which reads, "Americans desire increased opportunities to view and to enjoy the visual and performing arts."

I would like also to recommend for bill S. 165, page 2, lines 2 and 3, the addition of the words, "together with the development of related educational programs," to the present text which reads, "by encouraging the development and dissemination of these resources throughout the country * * *." Finally, I recommend that the words, "and to develop appropriate programs of education in the arts," be added, on page 6, line 9 and 10, of bill S. 165, to the present text which reads, "to provide productions of the visual and performing arts * * *."

Much more than ordinary governmental, educational, and public concern is called for in a consideration of bills S. 165 and S. 1316. The very heart of our civilization, which is its culture, is at stake in the issues being dealt with in these bills. I urge you, and I plead with you to urge your colleagues in the Senate, the House, and the executive branch, to give to these bills and to the suggestions made concerning them, the careful attention which they clearly deserve.

Senator JAVITS. Thank you very much, Professor Conant. We are very grateful to you for a most enlightening statement.

I will say as far as I know, the educational aspects of the measure and its influence in that way upon our country and the many manifestations of the arts which can be brought about through inspiring those who are learning have not been put forward as forcefully as you have brought it to the attention of the committee. We are very grateful to you for pointing it out to the subcommittee.

(The attachment to Prof. Howard Conant's prepared statement follows:)

THE PURSUIT OF EXCELLENCE

An address delivered by Prof. Howard Conant, chairman, Department of Art Education, New York University, to the National Committee on Art Education at the Museum of Modern Art on May 2, 1963

In his novel, "The Bridge of San Luis Rey," Thornton Wilder said, "We come from a world where we have known incredible standards of excellence, and we dimly remember beauties which we have not seized again." The American share of the responsibility for this unfortunate situation, for having let the arts practically slip through our fingers, can be attributed in large measure to our frontier-minded, puritanically oriented forebears as well as to the many well-meaning but middle-class value-dominated parents, teachers, clergymen, authors, designers, and other persons in positions of authority, who have collectively enclosed us in a kind of overly protective, antiesthetic shell. Those of us who have been able to free ourselves from these restrictive influences, and can sense the cultural urgency of reestablishing esthetic excellence as a fundamental characteristic of human life, will need to dedicate ourselves to the accomplishment of this goal in a manner, and to an extent, previously unknown in the history of art education.

(Slides shown: Erectheum, Porch of the Maidens; Grant Wood "American Gothic" (detail); Marisol, "Dream"; Frankenthaler, "Eden.")

An increasing number of us are determined to establish for ourselves and, if they are willing, for others, a kind of life in which esthetic values are held in high esteem, a life in which people are free to pursue, and if possible attain, esthetic excellence in anything they may wish to do.

(Slide shown: Olitski, painting, 1963.)

But most people are not free to pursue esthetic excellence. The overwhelmingly inartistic nature of their upbringing and education, of their environments, of the books, magazines, and newspapers they read, and of the television and radio programs they see and hear, makes the acquisition of even an elementary knowledge of the arts, let alone the pursuit of esthetic excellence, seem unlikely. Arnold Hauser has said:

"The way to a genuine appreciation of art is through education. Not the violent simplification of art, but the training of the capacity for esthetic judgment is the means by which the constant monopolizing of art by a small minority can be prevented. * * * The preconditions of a slackening of the cultural monopoly are above all economic and social. We can do no other than fight for the creation of these preconditions." [1]

(Slides shown: Blighted area street scene: Motherwell, "Elegy to the Spanish Republic, XXXIV," 1953.)

The immensity of the task of establishing the conditions mentioned by Hauser might well seem more than we can do. Why bother? Why don't those of us who are concerned with the arts merely accept the theory of a cultural elite, surround ourselves with the finest possible works of art, mingle with people who will not offend our esthetic sensibilities and, like the better adjusted characters in Neville Shute's story about the Australian shore, attempt to get as much pleasure as possible out of the time which remains?

(Slide shown: Resnick, "Genie," oil, 1959.)

Should we not at least accept the view expressed by Huxley some 30 years ago that:

"The psychological, social, and economic forces, now making toward vulgarization, are too strong to be resisted by a handful of schoolteachers (themselves, incidentally, more or less seriously infected by the disease they are supposed to cure)." [2]

(Slide shown: Davie, "No. 12," 1955.)

Well, some of us will not accept the seeming finality of Huxley's judgment, nor will we accept his and others' concept of a continuing cultural elite. We do intend to bother about the esthetic condition of modern society. We refuse to be made complacent by vested interest, overoptimists who would have us believe that mounting sales of reproductions, books, and art supplies; increased admissions at art museums, and skyrocketing enrollments in adult education are signs that we are at the threshold of a cultural renaissance. We are, of course, pleased by and are anxious to endorse the modest cultural gains which have been made, but we realize that in light of the vastly increased size of our population and the greater-than-ever predominance of inartistic objects, we are probably further from a cultural renaissance than we were several decades ago. We understand, nevertheless, that where truly qualitative and not merely quantitative esthetic gains have been made, we have indeed found a way to reestablish standards of excellence in our society. We now need to find educationally sound means of extending cultural benefits to a larger segment of the population.

(Slides shown: Kadish, sculpture, 1960; Summit Hotel, New York; Seagram Bldg., Miles Van Der Rohe (detail).)

Esthetic isolation is an ethically untenable position for any responsible teacher of art, artist, or critic. We must, instead, take the position that all persons can be helped to learn to express themselves creatively and that all persons can be helped to develop an understanding of works of art. We must take the position that both processes can be tremendously enhanced by the establishment of esthetic excellence as a major goal in educational programs and in environmental development. And we must take the position that a much-larger-than-generally-imagined group of really talented artists and highly enlightened connoisseurs can be expected to emerge from such programs of education and from such environments.

(Slides shown: Agostini, "Butterfly," cast stone, 1959; Fred Mitchell, painting.)

Teachers of art are clearly the persons best qualified to assume primary responsibility for widespread implementation of the aim of esthetic excellence. We must open our eyes, our minds, and our hearts to the cultural needs of modern society; we must realize that meeting these cultural needs is primarily our responsibility and not someone else's; and we must then secure the informa-

[1] Arnold Hauser, "The Social History of Art," New York: Knopf, 1952, p. 959.
[2] Aldous Huxley, "Beyond the Mexique Bay," 1934.

tion, the materials, and the professional support we will need in taking effective action.

(Slide shown: Opper, "Red and Brown.")

I propose the pursuit of esthetic excellence at the major objective of art education. I will divide my elaboration of this concept into three parts: The nature of excellence in the arts; the need for esthetic excellence in modern society; and some means by which excellence in artistic creativity and esthetic understanding might more effectively be pursued.

(Slide shown: Rothko, "Light Band," oil, 1954.)

I. THE NATURE OF EXCELLENCE IN THE ARTS

Esthetic excellence is the realization, through the profound and usually extensive creation or study of works of art, of man's noblest aspirations. It wholly encompasses and far surpasses such individual qualities as composition, content, and color. Esthetic excellence is an expression of the highest truth which man can comprehend. It is the rare quality which separates great works of art from those which are only good, from the many which are mediocre, and from the vast bulk of works which are inferior.

(Slide shown: Matisse, "Seated Blue Nude" No. 1, 1952; No. 2; No. 3; No. 4.)

The quality of excellence in the arts is both attainable and understandable; but it is far less frequently attained and understood than is commonly imagined by the millions of persons who engage in some form of artistic production or study, or by many of the persons who serve as their teachers. The ordinary conception of excellence in the arts does little more than touch the surface of this superb quality.

(Slide shown: Matisse. "Blue Nude With Flowing Hair," 1952.)

To understand the meaning of esthetic excellence is, of course, to understand the meaning of art itself. The most that even a gifted teacher can do, is to bring his students to the threshold of esthetic insight, from which point they must personally move or, to use Camus' expression, leap into the rarified realm of the arts. We do not know how many persons can assume this much initiative or have retained what we believe to be their native sensitivity to the arts, but it does seem perfectly clear that broadened and improved programs of art education would substantially increase the number of people who could learn to appreciate excellence in the arts.

(Slides shown: "Victory of Samothrace," Louvre; Tworkov, painting.)

Esthetically excellent works of art reveal and interpret man's most intimate and vital, though often unrealized, concern: The meaning of his own existence. Works of art can, as Harold Taylor has said, help us to "find a personal identity, and a philosophy by which * * * (we) can live." [3] The essence of life, the human spirit, is the most important ingredient of the arts. Huxley interestingly describes the quality which works of art should possess, but sometimes fail to possess, in his telling description of the work of a second-rate artist in the novel "Antic Hay":

"* * * That was precisely why his paintings were so bad * * * there was no life in them. Plenty of noise there was, and gesticulation and a violent, galvanized twitching: but no life, only the theatrical show of it. There was a flaw in the conduit; somewhere between the man and his work life leaked out." [4]

(Slides shown: Tomlin "No. 11," oil, 1952–53; Lubarda, "Mediterranean Sea.")

We must strive to reestablish a conscious concern for excellence in all human pursuits, since it is the effect of this characteristic upo na broad segment of the population which simultaneously enhances the emergence of great artistic talent and the more widespread development of aesthetic understanding. Everyone benefits richly in a society where esthetic excellence is pursued. Conversely, everyone suffers in a society where aesthetic excellence is not of particular concern.

(Slide shown: Seagram Bldg. Mies Van Der Rohe.)

Frances Wilson once referred to the inherent hunger which people have for creative experience. The same feeling of something lacking applies to our need for the esthetic or appreciative phase of the arts. Through education, we can be helped to overcome the inartistry in our personal lives and we can learn to be overtly critical of, rather than negatively affected by, the inartistry in our public environment.

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[3] Harold Taylor, "Art and the Intellect," New York: Museum of Modern Art, 1960, p. 42.
[4] Aldous Huxley, "Antic Hay," Bantam Books, New York, N.Y., p. 59.

(Slide shown: Poor interior design.)

Through education, we can be helped to understand the evocative power, the overwhelming splendor, and the invigorating strength of the arts. We can be helped to share in art's pure delight, its inspiring beauty, its revelations of truth.

(Slides shown: Gauguin, "Street in Tahiti," 1891; Picasso, "Head of Girl" lithograph 1946.)

Through education, we can learn to sense art's melodic lyricism, its pulsating rhythm.

(Slide shown: Lekakis, sculpture.)

We can come to understand art's subtle expression, its sensual charm, its penetrating insight.

(Slide shown: Vicente, oil, 1959.)

We can be helped to understand the life-giving quality of art's supreme excellence, which Clement Greenberg eloquently described as "that final exhilaration which is the most precious thing in art's gift." [5]

(Slide shown: Brancusi, "Torso of a Young Man," 1924.)

I believe there is educational value in clearly expressing one's aesthetic displeasures as well as one's preferences for particular works of art. Whether or not students agree with their teacher's expressed opposition to, or preferences for, certain works, and they should by no means be expected to conform, they can profit from a study of their teacher's patterns of aesthetic value judgment, may thus be better able to understand the meaning of excellence in the arts, and can subsequently develop individual patterns of judgment.

(Slide shown: Buffet, "Breakfast," 1955.)

In the statements which follow, I have adapted a format used by George Bernard Shaw in "Man and Superman."

(Slide shown: William Ronald, painting.)

Many of the paintings, pieces of sculpture, craft objects, photographs, buildings, and graphic prints which are produced in the name of art are not art at all; they are aesthetically worthless; they are not monumental, only large; they are not inspiring, they merely cater to the lowest level of public taste. Most of the pictorial and hand-crafted objects we see are not distinguished, they are excessively common; they are not interpretively and significantly realistic, they are only representationally described; they are not inherently cohesive, but only arbitrarily tied together; they are not dramatic, they are merely theatrical; they are not timeless, only momentary; they are not profoundly beautiful, but only pretty; they are not crystallized, only joined together; they are not noble works, only ones which reveal pride; they are not color-orchestrated, but blatant; they are not superbly crafted works of arts, but only painstakingly produced objects.

(Slides shown: Unknown artist, "Pelicans," oil; Americana Hotel New York; Lucioni, landscape; Schanker, "Abstract Landscape No. 1"; Lichtenstein, "Engagement Ring"; "Portrait of Girl," unknown artist; Sarian, "Armenian Landscape"; Tomsky, "Head"; Spala, "Otawa River"; Silver box.)

The majority of works seen by an unsuspecting and artistically untutored public are not spendidly composed, just arranged; they are not beautifully proportioned, but poorly related in size and shape; they are not gracefully curvilinear, only twisted and turned; they are not tragic, they are really unhappy; they are not witty, they are sometimes peculiar; they are not unique, only slightly different; they are not subtle, only simple; they are not spiritually moving, they and only superficially religious. Literally acres of canvas, tons of sculpture and craft objects, and cubic miles of architecture and community planning are being produced each year by growing millions of highly productive but untalented amateurs and pseudoartists.

(Slides shown: Adolph Dehn, landscape; Stamford, Conn., church; sculptured figure; Marin, "Horse and Rider"; Evergood, '55 "Farmer's Daughter"; Columbus, Ohio, development house; Sato, oil, 1953–54; Dali, "Crucifixion"; Gregory, "Wood Nymph".)

There are additional thousands of things being produced by school children whose accelerated creative ambitions are given only the vaguest of aesthetic guidance by well-intentioned but pitifully untrained classroom teachers.

(Slide shown: Self-contained classroom teacher and pupil.)

Of the immeasurably vast number of objects being spewed forth by the personnel of advertising agencies and industrial design firms, most of whom ardently

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[5] Clement Greenberg, in "Art and Culture."

believe that built-in obsolescence and overconsumption are part of the "American way," only a few reach what might generously be termed a level of aesthetic acceptability; and even these are more likely to be public service or experimental pieces which have not been subjected to the rigid censorship of the art director, the advertising manager, or the client.

(Slides shown: 1960 Ford station wagon; subway poster.)

Even the professional art schools, as Sybil Moholy-Nagy has revealed, are frequently parties to the emasculation of genune artistic talent, particularly in their increasingly close relationship with what is known as "the industry" whose representatives spoil undergraduates' integrity and cap their talents by telling them the "facts of life" about commercial design.

(Slide shown: Textile design.)

Literally millions of artistically poor or inappropriate objects, many of which are colossal in scale, are cluttering our private and public environments to such an extent that we may be physically inundated by them before we can implement corrective philosophic and educational solutions.

(Slide shown: Pan-Am Building, New York.)

There is, of course, no question about the survival of esthetically excellent art forms. The finest art forms will survive, and the finest artists will continue to produce important works of art, no matter how many people produce esthetically inferior objects, no matter how low is the level of popular understanding, no matter how poor is the artist's economic condition, no matter how much the arts are neglected or abused in education, and no matter how loudly or how often legitimate art forms are debunked by ill-informed art critics, government leaders, or mass communications personnel. As the Nobel Prize winning poet Salvatore Quasimodo said, "* * * culture is indestructible * * *. Even when (it) * * * is given form by only a few men who become cultural islands, it will be reborn from those islands again and again." [6]

(Slides shown: Vicente, oil, 1958; Motherwell, "Voyage," 1948.)

Art and artists have survived times worse than these, although the odds against them in terms of the sheer bulk of inartistry are certainly unparalleled. But the really important problem is not the survival of the arts or the artists who produce them, but rather the esthetic survival of the millions of human beings who make up our total society.

(Slide shown: Landuyt, "Purification by Fire.")

II. THE NEED FOR ESTHETIC EXCELLENCE IN MODERN SOCIETY

A life in which esthetic values are not sought after is a life without full meaning, a life in which the human spirit is not adequately nourished, a life which may cause future generations to appear as organic robots instead of sensitive human beings.

(Slide shown: Pop-Art sculpture.)

Without the superb qualities of the arts to serve as a source of inspiration and a touchstone for emulation, it is possible to go through life, as Herbert Read has cautioned, "unaware of its most appealing aspects." Without the arts, life would be shallow, lacking in profundity, and it would not be beautiful.

(Slide shown: Picasso, "Brooding Woman," watercolor, 1904.)

Life without art is actively unappealing, it is humdrum in the most reverberatingly routine way imaginable, it is unenlightened, and it is not exhilarating. Life without art is not fully civilized; and, most important of all, life without art lacks the full, fresh consciousness of which human beings are supremely capable.

(Slide shown: Steven Goldberg, "Coney Island," 1963.)

The quality of excellence characterized by great works of art provides man with a most desirable goal toward which to strive. Concerning this, Logan Smith has said, "The indefatigable pursuit of an unattainable perfection * * * is what alone gives a meaning to our life * * *." [7]

We can, of course, only speculate about the nature of a society in which art reaches all people, since never in history has more than a small percentage of the population really enjoyed its many benefits. But to the extent that splendid examples of the arts did affect people during the Classic, Gothic, and Renaissance periods, we have more than ample evidence of their phenomenally great

[6] Quoted in "Internal Man and External World," by John Ciardig, Saturday Review, June 11, 1960.

[7] Afterthoughts, 1931.

human worth. With our vastly improved economic status, the increasing generosity of enlightened private citizens, improvements in certain elements of the mass communications media, and in outstanding Government-supported art program such as the New York State Council on the Arts; with strengthened educational programs, and a number of outstanding art museums, we are provided, as never before, with many of the conditions necessary for a widespread and effective infusion of the arts into human life. And if it is also true, as some of us strongly believe, that the best modern artists have attained a level of esthetic quality which is comparable to that of the finest historic periods, we have an unparalleled opportunity to grasp again the beauties which Wilder feels we may have lost; we really have a chance to reestablish "incredible standards of excellence" in human life.

(Slides shown: Roman painting; Jenkins, oil; Hague, "Mount Marion," wood sculpture.)

Among finest contemporary painters, sculptors, and architects are persons whose domenstrated ability to produce works of superb form is unsurpassed. Like artists of the past, they are fundamentally concerned with interpreting important subjects and concepts, they wish to achieve excellence in the use of color, shape, surface, and scale, and they want to communicate the intent of their work to others. But quite unlike their predecessors, are their attitudes, interests, and beliefs, as well as many of their media, techniques, and modes of expression.

(Slides shown: Corbusier, Marseilles apartment building, 1947–52; Albers, "Homage to the Square"; deKooning, "Woman I.")

But most unique of all is the contemporary artist's clear realization of the paramount importance of esthetic form. He will sacrifice or radically modify anything in order to achieve it. He will destroy, at least refuse to exhibit, works which do not measure up to his exacting standards. The finest contemporary artist is ethically principled and esthetically aware to an extent unknown by most of his predecessors. In cases where he is not only form conscious, but is gifted creator, skillful practitioner, and a highly intelligent person as well, the works he produces occasionally reach truly amazing heights of esthetic quality. It is culturally imperative for us to find ways of bringing ourselves, if necessary, and as many as possible of our fellow human beings, to the level of esthetic comprehension which will make it possible for outstanding works of art to bestow upon us the essential human benefits with which they are so richly laden.

(Slides shown: Moore, Reclining Figure; Matisse, "The Circus," 1947.)

III. SOME MEANS BY WHICH EXCELLENCE IN ARTISTIC CREATIVITY AND ESTHETIC UNDERSTANDING MIGHT MORE EFFECTIVELY BE PURSUED

There are a number of means by which the pursuit of esthetic excellence might be enhanced. Perhaps the best starting point for this purpose is a consideration of art programs in higher education, since it is here that future teachers of art, artists, art critics and philosophers, and esthetically enlightened laymen usually receive their most profound and lastingly effective learning experiences.

(Slide shown: George McNeil "Schwanda," oil.)

A. A one-term, required art course for all college students

All college students, not just art majors, should be required to take a full-year course in the history of art. No less than one-fifth of such a course should deal with the modern period, including the art forms of the immediate present. Related studio experiences should acquaint students with the nature of artists' creative processes and should develop their personal art expressive interests.

(Slides shown: Egyptian painting; Raushenberg "Allegory" 1959–60.)

The major objective of the course should be the development of students' understanding of the esthetic bases of the arts. Courses which place too much stress upon historical data or the memorization of slide images and dates often fail to adequately develop students' understanding of art as art.

(Slide shown: Greek Water Jar.)

Focillon has said, "A work of art is * * * form, and as form it must first make itself known to us." Clearly, this calls for an unhurried pace in the teaching of art which permits time for concentration and assimilation. It calls for teachers who do not overteach by attempting to provide their own verbal equivalents for artists' much more profound and essentially more communica-

tive visual statements. There is little doubt that the best way to learn art as art is to be confronted as often as possible with important originals, where the qualities of actual size, actual color, actual texture, and absolute clarity can be experienced. Much more effectively than slides or reproductions, the original work of art resists superficial attempts at verbal explanation and lessens the possibility of misunderstanding.

(Slides shown: Raphael, "Small Cowper Madonna"; Marsicano, nude.)

B. Some proposals for curriculum modifications in art teacher education programs

Future teachers of art should, in addition to a 1-year introductory course, be required to take five or six additional one-semester courses in the history of art. In most colleges, this would necessitate drastic curriculum revisions, but such changes are needed if art education is to effectively meet the professional responsibilities with which it is presently faced.

(Slide shown: Mesopotamian sculpture, Votive Cart.)

Students of art education should be required to major in one and minor in two or three areas of creative art expression instead of taking a smattering of studio courses. Excellence in art teacher education clearly means fewer courses taken over longer periods of time. Teachers of art cannot be all things to all people. A teacher who can offer instruction in painting and sculpture at a very high level of quality is more desirable than one who can offer only minimual inspiration and guidance in a wider variety of media.

(Slide shown: Craig, "Subway Figures," 1953, steel sculpture.)

Courses in art educational methods and student teaching should be few in number and high in quality. Instructors of such courses should avoid what Alvin Eurich calls the elaboration of the obvious. The points of credit freed by the curtailment of methods courses might well be applied to either the studio course or liberal arts sequence. At least 2 full years of undiluted liberal arts courses should be required of all art education students.

(Slide shown: Scuris, "Transformation," brass sculpture, 1959.)

C. Some proposals for curriculum modifications in professional art schools

Except for previously noted weaknesses in the teaching of advertising and industrial design, the better professional art schools have attained a high level of quality in studio course instruction. But in the area of liberal arts studies, including the history of art, professional art schools have not exemplified the highest standards. They need to increase both the quality and quantity of courses in the liberal arts. There is absolutely no reason why art school students should receive less than the 2 years of liberal arts courses now generally recommended for college students. A profound and extensive knowledge of liberal arts subjects is absolutely essential to the artist who expects to produce work which is conceptually significant as well as artistically superior. It is doubtful indeed that independent reading in the liberal arts can be considered comparable to an organized program of study. The addition of art history and liberal arts courses to the present requirements of professional art schools will unquestionably mean extending the total curriculum to 4 or 5 years instead of the present 3 or 4.

(Slides shown: Pompeii, Fresco; Bonnard, "The Open Window.")

D. The improvement of instruction in colleges, universities, and professional art schools

By far the most important factor in higher education is quality of instruction. Every effort should be made to secure faculty members who are distinguished artists or scholars and who are excellent teachers as well. Better to have one outstanding teacher than several who are mediocre, even if this means larger classes or shorter periods of instruction. With his characteristic succinctness, Whitehead has observed that education must involve an exposure to greatness if it is to make its mark.

(Slide shown: Guston, "Mott No. 3.")

But though the importance of great teachers can hardly be overestimated, art students themselves must be willing (indeed, anxious) to learn if the educational process is to be effective. The college art student must quickly abandon the comparatively receptive role of his high school days, assume a high degree of personal initiative, and develop an attitude of professional seriousness. He must be made to understand that academic freedom, and the heavy burden of personal responsibility which it entails, are as much his concern as his teachers.

(Slide shown: NYU student work.)

E. The improvement of elementary school art instruction

The elementary school level of education is plagued by a debilitating argument as to whether specially prepared art teachers or elementary school classroom teachers are the persons best qualified to teach art. As matters now stand, all persons concerned, particularly pupils, are suffering over a proposal for art consultation which was intended to improve and extend children's creative and esthetic experiences. Little was it realized that some administrators would see in this concept a means of extending the already overdrawn services of elementary school art teachers. And little was it realized that some professors of elementary education would insist, in spite of nearly unanimous opposition from classroom teachers, that art along with other special subjects should be taught by the classroom teacher. Most unfortunate of all, several apparently well-meaning but confused art educators have championed the self-contained classroom concept, and their writings are, of course, hailed by the opponents of specialized art instruction.

(Slides shown: Girl, 5, Piccassoid drawing; girl, 6, Picassoid figure.)

More enlightened art educators are now insisting that a specially prepared teacher of art should teach art to all elementary school children. Ideally, the art teacher would be able to spend 2 or more hours per week per class. She would naturally base her teaching upon pupils' interests and needs, and would frequently relate her development of children's creative art expression and esthetic understanding to other fields of study. But the major emphasis in her teaching would be placed upon the attainment of ever higher standards of excellence in both art expression and study.

(Slides shown: Child at work; seed mosaic grade 5.)

She would attempt to accomplish this aim by engaging much more actively than her predecessors in actually teaching art, not merely guiding children, not merely providing them with materials, and not merely saying, "That's nice. Do another." She would point out what she believed to be specific strengths and weaknesses in her pupils' attitudes, working habits, creative expression, and esthetic concepts. Her primary concern would be the attainment of excellence in the use of a few media and the development of a profound understanding of the esthetic bases of a comparatively small number of major art works.

(Slide shown: Rouault-like head girl, 5.)

She would atempt to take her pupils far beyond the traditional level of "appreciation" into the more vital and committed realm of passionate regard and firm belief. Great works of art are not intended to be merely tolerated or casually liked: They should, and will, deeply affect the person who understands them.

(Slide shown: Rouault, "Maria Lani.")

It has been found that children's inherent esthetic judgment, like many of the objects they create, is often very high in quality, and can have significant educational values for their teachers as well as for themselves.

(Slide shown: Aegean sculpture.)

The art teacher's basic function, like that of specialists in other fields, is to teach her subject as well as she possibly can. Concerning this, Lionel Trilling has said:

(Slide shown: Boy, 6, paper mosaic picture.)

"I have never given assent to the modern saw about 'teaching students, not subjects.' * * * I have always thought it right to teach subjects, believing that if one gives his first loyalty to the subject, the student is best instructed." [8]

The successful elementary school art teacher is a person deeply involved in her subject. But she is vitally interested in teaching and possesses strong convictions about the educational values of art. She is able to arouse genuine pupil interest through highly effective motivation and skillful instruction in both art expression and study. Her deep enthusiasm for and profound knowledge of art excites and informs her pupils. Her pleasant but firm insistence upon ever higher standards of excellence in creative expression and art study causes pupils to exert themselves, to concentrate, and to develop important critical abilities.

(Slide shown: Child's painting, age 13.)

By even the furthest reach of my imagination, I cannot see how anyone who agrees that the pursuit of excellence is a worthwhile educational aim, could simultaneously hold the view that a classroom teacher who has taken one or two

[8] Lionel Trilling, "On the Modern Element in Modern Literature," Partisan Review, January–February 1961, p. 19.

college art courses could teach art as well as an art teacher who has majored in the subject for 4 or more years. The primary responsibility for art instruction in the elementary grades must be placed in the hands of highly trained specialists who are the persons best qualified for this important educational function.

(Slide shown: Lipchitz, "Sacrifice" bronze.)

F. The improvement of secondary school art instruction

There is, of course, no problem as to who is best qualified to teach art in grades 7 through 12: No one expects social studies or mathematics teachers to assume responsibility for art instruction. Some educators apparently believe that pupils mature so rapidly during a single summer that they are ready to change from a self-contained classroom in grade six to a school in which each subject is taught by a specialist in grade seven. Children could, of course, have benefited richly from specialized instruction in many subjects as early as third grade, as experiments in several New York State schools have shown.

(Slide shown: Boy, 15, crayon design.)

But though the secondary schools are not plagued by the mistaken belief that warmhearted generalists are better qualified teachers than high trained and really not coldblooded specialists, the problems of who should be taught, what should be taught, when it should be taught, and how it should be taught, remain unsolved. James Conant, to whom I am related neither genealogically nor philosophically, and other persons who have recently published recommendations for improving secondary education, have made a grave error in failing to recognize the importance of the arts. Their casual, footnote mention of the arts and other humanities subjects has not only revealed their ignorance of these subjects but has made very difficult the task of more enlightened educators who understand that the visual arts, music, drama, and the dance should be required of all secondary school students. Art courses should, in fact, be required not only in the junior high school but also in the 9th or 10th, and again in the 11th or 12th, grades as well.

(Slides shown: Jimmy Ernst, "The Chant"; Picasso, "Woman by a Window," oil 1956.)

As to what should be taught in secondary school art courses, fairly drastic changes in prevailing practices are indicated. These courses should be more concerned with the development of students' knowledge of historic and contemporary art forms than with the development of their art expressive abilities. This is, of course, not at all to say that creative art expression is unimportant. Personal art expressive experiences are essential both as a means of better understanding artists' working processes and developing one's own art ability. But the main art educational needs of secondary school students are more broadly cultural rather than they are expressive. At least twice as much time should be devoted to the study of art forms as is spent on creative expression.

(Slides shown: Wright, Kaufman House; Sculpture grade 8.)

Esthetic excellence should be the primary concern in both the appreciative and expressive aspects of secondary school art courses. The mere acquisition of technical or historical information, or mere dabbling with the materials of the artist, neither deepens one's understanding of major art forms nor enhances the development of personal art expressive powers. The art teacher should apply the same esthetic criteria to student artwork that he uses in the evaluation of the work of professionals. He should point out to students the ways in which certain aspects of their own works, or their study of the works of professionals, approach, or fail to approach, the high level of quality which is characteristic of the arts.

(Slides shown: Student's model house; High school students at work.)

In the instruction of art majors, the teacher should be even more specifically, though constructively critical of students' creative work, and he should concentrate more fully upon studies in depth of major art forms. One great artwork, carefully studied and well understood, can provide more insight into the nature and meaning of esthetic excellence than a superficial examination of dozens of others; and the creation of one esthetically important painting or piece of sculpture is much more valuable than the production of numerous works of mediocre significance. Students should understand the esthetic principles which underlie various art forms, but they should realize that each work of art is unique unto itself and that a carefully developed, personally oriented esthetic sensitivity is preferable to the adoption of criteria devised by someone else.

(Slide shown: Picasso "Girl Before Mirror," oil.)

G. The improvement of materials and facilities in secondary school art instruction

It is a rare junior or senior high school which does not have a special art room and a reasonable supply of materials for two-dimensional art expression. But secondary school art rooms are seldom provided with adequate materials and equipment for work in sculpture; the graphic arts; photography; industrial design, and the crafts. And secondary school art teachers are seldom provided with anywhere near enough original art works, reproductions, books, slides, films, and projection facilities. A study-oriented, studio-supplemented program of art courses for all secondary school pupils, as contrasted with the elective, studio-oriented program of the past, will necessitate really substantial allocations of money to a culturally imperative subject which has been wrongly oriented and woefully neglected.

(Slides shown: Boy carving stone; Epstein sculpture.)

Under ideal circumstances, entire school buildings would be designed by architects whose works are high enough in quality to be used as full-scale examples for teaching the esthetic bases of architecture. Though few school systems could be expected to be enlightened enough to secure architects of the stature of Breuer, Yamasaki, or Pei one would hope that new schools might at least be designed by the most highly talented local architects. Too many new schools are merely pseudomodern structures which are esthetically inferior to the traditional schools which they replace or supplement.

(Slide shown: Breuer, Vassar dorm.)

H. Some proposals for the improvement of the teaching of art in adult education

In the field of adult education, administrators and teachers have somehow come to believe that their programs need not be guided by the educational principles which apply to other levels of education. There is absolutely no reason why adult education or, for that matter, educational programs in youth centers, summer camps, and Sunday schools, should offer courses, activities, or types of instruction which are potentially harmful to participants' creative and esthetic growth. Adult amateurs should not be encouraged to believe they are artistically talented; they should not be encouraged to exhibit their work as professionals or to offer their work for sale; they should not be encouraged to take specialized studio courses before they have had preparatory experiences in creative expression and the study of art, and they should be urged not to copy or use stereotyped devices.

(Slides shown: Adult painting; Adult painting.)

Teachers of adult education art courses should be trained specialists rather than willing but unqualified persons. The administrators of such programs would be better advised to temporarily eliminate art courses than to hire teachers who are not qualified.

I. Some proposals for the improvement of professional organizations in the arts

Second in importance only to art teacher education as a potential means of dramatically strengthening art education is the much-needed improvement of professional organizations in the arts. These groups have, on the whole, been too little concerned with vigorously improving the condition of the arts in our society and with bettering the teaching of art in our schools. A few organizations, such as the National Committee on Art Education, the College Art Association, and the American Society for Aesthetics, have managed to attain high levels of quality in their professional endeavors; but the art education organizations to which most art teachers belong have only rarely attained a level of excellence in their conferences and publications.

(Slides shown: Lighthouse paper mosaic, fourth grade; Ortman, "Blue Diamond.")

By comparison to the publications of most art educational organizations, the Art Journal of the College Art Association, for example, is a magazine of outstanding quality. The Art Bulletin, an art historical quarterly published by the same organization, makes art educational research publications look pallid.

No one would deny the urgent need for significant research in many areas of art education, but there are many who would deny the need for the kind of superficial or arbitrary research which has often been reported in art education publications during the past decade.

(Slide shown: Marisol, Barrel.)

An important service which could be performed by an art education organization—one which has, in fact, already been performed by a similar group in the

field of science[9]—is the development by means of an intensive working conference of a series of proposals for art education curriculums. A group of 25 or 30 carefully chosen art teachers, artists, art historians, philosophers, sociologists, and psychologists could be asked to draw up proposals for minimal expectations in art programs at various educational levels. With subsequent endorsement from the sponsoring group and, hopefully, from an organization such as the National Education Association, the recommendations could be sent to all schools with the expectation that art teachers would attempt to implement the plan.

(Slide shown: Rosati, 1959 bronze.)

A few art education organizations have become much too closely involved with the manufacturers of art materials and equipment, book publishers, and other commercial concerns. In cases where the relationships between professionals and manufacturers have gone so far as to permit commercial representatives to become members of the governing councils of art education associations, there is a clear-cut conflict of interest. What other group of professionals would permit commercial interests to establish a lobby within their organizations? Could a drug manufacturer serve as a director of the American Medical Association? Could a book publisher serve as an official of the College Art Association? The answer in both cases is "No," and the reason cited by officials of these organizations is the likelihood of vested interest.

(Slides shown: Rosati, two shapes, stone sculpture; Picasso, Guernica drawing.)

I believe that a careful study of the effect of the lobby which commercial groups have established within certain art education organizations would show that the greatly increased number of very-short-term projects involving the extensive use of crayons, finger paint, watercolor, and construction paper has been due much more to the commercial profit motive than to the professional preferences of art educators. How very disappointing to art materials manufacturers must be the increased professional interest in collagemaking with "found" materials which cost little or nothing and, more recently, the trend toward spending more time on the study of art and less time using art materials. And imagine their reaction to Victor D'Amico's denunciation of crayons as an inflexible medium not well suited to creative expression.

(Slides shown: Seventh-grade fish pictures; fourth-grade collage; photo of Victor D'Amico.)

Art Educators, not art materials manufacturers, should decide which materials and which educational emphases are best employed in the teaching of art.

CONCLUSION

It is my firm conviction that anything less than the arduous pursuit of excellence in all phases of art education could be harmful both to the individuals we teach and to the society of which we are a part. We can and we must build a society in which esthetic values are dominant.

(Slide shown: Picasso, "Guernica" 1937.)

Men have dreamed of artistic utopias for centuries. Occasionally, as in ancient Grece and during the Renaissance, their dreams have been realized. And if such dreams have been realized in the past, it should be possible once again to place the arts in their rightful place at the center of human affairs.

(Slide shown: Parthenon.)

In utmost seriousness, I believe that teachers of art are destined to be the primary builders of modern culture. Art teachers not only understand the arts, but are the persons best qualified to help others learn to understand them as well.

By means of the excellent art teacher education programs which are now being developed in a number of colleges, society will have at its service art teachers who are prepared to meet its cultural needs. Qualified art teachers understand their cultural mission: They have had an excellent background in esthetically oriented art history courses, they have been well educated in the liberal arts, and they know the esthetic bases of the arts as a result of their extensive studio experiences. Exactly because of their skillfully blended, several competencies, well-qualified art teachers can do what neither most of their predecessors nor specialists in other branches of the arts have been able to do—they can bring the arts into a vital relationship with human life.

[9] The Woods Hole Conference of 1959.

Ortega y Gaset has said, "Life is a petty thing unless it is moved by the indomitable urge to extend its boundaries. Only in proportion as we are desirous of living more do we really live." [10]

(Slides shown: Kohn sculpture; child's painting; Hugo Weber, painting.)

The arts afford man one of the finest and most natural, though by no means effortless, ways of living more fully.

For this and other compelling reasons, we simply cannot stand idly by and permit unprincipled purveyors of inartistry to abuse the splendid cultural attainments of major historic and contemporary artists. We must not allow persons who believe that unguided self-expression or stereotyped devices can foster creative and esthetic development, to have their way.

(Slides shown: Noguchi sculpture; Indonesian sculpture.)

We must stand up on our two feet and insist on the conditions we know are essential to widespread and effective learning experiences in the arts. And we must be willing to assume the far-reaching responsibility and the risks which such insistent professional demands will entail. Those of us who will accept an uncompromising pursuit of excellence as our fundamental professional aim, and will work vigorously toward its implementation, will, in fact, already have attained a major part of our goal. Assuring us that the very pursuit of excellence, not just its attainement, is in itself a worthwhile goal, Daniel Colesworthy has written:

"Then it be yours, while you pursue
The golden moments, quick to haste
Some noble work of love to do,
Nor suffer one bright hour to waste." [11]

(Slides shown: Ortman "Adar"; Ernst W. Nay "Vier Helle Scheiber"; Boys carving totem pole.)

Senator JAVITS. Our next witness is Mr. Hy Faine, national executive secretary of the American Guild of Musical Artists.

Mr. Faine, do you have a prepared statement?

STATEMENT OF HY FAINE, NATIONAL EXECUTIVE SECRETARY, AMERICAN GUILD OF MUSICAL ARTISTS, NEW YORK, N.Y.

Mr. FAINE. Mr. Presiding Senator, I have a statement, first, by Mr. John Brownlee, who regrettably could not attend this hearing and therefore asked me to submit this statement on his behalf, as president of the American Guild of Musical Artists. I will save the time of the subcommittee by asking you to insert it in the record and I shall proceed.

Senator JAVITS. It will appear at this point.

(The prepared statement of Mr. John Brownlee follows:)

PREPARED STATEMENT OF JOHN BROWNLEE

Gentleman, the time has gone by for the Government of the United States to bring its power and prestige to bear on the development of the arts in this country. It knows full well the enormous role played by the arts in the international field and should—if for that reason alone—be prepared to implement the exciting assets this country has in this particular area. On the domestic scene we are witnessing an exciting surge of cultural centers being built throughout the country. Stirred by the inspiration of Lincoln Center some 100 cities were influenced to examine their own facilities for the performing arts and, as a result, they are spending some $500 million to provide much-needed concert halls and what goes with them.

This is a great step forward in our national development, but I submit it is only the first step. The true value of these new centers, in adding meaning and dimension to the communities and people they serve, will be directly in proportion to the caliber of the artists who will bring them to life in actual performances.

[10] Jose Ortega y Gasset, "The Dehumanization of the Arts," p. 23.
[11] Daniel Clement Colesworthy (1810–93) from "School Is Out."

This country abounds with talent in so many facets of the performing arts, while the demands for more and better education taxes the present facilities in many places beyond capacity.

Responsible thinking in this field of education is looking far ahead in order to cope with this challenge. Surely the time is now for our Government to get into the picture and provide the necessary practical assistance.

I firmly believe that an enlightened program for the development of the arts could turn this ground swell into a tidal wave of cultural growth that would at least put a dent into the long lead of our industrial, agricultural, and scientific achievements. The "quality of life" in this technological age assumes proportions that cannot be ignored any longer. As Mr. August Heckscher so eloquently put it in an address opening the campaign of the Manhattan School of Music, and I quote: "Because we are spending so much on science, because we are engaging in such costly research, we must spend a reasonable amount upon the arts. This seems to me a way of prudence and of commonsense." May I be allowed to paraphrase that a little:

Because we have so much talent in our country, because much of it has to go abroad to be developed and recognized—our Government must make it possible, through economic assistance and guidance, for these new centers to come to life, stay healthy, and so play their role in the natural process of bringing the arts into full bloom.

Senator Javits knows of my long personal interest in his efforts to establish a U.S. Arts Foundation which has always had the solid backing of the American Guild of Musical Artists of which I have the honor of being president.

The combination bill so ably espoused by Senator Humphrey on behalf of himself and Senators Pell, Javits, Clark, and Ribicoff, introduced as the "National Arts and Cultural Development Act of 1963" is unanimously endorsed by our organization and on behalf of all its members I submit an earnest plea for its enactment.

Mr. FAINE. I am also appearing on behalf of the National Council on the Arts and Government. Here again, Mr. Harold Weston, who is chairman, was unable to come. He has wirtten Senator Pell indicating his reasons and the endorsement by the National Council on the Arts and Government of the two bills which are being considered here today. We have endorsed them fully in a report which the National Council issued last June. This is our annual report on the legislation and other matters affecting the arts and the Government.

I would like to enter into the record the full report, particularly the sections dealing specifically with the bills before the subcommittee.

Senator JAVITS. Without objection, the respective statements will be received.

(The statement of the National Council on the Arts and Government follows:)

PREPARED STATEMENT OF THE NATIONAL COUNCIL ON THE ARTS AND GOVERNMENT, INC.

1963 NCAG ANNUAL REPORT

HECKSCHER'S EXTRAORDINARY RECORD

August Heckscher, retiring special consultant on the arts, submitted to the President at the end of May a comprehensive 80-page report on "The Arts and the National Government." This document presents a condensed summary of the growth of the arts in the United States, the past and present role of Government in that continuing process, as well as recommendations for the future. Mr. Heckscher points out the ways taxation, copyright, purchases, or commissions of art by Government and other governmental policies affect the arts. He refers to legislative proposals largely in general terms. While this excellent survey covers a wider range than NCAG reports, it contains comparatively few suggestions that would be new to associate members of the NCAG. However, it does outline a framework for future developments.

The listing of major speeches (43) made by Mr. Heckscher from April 1962 to May 1963, the articles (13) written, and the cultural events (22) in which he of-

ficially participated is overwhelming evidence not only of the tasks accomplished by this 2-day-a-week "itinerant artsman" but also of his dedication to the advancement of the arts through more adequate and effective governmental support. The NCAG warmly congratulates Mr. Heckscher for his distinguished services as the first special consultant on the arts to the President.

PRESIDENT'S ADVISORY COUNCIL OF THE ARTS

President Kennedy is to be congratulated for issuing an Executive order creating at the White House a President's Advisory Council on the Arts—probably announced by the time this NCAG annual report is read. This new Council will be larger than anticipated. It will include the heads of perhaps a dozen Federal departments and agencies which are responsible for programs related to the arts. This liaison will result in direct impact and influence on the many and diverse activities by the Government in the various areas of the arts. The number of artists and civic leaders to serve on it has been increased to 30. The President will appoint its Chairman, presumably but not necessarily his special consultant on the arts.

In addition to recommending steps to improve present governmental arts activities and assessing legislative proposals concerning the arts for Congress and the administration, its major function will be to encourage private endeavors in the arts, providing much needed practical advice to State, community, and private art agencies or groups, stimulating greater cooperation between these, and suggesting ways for moderate assistance by the Federal Government to spur private initiative in the development of the Nation's cultural resources. In the last analysis, the effectiveness of this Council depends largely upon the expert knowledge, breadth of view, and courage of its members and its Chairman, and the degree of backing given to its recommendations by the President.

THE 87TH CONGRESS AND THE ARTS

At this critical point of progress toward increased Federal participation in the arts, it seems worthwhile to survey first the major steps taken by Congress since President Kennedy's inauguration.

During the 1st session of the 87th Congress over 40 bills related directly or indirectly to the arts were introduced. Very few of these were enacted; many were not even seriously considered by the committee to which they were referred, either because they related to other legislation (such as major tax and copyright revisions which Congress was not then prepared to undertake), or because, frankly, some of the bills were too unrealistic or unwise to merit attention.

1. The Mutual Educational and Cultural Exchange Act (Public Law 87–256) has broad significance for the arts. Unfortunately, Representative Rooney, Democrat, of New York, chairman of the House Appropriations Subcommittee considering Department of State budgetary requests, succeeded in reducing or eliminating certain cultural appropriations which had been authorized by this act and were requested for fiscal 1963. Assistant Secretary of State Philip H. Coombs thereupon resigned. In deference to this hostility in the House, requests for cultural appropriations for fiscal 1964 were reduced—when they should have been increased.

State Department takes over

As a result of a special departmental report, the Department of State has taken over complete administration of the international cultural exchange program in the performing arts, now retitled the cultural presentations program. The Department will now function without an independent organization of professionals responsible for esthetic judgment having terminated its contract with the American National Theatre & Academy, in spite of ANTA's extraordinary 8-year record of achievement with a remarkably low percentage for administrative costs. However, the Department has retained the screening panels of experts established by ANTA. The management of the program by the Department under this new system will be watched with concern.

2. Educational television was given two vastly important assists: Congress authorized grants-in-aid to States on a matching basis to a total of $32 million over a 5-year period for ETV facilities (Public Law 87–447): legislation was adopted which requires all future TV sets to be built to receive 82 rather than 12 channels within a reasonable transition period.

3. Self-Employed Individuals Tax Retirement Act (Public Law 87–792) permits all self-employed individuals, including artists, to set aside in one of several retirement plans not more than 10 percent of his earned income to a maximum of $2,500 a year, one-half of which would be tax deductible that year. However, in order to qualify, he must do this 3 years in succession. This complicated measure may be helpful to lawyers and doctors, but it does not remove the glaring income tax inequities for artists with highly fluctuating earnings that are rarely maintained over a 3-year period. Senate amendments succeded in emasculating Representative Eugene J. Keogh's original bill. President Kennedy in his message on taxation called attention to the continuing need for a averaging system which would allow the artist to spread over a limited number of years the taxable income derived from his profession.

4. Copyright extension for a 3-year period was granted to all copyrights in effect on September 19, 1962, pending revision of copyright law.

5. National Portrait Galley (Public Law 87–443) has now become an integral part of the Smithsonian Institution and together with the National Collection of Fine Arts will occupy the historic Patent Office Building in Washington after substantial remodeling.

6. Economic conditions in the performing arts were extensively investigated by the Select Subcommittee on Education. Representative Thompson (Democrat of New Jersey) chairman, which issued a 635-page report to the House Committee on Education and Labor. Though hearings in New York, San Francisco, and Washington, D.C., did not lead to legislative action, convincing evidence was accumulated that the economic plight of the performing artist (with rare exceptions) was dire indeed. If our country is to maintain and increase our cultural resources that are so valuable in the continuing cold war as well as in the enrichment of the lives of our citizens, governmental participation of one sort or another in sustaining the welfare of the arts is essential. Congressman Frank Thompson, Jr., who for many years has been the House leader in battling for the arts, highly deserves public recognition for his long-sustained efforts.

7. Unfinished business:

(1) A major failure of the 87th Congress was the inability of House sponsors of a Federal Advisory Council on the Arts to break through the roadblock of the Rules Committee. Its artful but antiartminded chairman Representative Howard W. Smith, (Democrat of Virginia), suddenly brought this measure to a vote one day last May when he observed that five of the bill's known supporters on the committee were absent. The negative tally, 7–3, squashed any chance of a House vote, where a simple majority but not two-thirds was most likely. How long will Congress tolerate a situation where one skillful manipulator can prevent the House from voting on measures of even more critical national importance than the welfare of the arts.

(2) It is shameful that commercial groups with vested interests have seen fit to dishonor our country by persuading certain Senators to bottle up in the Senate the necessary revision of the Tariff Act of 1920 to eliminate import duties on educational, scientific, and cultural materials, initiated by the United States in 1950 and signed by President Eisenhower as an international commitment in treaty form in 1960.

PRESIDENT KENNEDY FINALLY TO TAKE ACTION

Great hopes for the arts were raised when President Kennedy took office. Both he and the First Lady have repeatedly shown their personal belief in the importance of the arts, starting at inauguration ceremonies with the presence of artists and the participation of Robert Frost. A series of very distinguished performances have taken place at the White House. Mrs. Kennedy, with advice from a committee of experts, has tastefully improved the historical decor and atmosphere at the White House. The public was brought into the act most effectively through a televised tour. The President authorized a Presidential medal for particularly significant achievements in the arts and other fields of human endeavor. More importantly, President Kennedy took the unprecedented step of appointing a consultant on the arts at the White House. His choice of August Heckscher was an inspiration. As anticipated, Mr. Heckscher has carried out an essential preliminary task with great ability. Through speeches in all parts of the country and for all kinds of organizations, through articles and on TV, he has made a signal contribution by alerting large numbers of Americans to the significance of the arts to the Nation and its people.

Why, then, has so little action been taken by a Democratic Congress in relation to the arts? A prominent Republican supporter of art legislation complained that President Kennedy posed as a champion of the arts yet was not willing to crack the whip and see that major bills for the arts were enacted. As he has to deal with a Congress whose southern Democrats side with Republicans on many major issues, President Kennedy obviously cannot afford to diminish his influence by putting pressure on conservative Democrats to advance the arts. That is asking too much in relation to legislative issues if highest priority—a status the arts cannot claim or expect.

The President, however, announced his intention to create by Executive order an advisory body for the arts at the White House in a letter to the chairman of the NCAG dated November 17, 1962. On April 5, 1963, President Kennedy informed Mr. Weston that he would act "shortly."

This step by the President is approved by all major sponsors of art legislation in both Senate and House. The NCAG, last June, submitted to the President through Mr. Heckscher two alternate proposals.

There would seem little likelihood that the House will take any important action specifically to assist the arts during the 88th Congress, even though a small hopperful of bills has already been introduced. Most Congressmen will want to wait and see how effectively the President's temporary Advisory Council on the Arts operates. They have been waiting to obtain expert advice on all art measures.

Any instrument created by Executive order goes out of existence with the term of office of that President, unless renewed by him or by his successor. The Senate, however, where the arts are generally held in higher esteem than in the House, may endorse the bipartisan bill for a National Arts Council and a National Arts Foundation. This would be comparable to the unanimous approval accorded to Senator Lehman's bill for a Federal Advisory Council on the Arts in 1956. The approval last October of the Senate Committee on Labor and Public Welfare of a bill to establish a U.S. Arts Foundation is good augury for affirmative action—perhaps several years before the House is willing to authorize even modest appropriations for the arts. But that depends on how many citizens are willing to urge their own Representatives to vote for measures affecting the arts.

The NCAG fully agrees with Senator Javits, Republican, of New York, and Representative Lindsay, Republican, of New York, major Republican sponsors of art legislation in Senate and House, that Congress will not accord to the arts the support they deserve until after a national organization is created with grassroots connections strong enough and adequately financed to influence the House effectively. This task is far beyond the present resources of the NCAG.

LEGISLATION AND TAX DEDUCTIBILITY

Organizations granted the privilege by the U.S. Treasury Department of receiving contributions that may be deducted for income tax purposes within certain limits by the donors, have certain rights concerning legislation which they often do not exercise. Generally, failure to act is owing to unfounded fear of jeopardizing that privilege.

A major purpose of public hearings held by congressional committees is to assess the validity of, and degree of support for, pending bills. Any organization with tax-deductible privileges may freely testify at such hearings or express its conclusions in writing to a congressional committee on the views of its members or its own position about pending legislation. In fact, if the Treasury did not permit tax deductible organizations to carry out this function, the committee of Congress to which a bill had been referred for study would be obstructed from obtaining the full information on which to base its decision about that legislation.

Furthermore, it is entirely legitimate and proper for such an organization to inform its own membership about legislation that affects the interests of its members, and to request them to express their own views as individuals to their own representatives, Senators or Congressmen, in Washington or in State legislative bodies. The opinions of the organization itself may be stated to its membership provided opposition views, if any, are also indicated.

However, such an organization may not devote more than a small percentage of its time, effort, or activity to legislative matters. The opinions of experienced lawyers vary widely on the degree of that percentage. Some direct initiative may be taken by a tax-deductible organization to forward legislation through what

is generally called lobbying, but this may not be a major or frequent activity of that organization without risk of loss of its tax-deductible status. The place of incorporation affects the permissible amount of legislative activity, as State regulations vary considerably.

Because of misunderstandings and misinterpretations, it seems vital to call attention to the importance and legitimacy of testimony and other activities by tax-deductible organizations concerning legislation under congressional consideration.

Federal Legislation Relating to the Arts—88th Congress

National Arts and Cultural Development Act

S. 1316, sponsored by Senator Hubert H. Humphrey, Democrat, of Minnesota, and cosponsored by Senators Clark, Democrat, of Pennsylvania; Cooper, Republican, of Kentucky; Javits, Republican, of New York; Long, Democrat, of Louisiana; Metcalf, Democrat, of Montana; Pell, Democrat, of Rhode Island; Randolph, Democrat, of West Virginia; Ribicoff, Democrat, of Connecticut, and Scott, Republican, of Pennsylvania, is the most important single bill concerning the arts introduced in the 88th Congress. This measure combines three separate bills submitted to Congress in previous years: those for a Federal Advisory Council on the Arts, a National Cultural Development Act, and a U.S. Arts Foundation. All of these proposals are revised and clarified. It also includes a section which would give statutory authority to the appointment by the President of a special consultant on the arts, a position first and temporarily created by President Kennedy.

The NCAG supports S. 1316 without any serious reservations and warmly congratulates Senator Humphrey for his skill and initiative in framing legislation "to provide such recognition and assistance as will encourage and promote the Nation's artistic and cultural progress."

Divided in two parts

This bill is divided into two titles which may be voted on or treated separately. The purpose of this structure is to encourage the House to approve in the near future title I which concerns the establishment of a National Council on the Arts, even though it is most unlikely that the House will endorse for several years—or until far more public support is developed—title II, which would authorize annual appropriations of $10 million to aid the arts and cultural endeavors.

(1) Title I: The name of Federal Advisory Council on the Arts has been changed to National Council on the Arts. The use of the word "National" implies that this Council will act in the Nation's interest and that it is thus an agency for all of the country rather than for the Federal Government. There are already several advisory committees on the arts (Department of State, USIA, etc.). Although this Council's functions, as defined in the bill, are to make studies and recommendations (which would only be advisory), the intention may be to give to this Council increased stature. The omission of the word "Advisory" in its title may increase the task of obtaining House approval.

A major difference from earlier proposals is that this Council shall be established in the Executive Office of the President (White House) rather than in the Department of Health, Education, and Welfare. Strongly advocated by the NCAG, that change is also favored by previous congressional sponsors.

According to title I, the National Council on the Arts shall consist of 24 members (rather than 21) upon the same terms and basis of rotation as before. The President shall also appoint, "by and with the advice and consent of the Senate," a full-time salaried special consultant on the arts, who shall serve as Chairman of the Council. The Council is authorized to receive funds or gifts, maintained by the Treasury Department in a special account, which may be used for the purposes of this title. The Council shall submit annual reports to the President and to Congress. Other features of title I are similar to previous legislation for a Federal Advisory Council on the Arts.

The astounding increase of interest in the arts, unequaled in any other epoch or other country, makes the need for a permanent central advisory agency under Federal auspices all the more imperative. Most Members of Congress accept the fact that advisory bodies for science and medicine are essential parts of the structure of government.

Before Federal funds are appropriated to help specific projects in the arts, the Council would survey the Nation's cultural resources, propose ways to encourage private initiative in the arts, and advise Congress, the President, States, com-

munities, and organizations on how these resources can best be developed and made more readily available to the general public. These are its major and rather formidable tasks; to achieve them calls for the participation of the best qualified and most dedicated persons.

It is unlikely that the House, where a different version of title I has been introduced (see below), will take action on this legislation during the 88th Congress. Nevertheless, persons and organizations interested in the arts are urged to write to their Senators and to Senator Claiborne Pell (Democrat of Rhode Island), chairman of the Subcommittee on Education of the Senate Committee on Labor and Public Welfare, to which S. 1316 has been referred.

(2) Title II: This title may be cited as the "National Arts Foundation Act of 1963." It is a far better version of the bill approved last October by the Senate Committee on Labor and Public Welfare. It is similar to but an improvement of S. 165 sponsored by Senator Javits earlier in this session of Congress. It continues the major features of bills in previous Congresses for a National Cultural Development Act and a U.S. Arts Foundation. It covers all fields of the arts, while the latter measure was limited to the performing and visual arts.

Another and extremely important difference from S. 165 is that the unfortunate phrase, stating that the matching-fund principle shall be developed "whenever practicable" for grants-in-aid from the Foundation, is eliminated. All except 20 percent of the funds annually available shall be allocated on the principle of matching funds, and then consideration will be given to the degree of effort exerted to obtain a percentage of matching funds. These and other changes on this legislation were in large measure a result of a careful analysis by the NCAG of the previous bills. Eighteen specific amendments were proposed, followed by several suggested amendments to an earlier draft of S. 1316. Senator Humphrey has expressed his gratitude to the NCAG for its advice in perfecting this legislation.

In executive branch

Another variation from earlier bills is that this Foundation will not be under the Department of Health, Education, and Welfare (as in the National Cultural Development Act) but in the executive branch of the Government (i.e., not at the White House but as an independent agency).

The Foundation shall consist of 21 Trustees appointed by the President by and with the consent of the Senate on a rotating basis, who shall elect a Chairman and a Vice Chairman. The President, with Senate consent, shall also appoint a full-time salaried Director, who shall serve ex-officio as a member of the Board of Trustees.

This Foundation shall be authorized to receive annual appropriations: $5 million the first year, $10 million thereafter. Half of these appropriations may be granted to State art agencies which by July 1 each year propose appropriate programs and agree to provide at least 50 percent of the costs for each program. However, each State is limited to one-fiftieth of that half (or $100,000 after the first year). After July 1, the remaining funds may be allocated to any nonprofit group, professional or State agency eligible for such grants-in-aid and providing matching funds for approved projects.

There are many other specifications on the wide range of projects which can be helped—exclusive of buildings, rentals of land, etc.—which cannot be outlined here. Other details concern the establishment by the Foundation of advisory committees, councils, or panels. The NCAG hopes such existing established organizations, institutions, whether governmental or private, that the Foundation may consider appropriate, will be utilized to the fullest extent possible for advisory purposes. The Foundation may also receive grants and gifts from private sources which shall be kept by the Treasury Department in a special account.

Since S. 1316 virtually supersedes S. 165, no analysis of that measure seems called for. However, it should be said that it is largely owing to Senator Javits' sustained and energetic initiative in trying to create an agency of the Federal Government to help the arts financially that this proposal has developed to this point. It will go further if communications are sent to Senator Pell and to your own Senators.

House bills

Before leaving the subject of S. 1316, mention should be made of the House bills H.R. 5494 introduced by Representative Lindsay, Republican of New York,

and H.R. 5496 by Representative Thompson, Democrat of New Jersey. These bills (covering the objectives of title I) differ from previous House versions for a Federal Advisory Council on the Arts only in that the Council would be established in the Executive Office of the President. They have one feature (in addition to the word "Advisory") which the NCAG prefers to title I of S. 1316: The President can appoint members without the time-consuming process of obtaining the consent of the Senate.

In the case of Trustees of the National Arts Foundation, who would have the responsibility of allocating appropriations made by Congress, this senatorial check seems highly suitable. We do not believe that it is necessary for persons who act solely as advisers. It is far more important, in our opinion, for the President to consider very carefully the recommendations submitted to him by leading national organizations in the various art fields on persons highly qualified for membership on the Advisory Council.

We hope that the Senate will not insist on this check. We believe that such a referral would tend to introduce political considerations. In all circumstances and insofar as possible, art legislation should have bipartisan support, appointments relative to the arts should be primarily determined on a basis of competence, judgment and experience and be strictly nonpolitical. It is important in legislation for the arts to avoid any steps which might be used for political or partisan ends.

ART, ARTISTS, AND TAXES

Tax regulations at all levels of Government affect to greater or lesser degree all areas of the arts and artists in all fields, who have suffered tax inequities for years. Congress is in the process of considering both an overall tax revision and some reduction of income taxes. Although it is appropriate to discuss here only those proposals which relate to the arts or artists, any reduction of personal income tax in the higher brackets should have a profound effect on the amount patrons of the arts contribute to cultural undertakings. Such patrons importantly sustain the welfare of the arts in our country, where financial aid by Government is rarely granted to the arts.

The NCAG held a public discussion meeting on February 4 in New York City on "Taxes and the Artist." The panel included Stanford G. Ross, U.S. Treasury Department; Dr. Lloyd E. Slater, research coordinator of the New York State Tax Structure Study Committee; Adrian de Wind and Robert A. Schulman, attorneys. Richard B. Jablow, legal counsel of the NCAG, moderated.

This was the first time that Federal and State officials at a policymaking level had an opportunity to meet collectively with artists of all fields and hear their particular problems. It was revealed that a major complaint stems from the varied interpretations by Internal Revenue tax examiners in different parts of the country as to what professional expenses may be deducted. Many corroborating examples were cited. This problem is of vital importance to performing artists, especially dancers, due to the necessity of keeping their bodies and techniques in top form, particularly when not employed for a considerable period. From the Treasury point of view, it was explained, deductions were often disallowed because such claims were not supported by any vouchers or other evidence of expenses paid.

These and other problems were further explored in March by two representatives of the NCAG with Internal Revenue officials, who expressed convincingly the Treasury Department's desire to cooperate in granting all professional deductions for artists legally permissable. These officials strongly recommended that national organizations in the performing arts field should supply to their membership not only annual reminders that professional deductions must be authenticated by receipts but that a form should be supplied on which entries could be currently made and vouchers or other evidence attached. Artists are proverbially unwilling to attend to this kind of necessary bookkeeping. An extreme instance of lack of evidence (about charity deductions rather than professional expenses), was the case of an artist who deducted $453 as his contribution to churches for the year. Asked for canceled checks or to name the churches to which he made special gifts, he blandly insisted the total consisted of cash he had put in different collection plates on Sundays.

Artists' concern with taxes is not limited to professional deductions. The Self-Employed Individuals Tax Retirement Act of 1962 (see p. 2) did not sufficiently adjust fluctuating incomes for artists, and a House committee has just approved a 3-year averaging tax for this purpose important for artists.

New measures have been introduced to reduce or eliminate admission taxes affecting performing artists and for an increase of the percentage of charitable deductions allowed for contributions to museums and libraries, important to painters, sculptors, and authors. These matters are being considered by Congress as part of the current tax revision. Senator Byrd, chairman of the Senate Finance Committee, has so far insisted on waiting for the recommendations of the House Ways and Means Committee. Persons interested in particular issues of the tax problem should write to the chairman, Representative Wilbur D. Mills.

Tax proposals

President Kennedy has repeatedly urged Congress to reduce income taxes and to revise tax legislation. He has requested that these two matters be considered in relation to each other. The following bills concerning taxation will almost certainly not be considered separately but together with other proposals made by the administration or by members of the Ways and Means Committee, Representative Mills, Democrat, of Arkansas, chairman, to which these bills have been referred.

(1) S. 497, Senator Javits, Republican, of New York, and H.R. 2519, Representative Lindsay, Republican, of New York, would treat the sale or exchange of copyright of literary, musical, and artistic composition as sale of long-term capital assets for income tax purposes. However, this privilege is limited to one such transfer per year—selected by the taxpayer. This is a modified version of a bill introduced by Representative Lindsay in the 87th Congress, warmly endorsed by the NCAG. It has little chance of approval unless it receives very strong support from artists and their organizations. We are grateful to Representative John V. Lindsay for his continued efforts.

(2) S. 498, Senator Javits, Republican, of New York, and H.R. 2520, Representative Lindsay, Republican, of New York, would permit the person who created a literary, musical, or artistic composition to average over the number of years spent in creating that work the income obtained from its sale or from transfer of copyrights pertaining to that work.

(3) H.R. 498, Representative Keogh, Democrat, of New York, and H.R. 2078, Representative Curtis, Republican, of Missouri, would revise the Internal Revenue Code in order to define museums, historical agencies, and libraries as educational institutions and qualify them to receive contributions with 30-percent deductibility for income tax purposes.

(4) H.R. 2518, Representative Lindsay, Republican, of New York, would eliminate admission tax on any live dramatic (including musical) performance.

(5) H.R. 849, Representative Boggs, Democrat, of Louisiana, would repeal the 10-percent excise tax on musical instruments.

Architectural design and works of art for Federal buildings

The NCAG has learned that Senator Joseph S. Clark, Jr., Democrat, of Pennsylvania, intends to introduce a bill that would provide high standards of design and decoration for Federal public buildings (exclusive of those overseas under the Office of Foreign Buildings of the Department of State), save historic buildings and sites, etc., and restore works of art owned by the U.S. Government. The Administrator of General Services would be responsible for accomplishing the above purposes, guided by the advice of the Commission of Fine Arts and the Directors of the National Collection of Fine Arts and of the National Gallery of Art. A major provision of this bill which considerably expands the area of official tasks of the Commission of Fine Arts, would enlarge this Commission, and require rotation of its membership and selection of members from nominations submitted by leading national organizations in the fields concerned.

This bill would also require the Government to establish a cumulative fund for the acquisition of works of art for use in Federal public buildings by setting aside 1 percent of the total sum appropriated during a fiscal year for the design and construction of Federal public buildings in the United States.

During past Congresses, as well as this one, several bills were introduced for some of these purposes. None were enacted. The NCAG considers this legislation the most important current measure for achitecture and allied arts. The renown of the U.S. Embassies and the other buildings constructed overseas under the Office of Foreign Buildings is largely owing to the freshness of viewpoint maintained by that Office with its advisory body whose members are required to rotate. The Commission of Fine Arts, in contrast, has had only three

Chairmen from 1910, when it was created, until this year. In fact, it has been virtually a self-perpetuating body. This may explain why millions of dollars of commissions over the years have generally been granted to a limited number of artists.

Whenever the cost of buildings has increased over first estimates, it has been the practice of the General Services Administration to eliminate works of art. Furthermore, such "embellishments" are far more appropriate in some buildings than others. For these reasons, a mandatory overall cumulative fund for art in Federal public buildings is strongly emphasized.

The passing of this measure will be greatly expedited if it receives very active support from organizations and individuals prominent in the fields of art concerned. Several of America's foremost architects previously expressed emphatic approval. The NCAG will explain this proposal more thoroughly in its interim report next fall after the measure has been introduced.

Copyright proposals

As stated above copyright law is under process of revision. Final conclusions are not likely to be reached at this session of Congress. With the possible exception of the jukebox bill, the proposals listed below will not be acted upon separately. They have all been referred to the Committee on the Judiciary, Representative Celler, Democrat, of New York, chairman.

(1) H.R. 1045, Representative Celler, Democrat, of New York, would require jukebox operators to pay royalties.

(2) H.R. 323, Representative Flynt, Democrat, of Georgia, would encourage the creation of original ornamental designs of useful articles by protecting the authors of such designs for a limited time against unauthorized copying.

(3) H.R. 5136, Representative Steed, Democrat of Oklahoma, would increase the fee for registration of copyright from $25 to $75, and other fees.

(4) H.R. 4567, Representative McDowell, Democrat, of Delaware, would extend the period of copyright for 15 years but would require one-half of the royalties to be turned over to the Government for a fund to benefit the arts. Collection of the royalties would present difficulties. This bill has no chance of passage.

National Institute of the Arts and Humanities

Identical bills H.R. 1155, Representative Thompson, Democrat of New Jersey, H.R. 1895 Representative Boland, Democrat of Massachuseets, H.R. 5140 Representative Widnall, Republican of New Jersey, and H.R. 324 Representative Fogarty, Democrat of New Jersey, would establish a National Institute of the Arts and Humanities in the Office of Education in the Department of Health, Education, and Welfare. The main object of this Institute would be to promote education in the arts and humanities. The Institute would include a Federal Advisory Council on the Arts and Humanities, which would also advise other Federal Departments, State, and nonprofit agencies, etc., concerned with education and the advancement of the arts. The 24 members of this Council and an Institute Director would be appointed by the Secretary of HEW. Unfortunately, there is no provision that recommendations for Council membership submitted by leading national organizations in art and education need to be considered. The Council would meet once annually and as requested by the Commissioner of Education, who would establish the rules. The Commissioner would employ a Director and other personnel, 20 of whom may be technical and professional persons compensated at not more than $19,000 per year. The National Science Foundation Act of 1950 would be amended to include this Institute of the Arts and Humanities. These bills provide no estimate of the amount of appropriations required, but they would seem to be substantial.

While it is exceedingly important to encourage and support greater knowledge of the arts through the educational system, both public and private, the NCAG is not convinced that this method is the most effective to achieve those significant objectives. When the Federal Government attempts to aid education, inevitably the issue of States rights and often that of segregation lead to bloody battles in Congress along political lines. It is hard enough to get Congress to approve even bipartisan legislation for the arts. These bills by attempting to aid the arts through education seem to be taking the hardest road.

So far as we know, a similar bill has not been introduced in the Senate. These bills have been referred to the Committee on Education and Labor, Representative Powell, Democrat, of New York, chairman.

National Cultural Development Act

Representative Farbstein, Democrat, of New York, introduced H.R. 1781, a slightly simplified version of the National Cultural Development Act from the 86th and 87th Congresses. With an annual appropriation of $5,200,000, it would provide grants-in-aid only for approved projects proposed by State art agencies on a matching fund basis. This measure, which the NCAG has emphatically endorsed in the past, has very little chance of serious consideration in the House. The NCAG prefers title II of S. 1316 (National Arts Foundation) which includes grants-in-aid to States. We anticipate that some Member of the House will introduce in due course a bill to cover the purpose of title II, H.R. 1781 has been referred to the Committee on Education and Labor, Representative Powell, Democrat, of New York, chairman.

Medal of Merit

House Joint Resolution 149, Representative Schwengel, Republican, of Ioka, proposes a Medal of Merit for significant achievement in the arts and humanities. This hardly seems necessary since a Presidential medal has been initiated for similar purposes.

International cultural programs

Senate Joint Resolution 30, Senator Mundt, Republican of South Dakota, and House Joint Resolution 68, Representative Widnall, Republican, of New Jersey, would amend the Mutual Educational and Cultural Exchange Act of 1961 to establish biennial art competitions, coordinate cultural exchange programs with the Organization of American States and the Pan American Union, and for other purposes. Most of the proposals contained in these bills could be carried out without amending the basic legislation.

The NCAG considers very unwise the procedure of amending the general guidelines of international cultural and educational activities in order to force the executive branch to undertake specific projects or to follow a rigid policy, such as limiting the weekly compensation of American artists sent abroad under Federal sponsorship. The Executive already has the power to initiate such programs and determine all salary limits. International circumstances and salary scales are constantly changing. The policies of the administrators of such Federal programs should not be arbitrarily frozen for the future by legislation. The NCAG, therefore, does not endorse these bills. They have been referred respectively to the Committees on Foreign Relations and on Foreign Afairs.

Inter-American festival

House Joint Resolution 275, Representative Widnall, Republican, of New Jersey, concerns inter-American music, drama, and art festivals, one of which was to have been held in Washington, D.C., this spring but was canceled for lack of funds. This bill would require such festivals to be held annually. It also would amend the Mutual Educational and Cultural Exchange Act of 1961 to enlarge the Advisory Committee on the Arts of the Department of State and provide panels of experts.

Although it is highly desirable to hold inter-American festivals as frequently as reasonably possible, should holding them annually be mandatory? The Department of State has already enlarged its Advisory Committee on the Arts and appointed panels of experts. No legislation is needed for that purpose. However, Representative William B. Widnall deserves credit for bringing this and other matters related to the arts to public attention.

Artmobiles

House Joint Resolution 241, Representatives McDowell, Democrat, of Delaware, and House Joint Resolution 245, Representative Thompson, Democrat, of New Jersey, would extend the benefits of a joint resolution of 1938, which accorded to the National Collection of Fine Arts the use of artmobiles and other means, to museums and public art galleries in cities, towns, and rural communities, and would authorize the Regents of the Smithsonian to form an Association for the National Collection of Fine Arts for this and other purposes. This resolution was referred to the Committee on House Administration, Representative Burleson, Democrat, of Texas, chairman.

Art in the District of Columbia

Two identical bills: S. 1091, Senator Beall, Republican, of Maryland, and H.R. 4005, Representative Widnall, Republican, of New Jersey, and two similar joint

resolutions, House Joint Resolution 157, Representative Kyl, Republican, of Iowa, and House Joint Resolution 204, Representative Multer, Democrat, of New York, would enable the District of Columbia to aid the arts, make use of the Capitol Theater, establish American music and art competitions for young artists, provide an annual Inter-American Music, Drama, and Art Festival in the District with emphasis on young competitors. The funds for these purposes would come from setting aside one mill of the tax revenue collected by the District the previous year and $50,000 annually from the funds available to the Board of Commissioners. This worthy, if complex, proposal seeks to "encourage young Americans in the pursuit of excellence in the fine arts * * * and for other purposes." The above legislation has been referred to the Committee on the District of Columbia, Representative McMillan, Democrat, of South Carolina, chairman.

Art at the Capitol

House Joint Resolution 196, Representative Widnall, Republican, of New Jersey, would clarify responsibilities of the Joint Committee on the Library concerning historical exhibits and antiquities located in the Capitol building, authorizing the Architect of the Capitol to employ a Curator of Art and Antiquities of the Capitol, and publish every 10 years as a House document a catalog of art at the Capitol. This is a sensible proposal. We hope it will be promptly approved by the Committee on House Administration, Representative Burleson, Democrat, of Texas, chairman, and that the Senate will concur.

Library of Congress addition

House Joint Resolution 69, Representative Widnall, Republican, of New Jersey, would authorize the construction of an addition to the Library of Congress to be called the President Madison Memorial Library and to contain a theater. This bill was referred to the Committee on Public Works, Representative Buckley, Democrat, of New York, chairman.

COPYRIGHT LAW TO BE REVISED

The U.S. copyright law is a half century old. No major revisions have been made since 1909. Many developments since then—mass media, microfilm, and other reproductive methods—have created inequities or presented new problems not contemplated by the copyright statute. A glaring example is the exemption from royalty payments granted by the present law to the jukebox syndicate, with its estimated annual gross income of over $500 million, which has been called "legalized piracy." Bills have been repeatedly introduced to correct this omission but through the influence of the jukebox magnates they have not been enacted. (See below.)

Congress and the Register of Copyrights have been well aware of the need for revisions for many years. However, copyright is a labyrinthine subject, so much so that expert lawyers disagree, if not on the intent of certain provisions of the law, at any rate on the consequences of the phraseology. Often judicial decisions are necessary for clarification.

Need revisions to protect rights

The copyright law inevitably affects book and music publishers, the motion-picture industry, authors, composers, lyrists, choreographers, photographers, painters, sculptors, architects, designers, and other creative artists, as well as user groups such as play producers, broadcasters, and recordmakers. Many of the artists whose work is the source of millions of dollars of derivative income are insufficiently informed about the proper means to protect their rights. In the visual or plastic art fields neither common law nor copyright law in the United States provide the artist with as great a degree of protection as he is given in several European countries, particularly France ("droit de suite" and "droit moral"). The principal objective of copyright law is to safeguard fairly the basic right of the originator (artist) in his creative work and also to assure that, after an appropriate interval, his cultural product comes into the public domain. Just how this can be best accomplished is a moot question.

To cite an example of how inadequate information about copyright can be harmful to artists: When a photographer permits one of his prints to be shown in a public exhibition, if he fails to put a copyright notice on it and permits reproduction, he risks placing the photograph in the public domain.

The number of years that the originator or his heirs may be protected by copyright in most major countries is the duration of his life plus a period of years (usually 50). In the United States, protection now holds for 28 years from the

date of copyright registration plus potential renewal for 28 years. The 87th Congress authorized last year a 3-year extension of renewals that would otherwise have expired, pending revision of the copyright law. The Copyright Office is now giving serious consideration to a life-plus term of protection rather than the original proposal of the Register to increase the term from 56 to 76 years.

This latter proposal was contained with many others in a report of the Register's recommendations issued in 1961. These include: compulsory licensing provisions and manufacturing clause of copyright law to be deleted; a reversion of copyright to the author after 20 years under certain circumstances; provisions to give equal or reciprocal copyright protection to foreign authors; clarification of definition of "publication" and "fair use" as those terms apply to so many of the arts and their use in mass media not contemplated by the original legislators in 1909.

Four lengthy meetings were held by a special Panel of Consultants to discuss all details of the proposed revisions, and a 400-plus page report was issued. The Copyright Office is now drafting a general revision bill. Hearings on a proposed bill will eventually be held by the House Committee on the Judiciary and the Committee on the Judiciary of the Senate. However, it is not likely that a general revision bill will be introduced this year.

Changes in the copyright law will drastically affect a number of industries related to the arts as well as creative artists themselves, perhaps more vitally than any other legislation now before Congress. Persons desiring information should write to Mr. Abraham L. Kaminstein, Register of Copyrights, Library of Congress, Washington, D.C.

To throw light on this complex subject and to provide an opportunity for a wide range of questions to be authoritatively answered, the NCAG on April 24 sponsored a lively public discussion meeting at the auditorium of the Foreign Policy Association in New York. The panel consisted of: Mr. Abraham L. Kaminstein, Register of Copyrights; Richard Colby, chairman of the legislative committee, Motion Pictures Association of America; Sydney M. Kaye, chairman of the board and general counsel, Broadcast Music, Inc.; Leon Kellman, legal counsel, American Guild of Authors & Composers, Mr. Richard B. Jablow, legal counsel, NCAG, was the moderator. The success of this meeting the NCAG to plan public discussions next winter on subjects relating to legislation and the arts not generally understood and yet of real importance to the artist.

Repertory and professional theater expansion

Our 1962 annual report saluted the fact that a "State Theatre Blooms in Blue Grass." Recent data show further evidence of Kentucky's fine initiative. We also called attention to the plans for the University Theater at Michigan with a professional repertory company in residence for 26 weeks. This undertaking, including performances on statewide tours, has even surpassed high expectations. Spurred by this success, other universities are considering similar developments.

The outstanding and most recent addition to repertory theater in America is, however, a community effort—the Minnesota Theater Company, a resident troupe, which opened in May at the handsome new Tyrone Guthrie Theater in Minneapolis. The theater adjoins the Walker Art Center and thus informally provides a focus for the arts, though not established as a unified art center. This auditorium, seating 1,437, is largely due to the enthusiasm and virtuosity of William Tyrone Guthrie, its distinguished founder and director. May it lead to similar expansion of repertory theater in other parts of the country.

The Ford Foundation, which has increased tenfold its grants to the arts this year, has furthered the development of repertory theater by giving substantial aid to the five foremost smaller repertory companies from coast to coast. Broadway theaters, hard hit by the prolonged newspaper strike in New York City, have suffered a rather dismal season, although sustained by several imports from England. Summer theater is more widespread and flourishing than ever. Perhaps the long-hoped-for renaissance of the theater in the United States will stem from multiple community efforts rather than Broadway and its often frustrated angels. Such a turn of events would be fortunate indeed and a great boon to our citizens across the country, most of whom do not have access to accordionlike expense accounts. This kind of progress elsewhere would be a challenge but also a stimulus to Broadway which, no matter what happens, will remain the citadel of the theater arts in America.

Arts councils developments

Attention was directed in our 1962 annual report to the great upsurge of public interest in the arts in the United States. We pointed out that the scattered centers of cultural activity could benefit materially by exchanges of ideas, programs, performances, and exhibitions, and that for effectiveness, governmental cooperation at both the State and Federal levels is urgently needed. Such cooperation in most cases should not require more than modest governmental financial aid, if any, but should result primarily from community initiative in the exchange of cultural achievements between one center and another, thus broadening and enriching the experiences of each.

There are many instances of this development on a limited area scale. One of the most recent to come to our attention is the formation of a regional nine-county council on the arts in the San Francisco Bay area, designed to share artistic resources. This effort, aided by the University of California, is so far based entirely on private initiative. However, a bill has been introduced in the California State Legislature which would create a State council on the arts. This State council would be in a position to encourage and correlate local arts councils in California, as the New York State Council on the Arts has stimulated the formation of numerous new arts centers or councils in that State.

Of the 70 or more arts councils now in the United States, some 25 percent have reached the point of seeking physical facilities (see p. 5). Most of them act principally as clearinghouses for dates and information for all or most of the cultural organizations in their communities. Arts festivals are among the methods used to increase public interest. The cooperation achieved by the formation of arts councils is not obtained without great effort. Potential bureaucracy is latent in every council and must be guarded against by methods to assure rotation of all officers. The more than 40 community councils formed during the past 3 years have, in any case, added new dimensions to the arts in America.

Several States, too, are forming arts councils or commissions. These vary greatly in their scope, format, and stages of development. The NCAG strongly believes that each community or State should establish the kind of council most suited to its special needs. But beyond a certain point, diversity will increase the difficulties of equal allocation of eventual Federal aid among State arts agencies. The need to create a National Advisory Council on the Arts has become more urgent owing to the great increase of community and State interest in the development and enjoyment of the arts. Fortunately President Kennedy is now taking the first step.

Persons seeking more information about community arts councils should communicate with George M. Irwin, president, Community Arts Councils, 300 Main Street, Quincy, Ill., or with Ralph Burgard, executive secretary, St. Paul's Council of Arts and Sciences, 945 Court Street, St. Paul 2, Minn.

THE ARTS AND THE NATIONAL INTEREST

We have been hearing a great deal during past weeks about Khrushchev's crackdown on art for art's sake and the exhortations of cultural commissars that art must be used to advance the State and its ideologies. We extend deep sympathy to our Russian confrères in the arts whose creative wings are being painfully clipped. We venture to predict that those wing-feathers sooner or later will grow out again.

Judging by some recent TV discussions and statements in the press, there seem to be a number of Americans who fear that any governmental participation in the arts in the United States will lead to control over the arts. They ignore the fine record of aid to the arts through the Arts Council of Great Britain without instances of political control or direction of the arts. It is evident that few of these pessimists have studies or even bothered to read the legislation proposed in Congress, the purposes stated in the bills, or the committee reports concerning these measures. The NCAG 1962 Annual Report quoted Secretary Goldberg's wise remark about political interference: "The answer is not to deny it exists, but rather to be prepared to resist it."

The sponsors of bills concerning the arts are well aware of the many safeguards that can be incorporated in the methods of proposed action and in the wording of the authorization. Several of these safeguards have been the result of NCAG suggestions. In fact, an important function of the NCAG is to protect zealously the essential freedom of the arts and of creativity, not only in the

substance of the legislation but also in the subsequent administration of any measures that may be enacted. The NCAG has several times taken a strong stand against proposals by well-meaning friends who sometimes do not realize that the suggested methods of operation would delegate too much authority to one official or one self-perpetuating body.

The declared objective of the legislation for a National Advisory Council on the Arts and for a National Arts Foundation (see p. 3) is to encourage creativity and appreciation of the arts by our citizens and to maintain and increase the cultural resources of the United States in the national interest. The NCAG believes that this can be accomplished largely without appreciable cost to the taxpayer, without direct subsidy for the individual artist, without endangering freedom of expression, and with enormous benefits to artists generally and to communities throughout the country.

WHEN WILL THE MISTS LIFT?

A coast-to-coast closed TV show and drive last December, with all-star cast headed by the President, is reported to have netted $975,000 toward the $30 million needed to construct the scaled-down version of the National Cultural Center. The 85th Congress set aside land in Washington for this purpose for 5 years in 1958. Undoubtedly, Congress will extend that limit. Although the name of the location "Foggy Bottom," has nothing to do with this important project, the prospects for its early realization after 5 years of effort seem hazy indeed. This stalemate was largely caused by a false start. Too much was expected too soon for an overambitious building complex. The Ford Foundation recently offered a conditional grant of $5 million which should help dissipate the fog a bit. Our best wishes to the National Cultural Center for a sunnier future.

SPRING HARMONY

House Joint Resolution 328. Congressman Clifford G. McIntire, Republican, of Maine, requests the President to proclaim the 6-day period beginning April 15 "National Harmony Week" to honor the 25th birthday of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. This may have been too cold a spring for the song of the turtle to be heard so early. We hope the President responded in time.

Senator JAVITS. The Chair would like to state that Mr. Faine is very well known as an outstanding leader in the field of music and the arts in New York and throughout the Nation. He has great knowledgeability and experience in this field, and is most public spirited.

We are very glad, Mr. Faine, to welcome you and to get your guidance and views on these matters or on any other aspect of this problem which you would like to lay before us.

Mr. FAINE. Thank you, Senator. I just want to add a few things to the statements which have been already introduced by me today as well as previous statements which I have made before this subcommittee and other committees and subcommittees of both the House and the Senate on this type of legislation. The position of myself and the American Guild of Musical Artists is well known. We are fully in support of, and are aware of, the extreme desirability and need for legislation at the Federal level of the type that is being discussed here.

The events which have taken place since the last time I appeared before the subcommittee, Senator, have strengthened my convictions. I would like to enumerate several of these events. In the first place, there is, as has been indicated by other witnesses before a tremendous development and growth in the number of buildings and the number of centers which are being constructed in the United States. I share Mr. Hurok's viewpoint that those centers and buildings are absolutely necessary in order to have a place where performances may take place.

But once having been created and built, they then produce a secondary problem. This is the question of filling those magnificent places, such as the Lincoln Center, such as the one that is being built in Los Angeles, and such as the one that is in the process of being created here in this very Capital of ours. It will not be enough to have touring companies come from other parts of the United States to fill those buildings.

There are not that many touring companies available; in addition, that is not the primary function of these centers. The primary function is to create and give opportunities to the artists in the cities and in the communities of which they are a part. Consequently, the problem of how those communities are going to be able to utilize those centers which they are building at such great expense is one which faces both the Nation as a whole as well as themselves. We are a country which is easily crossed from border to border, and consequently, this is a national problem which will require national attention.

A number of the cities are devoting some of their municipal funds to these endeavors, but they are obviously not enough. Very few cities can afford to build centers as well as finance the performing organization necessary to support them. The various States are coming into the picture. They are now in the process of being enacted or have been created by legislation; 15 States have arts councils. The best known example is our own State, yours and mine, Senator, the New York State Arts Council. California has just adopted one, so has Connecticut. They, too, will not have sufficient funds. Consequently, they will have to obtain assistance from other sources.

You have indicated in some of your questions this morning the difficulties of obtaining these funds from private sources. I note that the settlement of the musicians' strike in this city was made possible by the generosity of a well-known citizen of this city, but also read in Variety that it was made conditional upon greater help from the District. This means that the District of Columbia will sooner or later have to come forth with some additional financial help to the symphony orchestras. We therefore see that there are insufficient funds from all present sources. Foundations are helping, but they, too, cannot have, nor do they have, at their disposal all the means which are necessary for the many enterprises which are coming into being. This is where the Federal Government will have to play a role.

Secondly, the Federal Government will have to play a role in coordinating these various groups. Each of them have problems which can only be solved by a combination of their own knowledge and by information and studies made on a national basis. The Federal Government is uniquely qualified to review all the problems from a national point of view and to advise and assist both the municipalities and the foundations and the States' arts councils. Lastly, there is a tremendous national problem of leisure to which both the proposed council and foundation, can address themselves. On the basis of the council's program and suggestions, the foundation can help financially, utilizing these various other groups, individuals as well as foundations and municipalities and States which I have outlined. There is no doubt that the number of working hours are decreasing, that the number of working hours will continue to decrease, and that there will be a greater number of hours of leisure available to the ordinary

citizen. The important problem which faces all of us in the United States is the utilization of that leisure. Will it be utilized largely for reading, for cultural activities, for self-advancement, as well as participation in cultural affairs?

This is a problem which organized labor has recently been addressing itself to more and more, not only with respect to reduction in number of hours that are to be worked, but also what should organized labor urge its members to do with the newly acquired leisure? Last year, the AFL–CIO held a national conference on this problem. It is a problem, but, in my opinion, one to which the Nation as a whole must address itself and which a national body such as the National Advisory Council must look into.

Because of these developments and because of the problems which face the municipalities, the States, the individual performing organizations, I wholeheartedly subscribe to the legislation calling for the establishment of both the council as well as to the foundation.

Senator JAVITS. Thank you very much, Mr. Faine. May I ask you this: What are the opportunities for training artists in the performing arts in this country and do you feel that any governmental assistance is necessary for that purpose?

Mr. FAINE. I would say, Senator, that some assistance is necessary although we are rich in many schools. I am now speaking at the professional level. I am not addressing myself to the elementary or secondary schools, but professional schools of music, like Juilliard or Curtis or music departments on various campuses. There are in this country tremendous facilities available for professional education. The problem is what to do with the graduates of those facilities; where will the graduate of Curtis and Juilliard or the graduate of Manhattan School of Music, where will he go, what are his opportunities for advancing his career?

Senator JAVITS. Do you feel that today a good deal of that talent is wasted and not exposed to public view?

Mr. FAINE. Unfortunately, it is true that our talent is not utilized enough. The proof of it is that whenever a new performing organization is created, there seems to be sufficient talent to man it.

The last time I appeared before you I gave the example of Dallas, which in 4 years has established an opera company, creating a local professional opera chorus which had not been in existence before; in other words, trained from the local citizenry. That company has utilized talent which had been wasted before.

The same thing is true in the Northwest, where there is a performing company now in the opera field. This would also be true of Los Angeles, which has a wealth of talent, but which has no place to perform.

Senator JAVITS. Do you have any facts or figures from your union as to what is a viable amount of income, what members earn, what are the dues and so on?

Mr. FAINE. Our dues are based on income and each year, the member's income is reviewed so his dues increase or decrease each year. They are bracketed into earnings of under $1,000, $1,000 or $2,000 and so on, and over $25,000.

Now, on the basis of the latest figures which I have, which are 2 years old—this is 1961, November 1961—60 percent of our members

paid dues on an income of up to $1,000 and 17 percent paid on an income of up to $2,000; 8 percent on an income of up to $3,500 and 5½ percent on an income of $5,000. Assuming that $5,000 is the very minimum which any man should earn in the United States in any field of endeavor, we find that 90 percent of the active membership earns less than $5,000 a year.

Senator JAVITS. Are your figures of the number of members you have public?

Mr. FAINE. Yes.

Senator JAVITS. We can have that, then, for the record?

Mr. FAINE. Yes; they are available. We have approximately 3,500 members.

Senator JAVITS. And those are the figures for the leading musicians in the country?

Mr. FAINE. They are figures for the professional choristers, dancers, soloists, in the opera, concert, dance, and oratorio fields.

Senator JAVITS. Thank you very much. We appreciate your coming here.

Mr. FAINE. Thank you, Senator. I appreciate the opportunity.

Senator JAVITS. Our next witness is a carryover witness from yesterday's hearing, Mr. Martin Friedman, director of the Walker Art Center, Minneapolis.

Mr. Friedman, would you come forward?

Mr. Friedman, Senator Humphrey, your distinguished Senator of Minnesota, was anxious to introduce you to the subcommittee and he has furnished for the record an introduction of you. I ask unanimous consent and without objection, the introduction will be included to precede your testimony. He describes you and your attributions and career and the recognition which you have received for your work as a museum director.

Senator Humphrey is one of our most distinguished members. We are glad to welcome you in his name and on behalf of the subcommittee.

(The introductory statement of Senator Humphrey follows:)

STATEMENT OF HON. HUBERT H. HUMPHREY, SENATOR FROM THE STATE OF MINNESOTA

Mr. Chairman, I would like to present to the subcommittee one of the youngest directors of a major art museum in the United States, Mr. Martin Friedman.

Mr. Friedman is the director of the Walker Art Center of Minneapolis, a post to which he was appointed in 1961, at the age of 36.

Mr. Friedman has studied art both in the United States and abroad. Prior to his museum career, he had experience as an instructor of art and has worked on a variety of educational projects. He has been a Ford Foundation fellow in the arts and a fellow of the Brooklyn Museum.

In addition to his background in the arts, he has particular credentials in discussing the relationship of government and the arts.

In 1961, he was asked by the Brazilian Government to organize an exhibit of young Brazilian artists for showing in the United States. The exhibition traveled and was well received in Minneapolis, St. Louis, Colorado Springs, and San Francisco.

Recently, Mr. Friedman and the Walker Art Center were asked by the U.S. Information Agency to prepare the American exhibition for the biennial exhibition in São Paulo, Brazil. One of the artists Mr. Friedman chose to exhibit, Adolph Gottlieb, won the top painting prize at the show. Beyond the personal accolade for Mr. Gottlieb, there was impressive recognition for American art abroad, and a magnificent example of how government and the art world can cooperate.

STATEMENT OF MARTIN FRIEDMAN, DIRECTOR, WALKER ART CENTER, MINNEAPOLIS, MINN.

Senator JAVITS. Will you be good enough to proceed in any way you choose, and would you be good enough to limit yourself to 10 minutes?

Mr. FRIEDMAN. Thank you, Senator Javits, for the invitation to speak on behalf of this proposed bill concerned with Government participation in and sponsorship of the arts. Although we have had interested general discussion at the Walker Art Center regarding such participation, the testimony I am giving reflects my personal observations and attitudes.

As a museum director, my work involves an active and continuous relationship with a great variety of artists and a large participating public. The Walker Art Center is primarily devoted to the stimulation and presentation of the art of our immediate times, and our many exhibitions of painting, sculpture, design, photography, and architecture, together with a lively related program of music and dance, have established our museum as a forum whose activities have national as well as regional implications.

We have, now, the new Tyrone Guthrie Theater which adjoins the Walker Art Center and this has added another dimension, that of drama, to our complex of cultural activities. The residents of Minnesota by their attendance at the art center and theater are enthusiastically taking full advantage of these cultural resources. There is no question that such community response to the arts could exist throughout the entire country, and also that this response would not be limited to large metropolitan areas.

New art centers and museums are being established in many small cities. Some of these are extensions of community centers; others are associated with colleges. Important traveling exhibitions originated by museums, such as ours, agencies such as the Smithsonian Institution and the American Federation of Arts, are shown throughout the country in these art centers, which also provide opportunities for painters and sculptors of the region to exhibit their works. Through this burgeoning of national activity we are witnessing a decentralization of the arts, a development of new talent, as well as of the organizations and institutions necessary to encourage and sustain this talent. The benefits of such support, of course, accrue to the entire community.

The fact that program for Government support of the arts have had so many champions within and outside of Congress since 1955, represents a realistic assessment of the creative activity within the United States. This demonstrates that the arts are here assuming their rightful role as an essential element central to our lives. Our

arts represent not only the mirror of our culture but also express its aspirations and its vitality.

Today because of social and economic advances, it is possible for people to pursue new interests outside of those concerned with the mechanics of earning a living. This has revealed an ever-growing audience for the arts, an audience increasingly appreciative and exacting in its expectations. Against this positive background we should consider the Government's future role as an active participant in this pursuit.

I would like to comment on the proposed National Council on the Arts and the National Arts Foundation. The Council would have the enormous responsibility of surveying the existing state of the arts in this country and recommending ways to encourage their effectiveness through public and private support. I feel it is extremely wise that the Council would limit itself to these areas and not be involved in initiating actual projects. Clearly the greatest reservation on the part of artists and sponsoring organizations is Government control. This need not even be a factor, if the Council's duties are carefully defined.

The criterion for membership on the Council should be purely on the basis of individual competence and the President, in my opinion, should have complete authority to name the Council's membership after soliciting recommendations from leading official professional organizations. Particularly in the initial stages of the Council's work, I feel that major attention should be given to the state of existing projects and institutions which are in need of strengthening. Museums, theater groups, musical organizations which have established through merit their place in a community deserve first consideration.

Another problem, one of the chronic crises in American arts, is that creative young people feel compelled to leave their home communities for New York and Europe. The attraction of these art capitals is virtually irresistible and necessary for professional development.

Still, the community deprived of its talents suffers. The painter or sculptor will work in smaller areas as a teacher, perhaps, but he needs the facilities for showing his work and, above all, buyers for it. He need other artists to talk with and a sense of being in the mainstream of developments. This is a reality that must be faced—how to spread the talent.

Many colleges have adopted the artist in residence program—a method in which a painter or sculptor spends a period of time working, perhaps lecturing, but in general being available for informal discussion with students and a general audience.

Such a system might have application to the National Council's program. The small community could have the stimulation of major visiting talent, who might be sent under terms of a grant-in-aid. Artist and audience could benefit, and such a program would emphasize the quality of artistic production even in the areas remote from metropolitan areas.

Another possibility is that the Council could serve as a clearinghouse in which problems common to similar types of institutions for visual and performing arts throughout the country, could be analyzed and reviewed, and, hopefully, solved.

On a community level the Council could, through its research and knowledge, offer practical advice by initiating contact between creative groups confronted by a similar problem. Primarily, the existence of such a Council would serve the inspirational function to the entire country of showing that our Government is, indeed, committed to the public and private promotion of a broader cultural life for all its citizens.

As I see it, the National Arts Foundation is totally dependent for its functioning upon the philosophy developed by the National Council on the Arts. I feel there should be some continual form of interrelationship between these two groups, even to the extent of having some members who serve on both.

Subject to the recommendations of the National Council, I believe existing institutions which have proven their need should have first consideration for grants-in-aid. I also support the principle of matching funds where feasible. However, the amount of $5 million for the first fiscal year and $10 million thereafter, when divided as proposed among the various States, would be barely adequate to test the program's effectiveness.

This would mean that in order to see positive results very few projects in each State ought to be initiated at first, or sustained at first. It is unfair to the excellent purpose of this program to hobble it with such a meager appropriation, a great deal of which would be required simply to administer it, particularly in areas which have no existing public or private agencies or institutions which could fulfill these duties.

A month ago I returned from Brazil where I served as the U.S. Commissioner for the seventh biennial of São Paulo. This enormous exhibition in which 52 countries participated, showed paintings, sculpture, drawings, and graphics which illustrated a great diversity of artistic philosophies and styles.

The Walker Art Center was invited by the U.S. Information Agency to organize the exhibition and given complete freedom of its selection.

The American entry consisted of an extensive one-man show by one of our most eminent artists, Adolph Gottlieb, and a presentation of several works each by 10 sculptors who represent an impressive new generation. The Gottlieb exhibition received the Grande Premio, the highest prize of the biennial awarded to an artist whose work has international significance. The 23 commissioners, foreign critics, and museum professionals who constituted the jury were virtually unanimous in granting this award.

It was the first time that American art was so honored in a biennial. But, as we kept hearing, this was not only a victory for the United States, this represented a triumph for all the Americans, a point emphasized by many artists, journalists, and visitors in the biennial. How effective such an event is in dissipating the stereotype of an American dedicated to commercialism and personal gain. This recognition of our cultural achievements was spontaneous and genuine. The vote for Gottlieb was a vote for American art, a vote of confidence in the creative philosophy that we espouse.

But, if we are to continue to show the world that we are a Nation of intellectual and cultural achievement, a Nation of higher values, it is necessary that we actively support the arts within our borders. Our international position must be a reflection of our domestic one.

I believe that the pasasge of this bill and its judicious administration will contribute greatly to strengthening the domestic regard for our creative production and will be a great stimulus to even further creativity in the United States.

Senator JAVITS. Thank you very much. We certainly appreciate this fine statement, Mr. Friedman and congratulate Minneapolis on what it has done. The Tyrone Guthrie Theater is tremendously successful and a great indication of what can be done.

Does the Guthrie Theater get any help from the municipality in Minneapolis?

Mr. FRIEDMAN. The land and a sizable contribution toward the building of the Guthrie Theater came from the T. B. Walker Foundation. Most of the funds for the theater were raised by public subscription.

Senator JAVITS. Does the city contribute anything?

Mr. FRIEDMAN. The municipality does not contribute financial support. This was all privately done.

Senator JAVITS. Do you feel a great deal more could be done if there were a public contribution?

Mr. FRIEDMAN. A great deal could be gained for the theater and also for the museum, especially for the programs the museum would like to undertake throughout the State in the smaller communities.

Senator JAVITS. So what you are deprived of is bringing what is being developed in Minneapolis to Minnesota.

Mr. FRIEDMAN. Also bringing things that have been lacking throughout the country to Minnesota.

Senator JAVITS. That is exactly the purpose I had in drafting this 165. I am grateful to you for spelling it out in experience.

Is there any substitute for this kind of Government help that you can see?

Mr. FRIEDMAN. There is no substitute for official recognition of the importance of the arts to the creative life of the country. The fact that this recognition is given by the Government, that the arts assume their due status, is of prime value. Private foundations have been instrumental in helping a great many institutions such as theaters, musical organizations, and museums. Government help and financial aid, judiciously administered through existing cultural contributions would be essential to really enable our citizens to have the full advantage of our enormous cultural resources.

Senator JAVITS. Thank you very much.

Mr. FRIEDMAN. Thank you, sir.

Senator JAVITS. The Chair will now, without objection, insert in the record a statement by Representative Harris B. McDowell, Jr., Congressman at Large of the State of Delaware, in support of the bills. We thank Mr. McDowell for his effort in giving us the benefit of his thinking.

(The statement of Representative Harris B. McDowell, Jr., follows:)

STATEMENT OF REPRESENTATIVE HARRIS B. McDOWELL, JR., CONGRESSMAN AT LARGE, DELAWARE

Mr. MCDOWELL. Senator Pell and members of the Senate Committee on Labor and Public Welfare, I would like to begin by endorsing, with

but one reservation which I shall come to in a minute, the bill, S. 1316 offered by Senator Hubert H. Humphrey for himself, and Senators Clark, Cooper, Javits, Long, Metcalf, Pell, Randolph, and Ribicoff to provide for the establishment of a National Council on the Arts and a National Arts Foundation. I support, with the same reservation, S. 165 introduced by Senator Jacob K. Javits for himself, and Senators Clark, Humphrey, and Pell to establish a National Arts Foundation.

I have examined these bipartisan bills in some detail and will have no hesitancy in commending both of them to my colleagues in the House of Representatives, if they are amended to provide for and include a self-help subsidy plan. In this connection, you will recall that President Kennedy said, during the 1960 camapign for the Presidency, that—

> I am in full sympathy with the proposal for a federally supported foundation to provide encouragement and oportunity to nonprofit, private, and civic groups in the arts. When so many other nations officially recognize and support the 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.

It is significant that the President spoke of what other nations do to support the arts, and it is in this connection that I would like to urge the members of this committee to consider including as part of the bill which you report a plan, well known in several European countries including France, to pay for the subsidy programs which will be authorized by it.

This plan which, as I say, is a self-help subsidy plan to aid the arts, was originally advanced by the then Secretary of Labor Arthur Goldberg, now Associate Justice of the Supreme Court, and has long had strong support from such proven friends of the arts as Dr. Ralph E. Purcell, well-known Delaware professor of political science, occupant of the Chester E. Nimitz chair of political science at the Naval War College in Newport, R.I., and author of "Government and the Arts," a definitive work in the field we are considering here this morning.

In testimony which I presented to this committee last fall, and which appears on pages 220–224 of the printed hearings on S. 741, S. 785, and S. 1250, I proposed that these bills be amended, or the bill reported by your committee, to include this same self-help subsidy plan to aid the arts.

Briefly, my self-help subsidy plan to aid the arts would extend copyrights for a 15-year period and provide that one-half of the royalties received during that period shall be used to assist promising young composers and authors. The other half of the royalty income would go to the proprietors of copyrights on musical and literary works.

This would provide a substantial equivalent of the copyright practice of France and Italy of assisting authors and composers by means of the "paying public domain," and providing a copyright period of life plus 50 years. In the United States at the present time copyrights run for a period of 28 years and are renewable for a like period of time. There has been a growing demand that the Federal Government take steps toward giving American creative authors and composers assistance and protection equal to that afforded their European counterparts. This aid would certainly seem to be of the kind Presi-

dent Kennedy spoke of, and August Heckscher, White House adviser on the arts, has spoken strongly in favor of my self-help subsidy plan to aid the arts.

My self-help subsidy plan to aid the arts could easily be incorporated into the bill reported by your committee, and would prove all that is necessary to obtain the long-desired objective of assisting the arts within the framework of the copyright system and, at the same time, assure that the Federal Government would not take steps toward direct subsidy of the arts which, many cultural leaders deeply feel, would lead to Federal control of the arts. The arts are as sensitive an area as education, perhaps an even more sensitive area.

My self-help subsidy plan to aid the arts is based on the same sound financial principle which is central to the new land and water conservation fund legislation strongly recommended by President Kennedy and Interior Secretary Stewart L. Udall, a principle which provides that the users shall contribute an important part of the financial aid extended.

It will be said by some of the proponents of a subsidy program such as S. 1316 and S. 165 provides, that the Federal Government subsidizes highways. This is true, but the Federal aid highway program is financed in large part by gasoline taxes, and this highway program is much closer in principle to what my proposed plan would provide than is the program of subsidy set forth in S. 1316 and S. 165.

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. 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 financial support provided from this tax is similar, in basic principle, to the plan which I urge the members of this committee to include in the bill reported by this committee.

I should like to call your attention to one section of the statement by former Secretary of Labor Arthur Goldberg which he made in his justly famous arbitration award in the Metropolitan Opera dispute with the American Federation of Musicians 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.

The plan I urge the members of this committee adopt can with reason be called a Federal version of the royalty programs administered by the American Society of Composers, Authors, & Publishers, for the ASCAP royalty program helps living artists and my plan would too.

My plan would, I am sure, be vigorously supported by all American composers of serious music, most of whom have for years eked out a livelihood and earned less than truckdrivers, bricklayers, mechanics, and other well-organized workingmen in our society.

This is due in part to the fact that our symphony orchestras have tended to concentrate on performing artists, and to play European and Russian classics to the exclusion of the symphonic works of our native composers. Some of our great orchestras play less than 10 percent of our native works. If the plan I have in mind were adopted by the Congress these great orchestras would have as much, or almost as much, incentive to play the works of living American composers as they would have to play the works of Bach, Beethoven, and Brahms.

I think such a state of affairs would be a new and invigorating one in American art, and would do as much as anything I can think of to give it the health and well-being it needs to minister to our needs as a people. It would give our living, creative artists a status equal to that now enjoyed by our architects.

In conclusion, let me say that I am confident that the adoption of my plan and its incorporation in the bill which your committee reports will make such bill much more politically acceptable and palatable to the House.

This is important, for you must remember that the House has held up passage of legislation to creat the small-budgeted Federal Advisory Council on the Arts originally recommended by President Eisenhower, in 1955, and that legislation has never passed the House even though it passed the Senate as early as 1956.

What this committee wants, and what the Senate and the House wants, I am reasonably certain, is not an issue, but an acceptable bill which can be enacted into law.

Senator JAVITS. The next witness is Mr. Reginald Allen, of the Metropolitan Opera Association.

Mr. Allen, will you come forward?

Mr. Allen, would you give the reporter your name, address, and attributions?

STATEMENT OF REGINALD ALLEN, SPECIAL ASSISTANT TO THE PRESIDENT AND GENERAL MANAGER OF THE METROPOLITAN OPERA ASSOCIATION

Mr. ALLEN. My name is Reginald Allen. I am a resident of New York City. I am a special assistant to the president and general manager of the Metropolitan Opera Co.

Senator JAVITS. Now, Mr. Allen, we have your statement and we would appreciate, if you would, your reading such parts of it as you will. We shall introduce the whole statement into the record.

Mr. ALLEN. Thank you, Senator. The Metropolitan Opera Association, Inc., wholeheartedly supports the bill before this committee which would establish a National Council on the Arts and a U.S.

National Arts Foundation. The Metropolitan Opera has consistently been in favor of this sort of Federal support.

The problems of the Metropolitan, a national institution, touch so many phases of the performing arts in such a forceful manner that in a sense, the Metropolitan can be used as an example of the performing arts in general. There are two reasons for this:

The Metropolitan Opera is the one art form which combines in a single medium all of the performing arts as defined in the bills before you. In section 11 of S. 165, this means "the arts related to performance of theatrical plays, dance, ballet, choral performances of musical works (instrumental, voice, and/or operatic) including acting, directing, staging, scenic and costume design." Therefore, anything which affects the performing arts directly concerns opera, and hence the Metropolitan Opera.

Two, I believe I can say without being immodest that perhaps no one institution connected with the performing arts in this country has achieved greater national prominence and respect in the last 80 years than has the Metropolitan. Through its broadcasts, its performances, and its years of identification in the public mind with opera, the Met has become, in the words of former Secretary of Labor Goldberg, " a proud and cherished cultural institution."

Yet despite the achievements and the prominence of the Met and its public interest and support of what President Kennedy has termed "a great cultural resource of the United States," it is beset by a growing financial crisis which gives all of us who are directly responsible for its management grave concern. Now, if we are beset by such a crisis, you can imagine the seriousness of the plight of the smaller opera companies, theatrical groups, and a host of others which will be literally unable to survive without help.

The difficulties of the Metropolitan Opera and the problems that plague us in general, if I can explain them to you briefly, will serve as a good cross section of the performing arts problem. And I think that to give you an idea of the costs that a national institution such as the Metropolitan Opera requires for operation, would be useful for you to know in this connection.

During the 1962–63 season, we gave a total of 32 weeks of opera, consisting of 26 weeks in New York and a tour of 6 weeks in which we visited 7 cities—Boston, Cleveland, Atlanta, Dallas, Memphis, Minneapolis, and Detroit. That involved a total of 237 performances, 192 in New York and 45 on tour. We estimate that some 900,000 persons saw our performances, not counting an estimated radio audience of 15 million who listen to the regular Metropolitan broadcasts which have been made possible for over 20 years through the sponsorship of Texaco. All of this, of course, costs money.

I do not want to burden you with too many figures, but I would like to read a few and I will read these only to the lowest hundred thousand decimal point so as to make it simpler. Our total operating income for the fiscal year ending June 30, 1963, was $6.6 million. The greatest portion of this income came from ticket sales, which totaled almost $6 million. The balance came in concessions, rentals, royalties, and broadcast fees. Our total operating expense was $8 million. This meant an operating loss before contributions of $1.4 million, a big deficit by any standards. After contributions of over $1.3 million, the

largest annual total in the history of the Metropolitan, this deficit was reduced to $60,439.

Now, an operating loss as staggering as that is something to contend with, but it is still substantially better than the experience of the great European houses, notably Paris, Vienna, Milan, West Berlin, and Hamburg. What does this mean? It means that despite price increases in orchestra and box seats to an all-time high of an $11 top and despite the ability to average nearly 96 percent of capacity for each performance, the Metropolitan Opera Association is faced with a continuing and ever-increasing financial crisis.

A few of the controlling figures to this are the following:

You cannot have an opera without individual singers, and this one item cost over $1.6 million. Conductors, stage directors, and others swell this total to over $2 million. Then, in addition to the singers, you must have a chorus and a ballet and even a few spear carriers. These total over $600,000.

Finally, and essentially, you need an orchestra of symphony orchestra proportion. The Metropolitan has one of which we are justly proud. This costs over $900,000. Each of its 91 members earns over $9,000 for 34 weeks of work. So the number of artistic salaries I have just outlined total approximately $3.5 million. But that is not all. Opera cannot be produced without a stage crew. Our productions aren't lavish by the standards of other opera companies, but they require immense stage crews, not to mention the property and the carpentry shops that construct those productions. This comes to a total annual cost of $1,350,000. In addition, there are the wardrobe and wig departments, box office staff, ushers, engineers, executives, and all the personnel required for a major theatrical undertaking. The salaries alone total some $5.8 million, and the balance of over $2 million goes for social security, pension provisions, medical insurance, new productions, repairs and maintenance, all necessary, all expensive.

Senator JAVITS. Let me interrupt you at this point, because our time is running out. Would you be good enough to allow us to introduce into the record everything in your statement until you get to "Public support of the performing arts is a necessity. Could you take up at that point?

Mr. ALLEN. Certainly. The plight of the Met, as stated by former Secretary of Labor Goldberg, is merely one aspect of the problems besetting the performing arts in this country in general. Theater groups, symphony orchestras, operas, ballet—the whole spectrum of performing arts is in jeopardy.

While we strongly favor the traditional encouragement and support of the performing arts by private means, we cannot lose sight of the fact that these private means are not enough. Many countries, whose democratic way of life we approve, give direct financial support to the performing arts. Indeed, the respective managers of the Vienna State Opera, of the Berlin State Opera, of La Scala, of the Paris Opera, of Covent Garden—to name but a few—need not struggle with the recurrent financial problems that beset Mr. Bing, for each of these great institutions receives massive state support. They need not worry about deficits. These institutions can devote all their time and effort to their artistic responsibilities—not to ways of raising more money just to exist. As a result, they can attempt new works—challenging works

which the Met must often avoid for fear of a box office loss. Far from being injured by state aid, their standards of artistic excellence are enhanced and their artistic independence is not impaired. The Met as an international institution—as well as a national one—must compete with these organizations.

It does not follow that state aid—any more than any other sort of aid—is a destroyer of the arts or of independence. I don't think anyone can seriously contend that the GI bill of rights impaired the vigor or independence of its beneficiaries.

And it is not only to the democracies of Europe to which one can look for precedent with respect to subsidy and support of the performing arts. The Soviet Union expends vast amounts to assure that it will have a large, viable body of performing artists and we are all well aware of the impact of these artists who have appeared in the United States in ballet, in circuses, in choral groups—even puppet shows. Indeed, I must mention—and not regretfully—that the Russians have indirectly provided a measure of support to the Metropolitan inasmuch as we have rented the opera house to Mr. Hurok for performances of various Russian institutions, such as the Bolshoi and Leningrad Ballets.

It seems incredible that in a country such as ours there should be any hesitation over the passage of the bills before this committee. I have examined both of these bills and feel they are a step in the right direction. Both of them recognize the fact that there must be an appropriation—money. It is not enough merely to establish a National Council on the Arts which will study, perhaps over the years, the plight of the performing arts in this country. Everybody knows that the performing arts are in difficulty. What is needed is money and following that, careful consideration as to how it can best be spent. And that is what it seems to be these bills will accomplish. Admittedly, $5 or $10 million spread over the entire country is not a great deal with which to reach some 5,000 community theaters, 1,100 symphony orchestras and 500 opera-producing groups. In supporting these bills, we are not recommending that Government subsidy should carry the entire burden. Only through a united community effort of private individuals, corporations, foundations, and government at all levels (city, State, and Federal) can the arts be properly served and their independence assured in the United States.

Only 2 weeks ago, on October 12, President Kennedy announced the formation of a Metropolitan Opera National Co. to tour from coast to coast, starting in Autumn 1965. It is significant of our own belief and conviction in the thesis we urge on you that, even before we solve the forbidding financial problems challenging the very existence of the Metropolitan Opera Co. in New York, we are obtaining the required support and making exhaustive plans to further the development of the performing art of opera throughout the length and breadth of the land.

So, in closing, let me urge you gentlemen to help the performing arts with direct support. Failure to do so promptly will inevitably force future American artists to look overseas for careers, and future Americans who might have been audiences will have to ask their parents what it was like to attend top quality opera, ballet, symphony orchestra concerts, and the living drama in their own hometowns.

(The prepared statement of Reginald Allen follows:)

PREPARED STATEMENT OF REGINALD ALLEN, SPECIAL ASSISTANT TO THE PRESIDENT AND GENERAL MANAGER OF THE METROPOLITAN OPERA ASSOCIATION, INC.

The Metropolitan Opera Association, Inc., wholeheartedly supports the bills before this committee which would establish a National Council on the Arts and a U.S. National Arts Foundation. Mr. Bliss, president of the Metropolitan Opera Association, in a letter to Senator Javits endorsing a similar bill which was the subject of hearings before this committee in August 1962, stated:

"I appreciate your informing me that you propose to reintroduce a bill to create a U.S. Arts Foundation, which, 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. * * * 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."

The problems of the Metropolitan, a national institution which touches on so many facets of the performing arts, dramatize in a forceful manner the plight of the performing arts in general. This is so for two reasons:

1. Opera is the one art form which combines in a single medium all of the "performing arts" as defined in the bills before you. As defined in section 11 of S. 165, this "means the arts related to performance of theatrical plays, dance, ballet and choral performances, and performances of musical works (instrumental, voice, and/or operatic), including the arts of acting, directing, staging, scenic, and costume design." Therefore, virtually anything which affects the performing arts concerns the Metropolitan.

2. I believe I can say without appearing immodest that perhaps no one institution connected with the performing arts has achieved greater national prominence and respect in the last 80 years than has the Metropolitan. Through its broadcasts, its performances, and its years of identification in the public mind with opera, the Metropolitan has become, in the words of former Secretary of Labor Goldberg "a proud and cherished cultural institution."

Yet despite the achievements and the prominence of the Met, despite the public interest and support of what President Kennedy has termed "a great cultural resource of the United States," it is beset by a growing financial crisis which gives all of us—who are directly responsible for its management—grave concern. Now if an institution such as the Met is beset with financial and other difficulties, it is not difficult to imagine the status of other aspects of the performing arts, some of which are not so fortunate as the Metropolitan. These include many of our smaller symphony orchestras, opera companies, theatrical groups and a host of others which are literally unable to survive—unless some form of public support is forthcoming.

The difficulties of the Met can serve as a useful example of the problems plaguing the performing arts in general. So, I will direct the burden of this statement to a few of the financial aspects of the Metropolitan which may prove enlightening.

The basic need of the Metropolitan—and of all the performing arts—indeed, any business, is money. Whether Government aid to the performing arts be labeled subsidy or subvention, this great country, through the medium of the Federal Government, must utilize some small portion of its immense resources for the cultural enrichment of this Nation.

1. General financial problems of the Metropolitan

I think it important that this committee have a concrete example of how much it costs to run a national institution such as the Metropolitan Opera. These figures should serve as a basis for an understanding of the financial anatomy of the performing arts in the United States.

During the 1962–63 season we gave a total of 32 weeks of opera consisting of 26 weeks in New York and a tour of 6 weeks, in which we visited seven cities—Boston, Cleveland, Atlanta, Memphis, Dallas, Minneapolis, and Detroit. We gave a total of 237 performances—192 in New York and 45 on tour. We estimate that some 900,000 persons saw our performances—not counting an estimated radio audience of 15 million who listen to the regular Metropolitan broadcasts which have been made possible for over 20 years through the sponsorship of Texaco. All of this costs money.

I will not burden you with too many figures, but a few will serve to highlight the problems we face. Our total operating income for the fiscal year ending

June 30, 1963, was $6,629,609. The greatest proportion of this income came from ticket sales which totaled $5,924,634—the balance came from concessions, rentals, royalties, and broadcast fees. Our total operating expense was $8,020,675. This meant an operating loss, before contributions, of $1,391,066. That is a big deficit by any standards. After contributions of $1,330,627, the largest annual total in our history, this deficit was reduced to $60,439.

An operating loss so staggering is something to contend with. Yet it is substantially better than the experience of the great European opera houses, notably Paris, Vienna, Milan, West Berlin, and Hamburg. What does this mean? It means simply that despite increases in orchestra and box seats to an $11 top, and despite the ability to average nearly 96 percent of capacity for each performance, the Metropolitan Opera Association is faced with a continuing and ever-increasing financial crisis.

These are general terms. Here are a few of the controlling figures.

2. Costs of presenting grand opera during season 1962–63

You can't have an opera without individual singers, and for the 1962–63 season this one item cost $1,619,000. Conductors, stage directors, and others swell this total to over $2 million. In addition to the singers and these other personnel, you must have a chorus, ballet, and even a few spear carriers. These totaled nearly $664,000. Finally, and essentially, you need an orchestra—and the Metropolitan has one of which we are justly proud. This orchestra costs $905,710. Each of its 91 members earns more than $9,000 for 34 weeks of work. So, the resulting overall artistic salaries—singers, dancers, orchestra, chorus, stage directors, and stage managers, and supers—total approximately $5,556,000.

But this is not all. No opera can be produced without a stage crew, and Metropolitan productions, which are not lavish by the standard of other opera companies of first rank, require immense stage crews, not to mention the property and the carpentry shops that construct them. They come to a total annual cost of $1,351,000. In addition, there are wardrobe-and-wig departments, box office staff, ushers, engineers, executives—all of the personnel required for a theatrical undertaking of this size—with the result that salaries alone totaled some $5,847,436. The balance of over some $2 million goes for social security, pension provisions, medical insurance, new productions, repairs, and maintenance—a host of items, all necessary—all expensive.

3. Problem of paying adequate salaries

The salary total I have just outlined applies to over 900 people who are on the Met payroll during its season, 661 of them full-time employees. The majority of these employees are represented by some 13 different unions with whom the Metropolitan has entered into collective-bargaining agreements. Naturally, each time a collective-bargaining agreement expires, our negotiations are subject to the inflationary spiral common to all industry. For example: 10 years ago the Metropolitan's total labor costs were $3,271,303. Compare this with last season's total of $5,847,436—an increase of 78 percent.

We at the Metropolitan have long recognized two irreconcilable situations—the need to pay an artist what he is worth—as against the certain knowledge that beyond a point funds are simply unavailable.

You cannot on any rational basis explain to an individual musician or chorister or dancer that he is not entitled to as much as someone in the construction industry because the Metropolitan is a nonprofit, deficit organization. Each of these individuals naturally says—why must I subsidize the Met? What is really meant is "Why do I have to subsidize the performing arts?" Yet this is what we are asking them to do, because we have no choice in the matter. We do not have funds and never will have—to pay our artists what they deserve.

4. Effect of a rise in Metropolitan's labor cost

If the Met's labor costs were to rise even as little as 3 percent in any one year, this would mean an additional expense of approximately $200,000. It would have brought last season's operating deficit to $1,591,006.

This startling figure leads to but one conclusion. Unless there is a measure of public support which can be counted upon, the future of the performing arts—and the Met—is very dim. People say—the Met has been around for years.

How is it possible that it cannot continue? This is a W. S. Gilbert topsy-turvy approach. One might better ask the question of how, with the steadily rising deficit, has it been possible for the Metropolitan to continue?

5. Traditional methods of alleviating financial distress don't apply to the performing arts

In the case of a business, financial problems are usually met by more aggressive salesmanship, a better product or an increased price to the public. None of these methods are applicable in the case of the Metropolitan Opera as representing the performing arts.

Increased sales cannot be the answer, because for all practical purposes the Metropolitan is already sold out for every performance. Its "product," if I may be chauvinistic, is second to none. The price of its tickets, we believe, is already dangerously high and is subject to very little potential increase. Therefore, these classic examples of the traditional methods for pulling a business out of the red have no application to the Metropolitan Opera. I might even point out that the Metropolitan has overlooked no possible source of outside revenue, such as recordings, broadcasting, television, and even the renting of space along its Broadway frontage. Indeed, without these subsidiary sources of revenue, our plight would be intolerable.

Another traditional cure for financial ills is to cut costs—a subject on which, I am sure, all of you have devoted blood, sweat, and tears. To the best of our carefully considered judgment, we are already operating the Metropolitan as economically as our performing art form permits. It is our public duty to present opera without compromising artistic integrity. This means we insist on the finest singers, the visual beauty of manificent sets and costumes, in fact, everything that goes into making grand opera grand. If we were to deviate in any way from our aim at perfection, critics would complain, and the public would stay away.

An opera production by a company of first magnitude requires the services of a total number of persons that cannot be reduced without jeopardizing the quality of performance. As is the case in all business, even the performing arts, we are in a competitive world. We must compete for the services of international stars, and our productions must compete with those of our sister opera houses of Europe to win the approval of the present-day, internationally minded American audience and critic.

Yet so closely does the Metropolitan watch its expenses that its actual expenditures over a 10-year period have varied from budget estimates by an average of less than 1 percent, a record few businesses can equal.

Thus, as our financial problem will not yield to the procedures of normal business, without Federal and State assistance, the only alternative we have had is to obtain more money through public contributions. As I mentioned earlier, last year we raised a record total of $1,330,627 in this fashion. This figure is an increase of over $1 million above the total annual contributions of 10 years ago. We find ourselves perilously near the peak of such public generosity. The Metropolitan Opera is but one of many worthy voices clamoring for public financial support. It is unrealistic to suppose that we will be able to hold our own and exist solely on the basis of this support as we have in the past. The disappearance of large annual contributors of prewar times has caused public support to fall behind constantly rising expenses.

6. Public support of the performing arts is a necessity

The plight of the Met, as stated by former Secretary of Labor Goldberg, is merely one aspect of the problems besetting the performing arts in this country in general. Theater groups, symphony orchestras, operas, ballet—the whole spectrum of performing arts is in jeopardy.

While we strongly favor the traditional encouragement and support of the performing arts by private means, we cannot lose sight of the fact that these private means are not enough. Many countries, whose democratic way of life we approve, give direct financial support to the performing arts. Indeed, the respective managers of the Vienna State Opera, of the Berlin State Opera, of La Scala, of the Paris Opera, of Covent Garden—to name but a few—need not struggle with the recurrent financial problems that beset Mr. Bing, for each of these great institutions receives massive state support. They need not worry about deficits. These institutions can devote all their time and effort to their artistic responsibilities—not to ways of raising more money just to exist.

As a result, they can attempt new works—challenging works which the Met must often avoid for fear of a box office loss. Far from being injured by state aid, their standards of artistic excellence are enhanced, and their artistic independence is not impaired. The Met as an international institution—as well as a national one—must compete with these organizations.

It does not follow that state aid, any more than any other sort of aid, is a destroyer of the arts—or of independence. I don't think anyone can seriously contend that the GI bill of rights impaired the vigor or independence of its beneficiaries.

And it is not only to the democracies of Europe to which one can look for precedent with respect to subsidy and support of the performing arts. The Soviet Union expends vast amounts to assure that it will have a large, viable body of performing artists, and we are all well aware of the impact of these artists who have appeared in the United States in ballet, in circuses, in choral groups—even puppet shows. Indeed, I must mention, and not regretfully, that the Russians have indirectly provided a measure of support to the Metropolitan inasmuch as we have rented the opera house to Mr. Hurok for performances of various Russian institutions, such as the Bolshoi and Leningrad Ballets.

It seems incredible that in a country such as ours there should be any hesitation over the passage of the bills before this committee. I have examined both of these bills, and feel they are a step in the right direction. Both of them recognize the fact that there must be an appropriation—money. It is not enough merely to establish a National Council on the Arts which will study, perhaps over the years, the plight of the performing arts in this country. Everybody knows that the performing arts are in difficulty. What is needed is money, and following that, careful consideration as to how it can best be spent. And that is what it seems to me these bills will accomplish.

Admittedly, $5 or $10 million spread over the entire country is not a great deal with which to reach some 5,000 community theaters, 1,100 symphony orchestras, and 500 opera-producing groups. Just the same, in supporting these bills, we are not recommending that Government subsidy should carry the entire burden. Only through a united community effort of private individuals, corporations, foundations, and government at all levels (city, State, and Federal) can the arts be properly served, and their independence assured in the United States.

Only 2 weeks ago, on October 12, President Kennedy announced the formation of a Metropolitan Opera National Co., to tour from coast to coast, starting in autumn 1965. It is significant of our own belief and conviction in the thesis we urge on you that, even before we solve the forbidding financial problems challenging the every existence of the Metropolitan Opera Co. in New York, we are obtaining the required support and making exhaustive plans to further the development of the performing art of opera throughout the length and breadth of our land.

So, in closing, let me urge you gentlemen to help the performing arts with direct support. Failure to do so promptly will inevitably force future American artists to look overseas for careers, and future Ameriacns who might have been audiences will have to ask their parents what it was like to attend top quality opera, ballet, symphony orchestra concerts, and the living drama in their own home towns.

Senator JAVITS. Thank you very much, Mr. Allen. We appreciate your statement. I think it emphasizes the general position which I have taken here that we are behind practically every other important nation in the world in this field of stimulating culture in our country, and that a modest subvention on the order of the British Arts Council plan, which is contemplated in this bill, and an advisory council such as Senator Humphrey has contained in his bill, will only bring us, to some extent, in accordance with our own traditions, abreast of what the whole world is doing, which we are completely behind in, which will not interfere with private philanthropy or private contributions at all and has no real measure of government interference in the arts. Do you agree?

Mr. ALLEN. I agree, completely.

Senator JAVITS. The Metropolitan Opera is a prime example, if you are going to extend its activities around the country, which is so urgently desired, of this kind of approach. Is that so?

Mr. ALLEN. Yes, sir.

Senator JAVITS. Thank you very much. Our next witness is Miss Frances Duehren, president, New York Fashion Designers, Inc.

Miss Duehren, welcome to the subcommittee. I know you, by reputation, as a top name in the field. Would you be good enough to make your statement any way you wish? If you would like to, we will include your statement in the record at this point, with its attachments, and you may state the matter as you wish, to us. But please confine yourself to 10 minutes.

STATEMENT OF MISS FRANCES DUEHREN, PRESIDENT, NEW YORK FASHION DESIGNERS, INC., NEW YORK, N.Y; ACCOMPANIED BY BERNARD A. SURGIL, VICE PRESIDENT, DAVID B. CARMEL CO.

Miss DUEHREN. I would like to introduce at this point our great supporter for the Creative Designer Workshop of the New York Fashion Designers, Mr. Bernard Surgil, a charter member. He is vice president of the David B. Carmel Co., manufacturer.

Senator JAVITS. We will hear the witness with you.

Miss DUEHREN. I am very honored to be here with you. I do appreciate this opportunity to appear in support of the aims and goals of these proposed bills, which will mean so much to art and the progress of the United States.

When one is fighting for a cause for many years, and gradually senses that he or she is all alone with an ambition and waging a losing battle, it is most heart warming suddenly to discover that there actually are others with similar causes to fight for. That is the wonderful feeling I am now experiencing as I stand before you here, among those who are in favor of a National Foundation and Council for the Arts.

It is gratifying to see so many important Americans so culture conscious and ready to do something at last to further the cause of creativity. For years we have been fighting to obtain recognition for fashion design as a true art form—a living, visual art form that blends and flexes with the human body; a form of art that gives living beauty to the individual; a form of art that helps to give identity to one's personality; a form of art which is ever present and which enhances charity events, concerts, theater, opera, and other public events.

Now that fashion design is finally being recognized as an art form, the profession will gain new prestige, dignity, and honor, to which their contribution to American life entitles them. It will encourage, instead of discourage, parents to have their talented children embark on a designing career, and we will be able to attract talent to the field that might otherwise be lost.

Also, designers create apparel to enhance the daily lives of American men and women by providing both beauty and pride of possession. They are being grossly inhibited by commercialism. Designing talent is being plowed under furrows of dollar bills in an art of industry that is threatening to become a copycat, rubberstamp race for economic gains on the part of the manufacturer. Both the manufacturer and the American woman are losing their sense of design and art values.

With all the wonderful talent that exists in this great Nation of ours, we have to suffer the embarrassment of seeing American women

dressed in poor imitations, and minor, mass produced variations of design silhouettes created across the Atlantic. Europe may not have our wonderful brand of democracy, but many countries, including Russia, exhibit a new cultural freedom that is sadly lacking in America. On the continent, artists are frequently subsidized by governments or encouraged to be creative by various industries and groups. In this country they are challenged—we dare the artist to make good in America. We are proud to own, use, or wear the fruits of their talented labor, but we don't seem to care how or if they ever succeed.

The New York Fashion Designers, Inc., is attempting to do its part in some small way.

Through the help of charter members we are setting up a creative workshop for new and experienced designers, for the purpose of perpetuating and improving the art of design. Professional and novice designers will be encouraged to create without inhibitions, without worrying whether or not a particular number will sell. We envision a new found freedom that will result in original, exciting, beautiful, and functional fashion for American men, women, and children.

We want the opportunity to demonstrate to the economy-minded manufacturer that they can produce artful, original fashion and still make money. We want to demonstrate to the American people and the rest of the world, that the designing phase of American culture is original and wonderful.

Our group is not very large at this time. We hope to make some imprint upon the industry and the United States, because in most cases people confine their contributions to large, well-known organizations and foundations, making it impossible for smaller ones to succeed. With the assistance of the National Foundation and Council for the Arts, our group can expand, and many like it can be organized throughout the country.

At this point I would like to comment on the statement of Douglas Richards, of Phoenix, Ariz.: I do not believe that the Federal tax subsidy for the arts would result in reduced voluntary support at the local level. Just the contrary; by providing national recognition of the arts, we can look forward to more support. For example, in New York the Fashion Institute of Technology is a perfect example. The more support it got from State and city, the more support it got from individuals. I would like to mention that as far back as May 1960, Mr. Huntington Hartford introduced me to Mr. Anthony A. Bliss, president of the Metropolitan Opera Association, for the purpose of seeking his help in acquiring space at Lincoln Art Center for the Fashion Designers Art Foundation Workshop, I have a copy of that letter with me.

The time has come for the American artist to graduate from the status of second-class citizen or object of curiosity. The New York designers are proud to join with Senator Javits in his worthwhile movement to rescue and revitalize the arts, and in so doing give more meaning to American culture. If there is anything I can do in the form of assistance, I would be delighted to avail myself to help.

Thank you.

Senator Javits. Thank you, Miss Duehren. You point out that design for fashion is an art in and of itself and therefore can be and must be considered separately from commercial Seventh Avenue operation?

Miss DUEHREN. Yes.

Senator JAVITS. That is what you would like us to encourage with this bill?

Miss DUEHREN. Exactly.

Senator JAVITS. Would your colleague like to add anything?

Mr. SURGIL. Yes. I have a brief statement prepared.

Senator JAVITS. If you could make it short, please.

Mr. SURGIL. In the interest of time, I will summarize the basic point that I wish to make; namely, that although we can produce the latest fashions only a few short weeks after they are exhibited in Europe, for some strange reason this same Nation will not stimulate its native fashion talent to flourish. I feel that this legislation will lend the moral and psychological support necessary to make the "designed in America" label equal to or superior than the "designed in Paris" label.

(The prepared statements of Miss Frances Duehren, with attachments, and complete statement of Bernard A. Surgil, follow:)

PREPARED STATEMENT OF FRANCES DUEHREN, PRESIDENT, NEW YORK FASHION DESIGNERS, INC., AND FASHION DIRECTOR FOR I. A. WYNER & CO.

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New York Fashion Designers Art Center and Foundation

In order to bring about a closer coordination and exchange of information between the American fashion designers and manufacturers, distributors, and suppliers, the New York Fashion Designers announces the organization of the Fashion Designers Art Center.

The New York Fashion Designers, Inc., is a nonprofit organization exempt from Federal and State income tax, which has worked since its inception for public education, better standards, and improved taste. The fashion center will provide a forward step in the solving of mutual problems and the sharing of accumulated prestige.

The members of the New York Fashion Designers believe that their influence on consumer selection has substantially contributed to this achievement.

The constitution and bylaws of the New York Fashion Designers, Inc. sets forth as its purpose, to advance the standards of fashion designers in all fields of ready to wear, to uphold in practice a code of ethics of mutual benefit in professional and trade relations, and to promote educational programs planned to advance the art of fashion design.

The American fashion achievement has been spectacular in the field of ready to wear.

1. *Coordination of information.*—To establish a clearinghouse for coordinating trends. Through the informational channels provided by the Fashion Art Center, committees representing the various products in the industry will work to improve the presentation of fashions and services rendered by the industry and the fashion design profession.

To inform member firms regarding the trends and needs for their products.

2. *Projects.*—To develop exhibitions both traveling and permanent, forums, lecture series, films, television, and other media for the presentation of fashion trends.

3. *Public relations.*—To make the public aware of the vast contribution of American designers in the field of fashion, through the press, magazines, radio, television, schools, and museums.

4. *Postgraduate course.*—To establish a postgraduate course for students who after graduation need help and a place where they can experiment and give free range to their designing abilities.

In addition to the other activities of the New York Fashion Designers, Inc., for the past year, we have established a special fund which has as its purpose the awarding of scholarships and other benefits to students and recent graduates of the fashion industry.

Each year the trustees of this foundation select young people with exceptional talent in the design field and assists them with monetary grants and guidance in their chosen profession.

All expenses in connection with the administration of this foundation are borne entirely by the New York Fashion Designers, Inc.

Any contributions made to the foundation are earmarked for the purposes outlined to aid young people entering the fashion field.

Membership in the fashion center will be limited to persons, firms, corporations, or divisions of corporations, engaged in the manufacture and national distribution of products relating to the fashion industry.

There will be the following standing fashion designers art center committees:

Executive committee
Finance committee
Membership committee
Public relations committee
Research committee

Dues will be paid annually to the New York Fashion Designers, Inc., 1457 Broadway, New York 36, N.Y.

An identification trade mark for members of the fashion designers art center will be issued for their use.

Charter members: American Cyanamid Co., Burlington Industries, Celanese Corp. of America, E. I. du Pont de Nemours & Co.

PREPARED STATEMENT OF BERNARD A. SURGIL, VICE PRESIDENT, DAVID B. CARMEL & CO.

It is with a feeling of great pride, indeed, that I have been invited to present my views with respect to the National Arts and Cultural Development Act of 1963, before this esteemed committee.

As a businessman, I feel my contribution to this committee should deal primarily with the practical application of art, since this is the aspect of the subject with which I am most familiar. One goal of this total program, it seems to me, would be to enlist the support of the business community. Is this easier said than done? Perhaps, and yet, what industrial executive in charge of product development and merchandising does not respect the value of translating artistic creativity into practical merchandise. For new products create new profits and a better standard of living for our country. These are terms that every businessman understands.

To carry this theme even further, every businessman should also realize that when Government creates a climate in which art has a place in our daily lives, this artistic spirit must, in time, touch every member of the community.

Again, how can this possibly interest our industrial leaders? Very simply. What corporate executive in charge of production would not love to have a production line staffed with people who take an almost artistic pride in the products they produce? This solves a problem that industry faces daily. Pride of workmanship is a quality that our society has been losing steadily since World War II. The reasons for this are manifold, and it serves no purpose to reiterate them at this time. However, in looking forward, we should accept the fact that our country must once again be given the psychological inspiration that pride of workmanship brings. One of the ways to accomplish this, is to have our Government elevate the visual and performing arts to the level they so deserve. Art's new status, with proper education at the local levels, will not only make our creative artists less timid about developing their dreams, but in addition, will train a whole new class of craftsmen to execute them. Again, these are terms businessmen should understand.

Since my invitation stems from the world of fashion design, I would like to ask the committee's indulgence, to specifically deal with this area. Today, in America, we have a business community which can produce the latest fashions

for the masses only a few short weeks after the most creative minds of Europe have exhibited these same designs for the privileged few. But, gentlemen, in this miracle of American mass production there lies a grave and hidden problem.

For this Nation, which can translate the complexities of fashion design from Paris and Rome in a technological sense, is, for some strange reason, the same Nation that will not stimulate its native fashion talent to flourish and thrive. And yet, this paradox is not quite so strange upon closer examination. For how can today's consumer react favorably to American fashion design, when she has been educated for generations to revere the "Made in Paris" label as the epitome of fashion. I do not propose that we ignore the valuable contributions of our European colleagues by restricting their ideas to Europe, but rather that we encourage America to become the fashion design center of the world with the talent that is presently lying dormant. Dormant because this phase of the visual arts needs the prestige and support which the National Arts and Cultural Development Act of 1963 could and should provide. Historically, America is now emerging in many other art fields as a mature Nation ready to display its culture, side by side, with the best the world has to offer. There is no reason why some day in the foreseeable future fashion design should not also compete. Every phase of fashion from the textile mills that produce fabric, to the retail stores across the country that sell apparel should be made to feel responsible for their part in fostering American fashion design. I believe this agency would increase the possibility of achieving this goal.

Gentlemen, in closing, I would like to state, that as a representative of the fashion community, I shall return home more convinced than ever of the need to support the National Arts and Cultural Development Act of 1963.

Thank you.

MAY 27, 1960.

ANTHONY BLISS, Esq.,
Milbank, Tweed, Hope & Hadley,
New York, N.Y.

DEAR MR. BLISS: In connection with your generous undertaking to present our proposal to the board of directors of the Lincoln Center of Performing Arts, we are pleased to submit for their consideration a résumé of our background and objectives.

New York Fashion Designers, Inc., is a nonprofit organization incorporated pursuant to the membership corporation law of the State of New York. It is the only organization of its kind within New York and the current membership is comprised of over 250 of America's foremost fashion designers.

The purpose of our organization is to establish New York City as the fashion center of the world by assisting and encouraging the development of the cultural background and prestige of creative American designers and by aiding and fostering the development of new talents.

The attainment of our objectives is severely curtailed as a result of the lack of proper facilities. It is mandatory that we seek and obtain a permanent fashion designers' art center in order to display American designs and attain worldwide recognition of the talents available within the State of New York. As a result of our intimate association with our city's leading industry, the mutual benefits to be derived from the establishment of a permanent fashion designers' art center would be unlimited.

It is the desire of New York Fashion Designers, Inc., to obtain suitable space at Lincoln Center. It is our belief that our objectives would be in keeping with the purposes of the Lincoln Center project.

Our minimum space requirements would be approximately 200 by 250 feet and would include a library for gowns, workroom, conference room, models' room, and exhibition room. It is anticipated that we would be permitted, from time to time, to make use of the restaurant and auditorium facilities for the purpose of conducting fashion shows.

New York Fashion Designers, Inc., would guarantee the upkeep of this space.

Very truly yours,

NEW YORK FASHION DESIGNERS, INC.,
FRANCES DUEHREN, *President.*

Senator JAVITS. The French Government does patronize the French fashion designers. In what way, do you know?

Mr. SURGIL. Well, through various fashion foundations. The most important aspect, I think, is the general psychological feeling of

pride throughout the country. This is something belonging to France and is to be cherished. In this country, however, I believe that the only way to awaken the fashion talent presently lying dormant is by the encouragement, prestige, and support the National Arts and Cultural Development Act of 1963 could and should provide.

Senator JAVITS. In other words, if you gave them a little money, you would also give them some prestige.

Mr. SURGIL. Yes.

Senator JAVITS. And you think you would have businessmen contributing to this type thing?

Mr. SURGIL. Yes.

Senator JAVITS. Thank you both very much. Our next witness is Mr. John D. Mitchell, president of the Institute for Advanced Studies in the Theater Arts.

STATEMENT OF JOHN D. MITCHELL, PRESIDENT, INSTITUTE FOR ADVANCED STUDIES IN THE THEATER ARTS

Mr. MITCHELL. I have sent along some published statements by some American observers of the performing arts.

Senator JAVITS. Your statement will be printed in the record, without objection, and the staff will make some selections of supporting material which may prove pertinent to our hearings and include those in the record.

(The prepared statement of John D. Mitchell, together with selected accompanying material, follows:)

PREPARED STATEMENT OF JOHN D. MITCHELL, PRESIDENT AND COFOUNDER OF THE INSTITUTE FOR ADVANCED STUDIES IN THE THEATER ARTS, NEW YORK

As president of the Institute for Advanced Studies in the Theater Arts, I wish to express my thanks to Senator Javits and Senator Claiborne Pell, chairman of the Special Subcommittee on the Arts of the Committee on Labor and Public Welfare, the U.S. Senate, who have invited me to appear at an open hearing to present my views on two pending measures designed to develop the Nation's cultural resources: S. 165, to establish a U.S. National Arts Foundation, and S. 1316 to provide for the establishment of a National Council on the Arts and a National Arts Foundation. As I have studied the published text of the hearings before the special subcommittee of the 87th Congress, 2d session, of last year (August 29 through August 31, I have been deeply interested, impressed, and moved by all that already has been said in testimony for these same bills before Congress by truly important and eloquent spokesmen both from the arts and from the Government.

The breadth and depth of their comparative knowledge of the arts both visual and performing—how they are achieved and sustained, both here and abroad throughout the world; the gravity of their sincere concern for American arts and artists; the keenness of their insights as to the importance of the arts, both visual and performing, to the spiritual life of our people and the relevance of the arts to our image as a mature nation abroad; all these as they are set down in public hearings cause me to wonder why a year has passed and there is still delay on the part of the Federal Government to take action in respect to the crisis the American arts and artists continue to face. Added to these public hearings, we now have the published report to the President submitted by August Heckscher, Special Consultant on the Arts. This latter document, in my opinion, is equally an eloquent and profound statement in support of the need for the National Government to come to the aid of the American arts.

In the year that has passed, almost each day one picks up one's morning newspaper to discover that the crisis facing the American arts is worsening. In the past month, the New York Times reported that in a decade the number of American actors had declined by 27 percent. Obviously if this continues un-

checked, the present so-called invasion of the American theater by British actors will no longer be characterized as an invasion, but be designed as a rescue of the American theater by our fellow British actors.

For the views that I should like to express at this hearing, in the hopes that they will supplement what already has been expressed and published, I feel it important that they be recognized as coming out of a particular context of experiences, research in the field here and abroad, and approximately 25 years of working for a livelihood as a professional in the performing arts.

As a result of 15 years of research, periodically, in the field abroad—two research trips which took me around the world, 1954 and 1959; this year I have completed a three-volume study, in manuscript, running to approximately 1,000 pages, which sets forth in specific, comprehensive, and full detail, how the professional performer is trained for his vocation in three of the major areas of the world: Western Europe, Soviet Union (including East Berlin and Poland), and Far Eastern. I shall refer later to this study in this prepared statement and what, by comparison, it tells us about the state of opportunity for our resources in talent in the United States to develop and to achieve their destiny as American performers who can compete with their counterparts in Europe and in Asia.

It should be of interest to this committee, as reported to me, that two American foundations have projected a 3-year study to examine the economic life of the artist in the United States. A part of that comparative study has already been undertaken, and a writer distinguished for his knowledge of the American performing arts has visited and studied the economic life of the performing artist of five Western European countries. I am told that the growing awareness of the gravity of the crisis facing the American artist and arts prompted the projecting of this 3-year economic study.

Because of the work, what may be characterized as pure research, of the institute for Advanced Studies in the Theater Arts since 1960, and because of the research study in the field referred to above, I was most interested to hear informally what already has been learned of the economic life of the performer in Western Europe. Naturally it is not for me to make such a report here, but as I suspected, it confirmed what I had known from my own research in the field: That the bankrupt life of the American artist is set in very high relief indeed by the greater economic, social, artistic, and mental stability of his counterparts abroad.

Since 1960, 16 master artists have been in residence for a period of approximately 2 months at the Institute for Advanced Studies in the Theater Arts in New York City; in a closed professional situation, including the resources of a modestly but fully equipped theater, the master artist from abroad has been able to work, rehearse, teach, "talk shop," lecture for the stimulation of his American professional theater counterparts. Each of these master artists coming from Europe, the Soviet world, and Asia, has been an outstanding—if not the most outstanding—representative artist and impressive spokesman for his own national theater and performing arts and national culture.

Through working toward a common goal professionally, over an extended period of time with his professional American equals, the visitor from abroad has had the exceptional opportunity to test, to weigh, and to evaluate both the potential talent and also the degree of development of his American peers in the performing arts. During the period of 6 weeks to 2 months of being in residence at the Institute for Advanced Studies in the Theater Arts in New York, the foreign master artist is also, apart from the "laboratory" atmosphere of the institute, had the advantage of seeing American actors performing publicly on Broadway, off Broadway, and television.

In the case of the 14th guest stage director from abroad, Gert Weymann, both stage director and recipient of the Gerhart Hauptmann Award (prize-winning playwright of Germany) had the additional perspectives of an extended stay in the United States under a Ford Foundation grant, that enabled him to view American theater literally from the east coast to the west coast. This past summer before his return to his own professional work in West Berlin, Herr Weymann participated in IASTA's International Theater Festival in Denver, Colo., in collaboration with the University of Denver. At that time he was able to share not only with me as president of the Institute for Advanced Studies in the Theater Arts, but also with 55 college and university academic stage directors who had convened for a summer seminar on styles at the University of Denver, his impressions of the state of health of the American theater from coast to coast.

Let me now try to give in capsule a distillation of one facet of the pure research that has come out of four seasons of work at the Institute for Advanced

Studies in the Theater Arts, resulting from its comparative and international theater program. Each of the 16 master artists and spokesmen for their own national theaters and cultures, each unknowing that the other had said this, has praised without reservation, the richness and the diversity of the potential of talent of the American performer. Several have been so impressed by the American playwrights, that they have returned to their own national theaters to produce the plays of contemporary American playwrights. This is indeed pleasing for all of us as Americans and for all of us who work in the American performing arts. We must, however, heed and not close our ears to what each has said, also without knowing that the other had said it.

It is not pertinent here to go into specific details as to what each had found lacking in the American performer; that is more appropriate for a professional theater group. Again each without knowing that the other had said it, or was to say it after having been in residence at the institute, commented that the American performer had never had the opportunity, obviously, for full and/or adequate training. Each has found the American performer—viewed in performance on Broadway, off Broadway, films, television, and rehearsals—poorly and inadequately trained for his vocation. A decade earlier two of the master directors who had come as guests of the Institute for Advanced Studies in the Theater Arts, had been guests in the United States under National or Federal Government leadership grants. They and their comments joined Gert Weymann, referred to above, in commenting on the national scene and the state of the American performing arts nationally, outside the New York City area.

Willie Schmidt, of Germany and Austria; Societaire Jacques Charon of the Comedie Francaise; Gert Weymann (winner of the equivalent of a Pulitzer Prize award); each found the pattern nationally of our theater arts feeble, fitful, failing in vitality and potential for future growth and achievement by international standards. They have been in agreement with the homegrown critics of our highly praised but questionable academic theaters in our many universities and colleges. They, like Theodore Hoffman of Carnegie Institute of Technology, found that the academic theaters across the Nation are not preparing and training professional theater artists.

I should like to submit for publication in the hearings of this session, published statements by a sampling of these master artists from abroad who have been able to view objectively and comparatively the status of the American performer and his work. I should also like to submit for consideration for publication in the hearings, a published exposition in part, as to how the Soviet Union with its literally hundreds of national theaters and professional state training schools for the performing arts, seeks to develop its human resources in the performing arts.

In my opinion what does all this add up to? As the saying goes, the hour is already late; unless there is Federal, State, and community support for the arts in the United States, they will be irretrievably lost to us. History will judge this Nation and its leaders harshly as indeed history has in the past judged harshly those nations that have neglected their true ornaments and spiritual symbols and have degenerated into vanished civilizations.

In the last hearing I noted with appreciation and encouragement the frequent references as guides to us, to the decentralized federally and municipally supported theaters of Germany, and also the support of the performing arts in France. May I add that we as a people and as a government, should be prepared to learn from the past; if we but study the long history since 1680 of the French National Theater: its organization, its personnel, its structure, its financing, its subtle freedoms from Government control and manipulation, we have nothing to fear. We have nothing to fear, but we have everything to gain by Federal support, so needed now, for the performing arts in the United States.

Method and Manhattan

(By Yuri Zaradski, director, Mossoviet Theatre, Moscow)

> As a recent visitor to these shores under the auspices of the Institute for Advanced Studies in the Theater Arts, Mr. Zavadski directed for the institute an English-language production of Chekhov's "The Cherry Orchard," with an American cast. During his stay, Mr. Zavadski addressed a symposium jointly sponsored by the institute and Equity.

While visiting America I was asked all along during my stay about the Stanislavsky method. Stanislavsky's method has basically two sides. That

does not mean that the totality and richness of the method is limited to these two sides. However, at the moment, I would like to stress them.

One side is Stanislavsky's appreciation of the laws of creativity. Just as an American, a Russian, a Frenchman has to breathe, eat, drink, and sleep in order to survive, this aspect of the method recognizes that there are certain general laws of creativity which exist for all branches of art and for all directions in art.

The second side of the method is the direction of the art to which Stanislavsky devoted most of his life. He wanted to channel the forces of genius and intuition into conscious awareness. Probably all of you know this, because this is the Stanislavsky formula: conscious awareness to reach the subconscious creativity. It is very important to understand this in its totality, because in the application of the method there is sometimes a leaning to one side or to the other. Some make the method into a cold and dry calculation and they say: "You've just got to play—what do you mean by a method?" Others consider the method as the art of feeling and experiencing, ignoring calculations and awareness, or putting them in second place.

The Russian poet Pushkin was a symbol of great creativity and flight of imagination—but was also a very wise man, and he said, "Don't confuse rapture with inspiration, because rapture does not account for the power of the mind to place all the separate parts in their relationship to the whole." According to Pushkin, talent has to be wise and wisdom has to be inspired. To bring up an artist—to give him the unity of thought and feeling, this was the task that Stanislavsky put before himself.

Chekhov is the author who offers this opportunity to the actor to an enormous degree; rather, more correctly, he demands it of the actor. You can't play Chekhov in a superficial manner; Chekhov shows life in its interrelationships.

Actually, according to Stanislavsky, according to Chekhov, you should not play the characters but, rather, you should play what happens between people in their interrelationships. This third dimension—what happens between—creates the world of human relationships. Stanislavsky was closely tied to Chekhov. And Vakhtangov used to ask, "Why only Chekhov? Why not Shakespeare? Why not any—every—other artist in the theater?"

And, with Stanislavsky's approval, Vakhtangov created on the first principle of Stanislavsky's method a method of his own. He used to say that it is pointless to accept the method abstractly as a medicine to cure all diseases, just as it would be pointless, given a cupboard filled with various medicines, for a person, to keep from being ill, to drink and eat them all.

I would like to settle the question of the differences between Stanislavsky and Vakhtangov, who, as you know, was his favorite pupil and the one whom Stanislavsky hoped would be his successor (but in his own, individual style). Vakhtangov, however, died very young, leaving this interpretation of what a disciple means. Vakhtangov's most famous production of "The Princess Turandot" was put on to show that he, a very true and faithful disciple of Stanislavsky, was going further on his own. He wanted to demonstrate that to be a true disciple was not to be a limited follower, sitting in his office just talking about it; that if he truly understood and accepted the method, he could then be free to go on creating with his own personal individual stamp. Stanislavsky agreed. They were individual and different, yet with a common basic concept of the theater art.

The method has to be understood first of all as a regime of self-displine. This applies first of all to actors, but also to directors. One of the great actors of the Moscow theater, Leonidov, a man of enormous temperament, used to say that Stanislavsky was very sly, that he invented the method for himself because he was fighting his shortcomings; but as Stanislavsky's shortcomings happened to coincide with the shortcomings of most of the others, his method proved generally usable. In reality we know that an actor gets bored with playing. And this shortcoming of an actor Stanislavsky studied very carefully, for it was his own. Stanislavsky studied not how to portray a character but how to become a character.

Stanislavsky had an expression: "to play from yourself." This does not mean to play yourself; it means that in each new part you recreate yourself. That is the uniqueness of the method. Unfortunately, it seems that in the American theater you have a system of choosing actors for a play in the same way that they are chosen for a movie—typecasting. Most of the time actors really play themselves. As an actor I have not played many parts, but my main roles have been two with Vakhtangov and three with Stanislavsky. They

were contrasting parts. Stanislavsky put major emphasis on the voice, for he had started as an opera singer and all his life he worked on his voice. I remember that once when he came to rehearsals—he was about 70 at this point—he said, "Finally, I have placed my voice."

I shall never forget my last impression of Stanislavsky as an actor. He had to play "Uncle Vanya." A day before opening night, I met him in the hallway and he was very old, his shoelaces had become untied and he couldn't even bend to tie them. I was very perturbed about what would happen, and wondered, "Is he going to put rouge on his cheeks to look like a young person?" But when he walked on the stage it was a miracle. He was young. Had no makeup on, but he was young with his whole being. That was the miracle of real art.

While in America I have had an opportunity to see several plays, in addition to working with American actors during the production of "The Cherry Orchard" under the auspices of the Institute for Advanced Studies in the Theater Arts. I liked "The Tenth Man" very much, becauses in this production there was created an interrelationship between people, characterizations and a feeling of unity of the whole. But it is created primarily in terms of directorial design. However, if the directorial design is talented, it always gives the actor an opportunity to grow.

I think that "West Side Story" is a wonderful play, has great choreography and would be an enormous success in Moscow. "The Miracle Worker" has a very interesting theme, but I was so impressed by the girl that I really saw the whole play through her, and I was concentrating mostly on her. Her performance is an example of organic creativity. I was thinking, what will happen to the girl when she grows up? Is she going to be as good an actress as she is now?

Naturally, I did not like everything I saw to the same degree, and was somewhat upset by certain elements in the American theater seen in certain productions and movies, especially "Ben Hur." There is sometimes a naturalism of which I do not approve.

After seeing a number of musicals I found that I was missing Shakespeare. Also it was disappointing not to see a single play by Arthur Miller. He is a great playwright. The Russians have already adopted Shakespeare as their own, and I am afraid that maybe they'll adopt Arthur Miller, too.

Perhaps in Russia there is a slightly different attitude toward the theater. In Russia the theater is needed by the people. The spectator comes to the theater to get new inspirations for his daily life, not just to rest, although rest is also a form of acquiring new strength.

I do not want to contrast American and Russian theater, but in Russia the demands on theater are more greedy. There are about 500 theaters and about 30,000 actors. But these 30,000 actors are only in the Russian Republic, and there are 15 republics altogether in the Soviet Union. There are institutes all over the country, but the big ones are in Moscow; all young people have to study.

Theater does not depend as much on the critics in Russia. The theater likes to hear criticism. Nemerovich-Danchenko used to say that criticism is useful only when it is praise. That, of course, is a joke. Criticism can be very severe, and sometimes there are practically battles fought, but the fate of the play depends on the audience reaction.

In Moscow, we would have rehearsed "The Cherry Orchard" for 3 months. The same actors would perform every night and rehearse during the day, so the work would be stretched out. This procedure gives the Russian theater certain special opportunities. If something does not work out in rehearsal, the next production can be postponed. They can even work on a play which will never be produced. There were several occasions like that, when a production would be brought almost to opening and then Stanislavsky would not show it.

American actors are used to playing only one play, and the problem of creating a different characterization each day is a problem which still faces them. A repertory theater will give actors an opportunity to open up their talents, and the idea of creating a repertory theater in America is timely.

I think the American people are very talented, and Stanislavsky used to say that his method was good only for talented people. Some people think that with the method you can turn anybody into an actor. That is also a mistake; for the first requirement for appreciating and understanding the method is talent.

Actors in Russia play many parts in the course of a year—they will create two, three, four new roles—and therefore they have developed a slightly different technique. It is probably difficult for American actors to play a different part

every day. For Russian actors it is unthinkable how to play the same part every day.

But during my rehearsals with American actors I have been absolutely astonished by the common traits of character between the two nations. The American actor's creative character is quite the same as the Russian actor's.

Art, of course, is a means of communication between people. It is a great force for bringing people closer together. An artist who thinks he is rather unique and special, who feels he doesn't need anyone else, is not worth very much. Human life is very short, and not many of us will await the light days. But I believe that such a time will come. This is the basis of my faith in human beings in general, which was given to me by my teacher Stanislavsky.

I would like to thank all those with whom I had the pleasure of working, because these experiences have strengthened my faith.

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THE AMERICAN ACTOR

(By Willi Schmidt, director, Schiller Theater, Berlin)

We mistrust ourselves and belittle our own talent, Germany's foremost director concludes after working with American actors for the first time. We must gain new freedom and be willing to assume the qualities of a character without fear that these same qualities will be attributed to us. A few weeks ago Prof. Willi Schmidt, visited New York under the auspices of the Institute for Advanced Studies in the Theater Arts (Equity magazine, December 1959, p. 1). He had come to direct a double cast production of Friedrich Schiller's "Love and Intrigue" with American actors. At a symposium cosponsored by Equity and the IASTA—page 1 of this issue—Professor Schmidt spoke to members of the acting profession. In this article he offers the rest of Equity's readers the benefit of his observations.

In German and Austrian theaters where I have directed before, any guest director finds an ensemble and the task of auditioning for the play is eliminated. Usually these are ensembles where the actors know each other and are not complete strangers, as was the case here in New York. Instead, I had to audition actors, not only for one cast, but for a complete double cast because our play "Love and Intrigue" was supposed to be produced twice.

In the first 3 days of my visit, about 35 actors introduced themselves and I have, to everyone's astonishment, devoted many, many hours to find out if they were suitable for the parts. I was told that I was wasting my strength and time.

And this is my first objection. I insist that no director in the whole world, even if he were a genius, is able to judge within a few minutes, the qualities of his partners. Besides, it is against the feeling of respect for the ego of the actor if I were to judge him in so short a time.

A 10-minute interview is not a good way for an actor and director to get to know each other, and I don't quite understand why you subject yourself to this method without much contradiction. I tried to be thorough and I rehearsed for an hour or even longer with an actor, even if I did not accept him in the end because his specific talent did not suit the demands of the part. However, I did not earn much gratitude for my efforts. Most of the actors left the rehearsal without even saying goodby. I tried to explain this attitude to myself as the informal way of the American life.

As soon as I had my two assembled casts, I started immediately with rehearsal on stage, which means I didn't talk about the play or discuss the characters at a roundtable which is usually the method here. I did not theorize. I started immediately with blocking out the scenes because I am of the opinion that all difficulties which eventually might arise can be solved from the lines of the play, but not by commentary and standard analysis. A dramatic genius like Schiller knows very well what he has written and all we have to do is to get inside of his spirit, that means to think his thoughts and feel his feelings. The attempt to be more clever than he and to approach the play from the outside

instead of the inside, can only lead to bad results. A playwright of his caliber writes all the motivations that an actor needs to interpret his part.

The simplest, the fastest, and the best way to play one's part is to be within the scene from the very first moment. If the actor listens to himself talk, and sees that the other actors react to him, if he listens to their lines, questions and answers, then he will find out what they are thinking about. The sooner an actor finds out that he is part of a totality, that he is not only playing his part but the play, the easier it will be for him to solve his personal and specific task. Only then will he be able to recognize and realize all the nuances and subtleties of the play, and his part in particular. But to start with the nuances and the subtleties of the play would mean to put the icing on the cake which has not been baked; in other words, to build a house and start with the roof.

The playwright has seen and conceived his play as a totality. He didn't write just parts. If he is a true theater man, he also has written character parts, but he didn't write them for their own sake. Naturally, this applies only if he is a true artist and not a faker. The actor has to follow the author's concept or he himself is not an interpreter but a faker. My actors and I, in order to avoid this pitfall, have from the very first moment, so to speak, jumped head over heels right into the play, and into the "scene." And only now, after 6 weeks of strenuous work, I know what I have demanded and expected from my cast with this method, which in my eyes, is no method at all, but the basic fundamental of any creative work in the theater.

Now, after 6 weeks, I am aware how unaccustomed they were to this approach, for whatever reasons, and I want to take this occasion to give my heartfelt thanks for their readiness to try this way of working, which seems so self-evident to me and so unusual to them.

Of course, there were crises and difficulties. A German play of the 18th century that belongs to the classic heritage of our literature, to be done by American actors, represents an undertaking so new, so unusual, so challenging, that it could not be expected to succeed without pain and strain.

Looking back at the beginning of our work, first of all, we had to get to know each other. We had to become an ensemble; we had to find confidence in each other, and in the task that had been demanded of us, to realize the interpretation of Friedrich Schiller's play, "Love and Intrigue."

My share in this work was certainly not easy to carry, but any actor's share was many times more difficult because actually what was expected of them was to forget what they had done before on stage. They had to interpret a play which cannot be interpreted with naturalistic means.

I believe that the theater cannot be handled with naturalistic mediums. The sentence—"Let us be on stage as we are in real life" is wrong, and, in a deeper sense, it is a sentence against the real meaning of art. If art, as a whole (and in our case, specifically the theater) would be just like life—so boundless, so diffuse, so full of contradictions, so without form, and so unmanageable, as life is—then we would not need art. We can even go further and say that art would not exist if it were like life. The immediate task of the artist is to concentrate, to show the whole in a segment, not only to mirror life but to heighten it.

If the artist is a dramatist, he has to concentrate the formless content of life into 2 or 3 hours on the stage, to unfold the whole of life before the eyes. Do you really believe that this immense task could be fulfilled with only naturalistic means? I think it needs the utmost concentration of gesture, expression, and word, the use of valid symbols. We cannot break up into separate details what the playwright has forged together with the strength of his genius.

What a wonderful possibility an actor has to symbolize the total human life, or to expose a character with one single gesture.

But the American actor seems to be afraid to be unnatural. He has a way of mistrusting himself and belittling his own talent. He plays inwardly instead of outwardly. Actually he does not play at all any more. He talks to himself in a kind of inner monolog, and he is constantly and forever tracing his own feelings, which, very often, unfortunately, do not get across the footlights.

I was questioning myself what causes the American actor to act in such a way? Maybe he is shy and uncertain and tries to escape into an attitude of being his own spectator. He doesn't trust his body. He doesn't know that his whole body, his hands, head, and his features are able to express just as much as his voice.

I would recommend every actor to see the New York City Center Ballet as often as possible. I myself, have spent many an evening there. I don't want

you to become dancers, but I would like you to see what a wonderful medium the human body is and what it can express.

I am a ballet fan—but if you don't like it, you can see the full use of the human body in daily life by going to Rockefeller Center and observing skaters, especially the female ones, who use their bodies in a graceful and accomplished manner.

In contrast to this, many American actors are not really free. Maybe the reason for that is that they mistake the stage on which they perform for a setting for their own life, in which very often they have to be the slaves of conformity in order not to be conspicuous.

One night, on the subway, there was a little man about 60 who started to perform some dance steps in the crowded car. People around him at first tried to look away so as not to show any embarrassment, or to ignore him, but as he went on doing his pirouettes, the people watched him, and finally the man started to talk and said—"It would be very good for everyone to follow my example." Now we must ask ourselves—was this little old man insane, and were we, the ones who watched him in embarrassment, the sane ones; or was he sane on a higher level, and are we part of the insane society? I believe that this man was a born actor, of the type I would like to see on the New York stage.

Let me give you an example: In rehearsing "Love and Intrigue" I have not been able to convince a young talented actor who has to play a man at court—a vain, rather stupid person. (Of course, he was to be stupid because he is vain.) He hangs like a puppet on strings, and is only being used to start the intrigue, not realizing, in his stupidity, that he is being misused. I have not been able to convince this young man to turn around just once to show off his new suit, about which he is talking in this particular scene. Instead of that, he is pulling at his jacket in an embarrassed gesture which doesn't express anything.

I don't mean to discredit this young actor, for whom I have great respect. I just used this as an example to show the shyness and embarrassment of some of your colleagues who fear that they will be considered stupid and vain in life if they appear stupid and vain in their characterization on the stage, as the part and the author demanded.

You might say, "Is it so important that he turn around like a peacock? Are there no other ways of showing off male vanity?" Certainly, there are a hundred others. But I want to use this one gesture and turn of his, not out of stubbornness or being pedantic—I insist on this gesture because it is almost in tragic contrast to his being motionless at the end of his last scene, where he stands like a lifeless puppet. At this moment it finally dawns on him that he has only been used in this corrupt court and that now he is superfluous.

I still have 2 more days to go until opening night. Maybe I will be able to convince him of my good intentions. I want to convince all of you of the beautiful and wonderful freedom which the theater is able to give to you, if you want to use it.

You have no reason to doubt your dignity as actors, especially when you look at artists such as Geraldine Page, Jessica Tandy, or Tom Bosley and the entire cast of "The Tenth Man," to mention only a few I have seen.

Let me repeat that you yourselves, as actors, should be proud of your profession. Sometimes I am afraid that you might submit too easily to the rules of a society which sees you only as clowns, finding only entertainment in your productions, without esteeming you as human beings. If I were in your shoes, I would protest against this disrespect. I don't mean that you should climb barricades, but still I would protest. I would show this society which tolerates you only to use your talent for business (show business in my ears is an ugly word); I would show this society that the dignity of a nation will not be judged by her ability to make money, but by her ability to produce art. In your case, I would try to show that the theater is the most efficient and most stimulating means of expression.

If you agree with me, if you want this to be more than the utopian dream of a romantic European, which makes you smile, you have to respect yourselves as much as you want to be respected by your audience. That means you have to build an ensemble, and work with a discipline similar to the discipline of a religious order, to justify your claim.

But the result is not as important as the process, the goal not as important as the road, which is laborious and steep.

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As Others See Us

By Jacques Charon

The author describes training of the French performer, examines Stanislavski's theories against the background of today, fears that if "truth" is the only quality required for acting, "then anybody can be an actor."

Jacques Charon is a leading actor-director of the Comedie Francaise. The second prominent foreign director to visit New York under the auspices of the Institute for Advanced Studies in the Theater Arts (first was Willi Schmidt, Equity magazine, April 1960, p. 4), M. Charon recently directed for the institute an English language production of Moliere's "The Misanthrope" with a cast of American actors. He also addressed a symposium, jointly sponsored by Equity and the institute. During his 6-week visit, M. Charon took time out to see 35 plays on local stages. In this article he tells something about the training of the European actor and his impressions of us.

This is my third visit to the United States; I came here first 8 years ago and again 5 years ago with the Comedie Francaise. During my first stay, as a guest of ANTA, I had an opportunity, not only to observe theater in New York, but to visit several important universities throughout the country where, among other plays they were putting on comedies by Moliere. I was struck most of the time by the unnatural, overemphasized, too precious style which was imposed as much on the acting as on the staging and costuming.

It appeared to be a parody, or a caricature of Moliere. Farces were confused with satirical plays, ballet-comedies with character dramas. On the other hand, on Broadway, Moliere was not played at all, but only modern authors, American or foreign. But the imposed absolute style there was one of casual, matter-of-fact naturalness, bestowed on every kind of play.

When I came to America the second time, nothing had changed—and I well knew that this was not the proper style in which to play Moliere.

Very often actors show too much ambition and try to assume the importance of creators. We are "only" interpreters, we must translate as closely as we can the thought of an author by playing and saying what he has written, just as a musician will play in the exact tempo and mood that the composer has created. All good writers have a style, be it of thought or writing—or both—and this style is always in accordance with the century. That is why we must be acquainted with the society, the arts, the historical events, the literary influences (even the foreign ones) to which the work might be related. I am very often asked how French people learn these many styles.

We start in grammar school, continue through high school, which lasts for 7 years instead of 4 (and brings us up to the third year of your college level), with a thorough study of literature, French and foreign. We learn scenes from classic plays right from the beginning of high school. At the same time, the Comedie Francaise, the Theatre of J. L. Barrault, the TNP, and even some of the Boulevard theaters which are our Broadway, give on Sunday and Thursday matinees classics to which all children and students get especially cheap tickets, and can see and hear the very things they are learning in school—Moliere, Corneille, Racine, Marivaux, Musset, Victor Hugo, LaBiche, and so on.

If a youngster falls in love with the theater and knows well the object of his love, if he wants to become a professional actor, he can go to one of the very good private institutions, led by famous actor-directors, or he can, above all, attend the National Preparatory School (absolutely free since it is Government subsidized), which will get him ready for the Conservatoire. The Conservatoire is a school run by the Government for the study of music, dance, singing, and acting for students between the ages of 16 and 23. It is free, but enrollment is limited because there are many more applicants than vacancies. For acting there are competitive auditions every October. Then there are two examinations each year, in January and May. In addition, there is a competition in July. It is at this time that a jury composed of the greatest producers, directors, and actors of Paris judge the students.

Generally, the best students are asked into the Comedie Francaise. At the Conservatory the acting students are divided into 5 classes, each with 12 students (6 male, 6 female) ; 9 hours a week are spent in acting classes, where several authors are studied at the same time. The rest of the schedule is devoted to literature of all ages and all countries, voice, dance, fencing—in other words, technique.

We consider technique not as the one and only theatrical qualification of an actor, but as an irreplaceable tool which will enable him to express himself correctly. In short, we do not need to worry about styles ; they have been made as familiar to us as daily bread: we live with them from childhood. We deserve no credit for it.

That is why at the Comedie Francaise we are able to act in plays by different authors so easily. We even play different authors on one program.

Here in New York it is quite different. The literary past is not old. One hasn't a chance to adapt oneself to a certain flexibility, to go from classicism to romanticism to realism. So when Constantin Stanislavski first made himself known, he came like a savior who was going to explain to everyone previously in the dark what the theater was and how to act. We had this kind of realism in France at the turn of the Century for about 15 years. But people get tired of all trends, thus this influence waned. Traces of it still remain, especially nowadays, since it comes back to us when we stage American plays. But we have had other creators of new styles, and we, the actors, as interpreters, must follow all currents. This is why any style imposed during too long a period of time seems to us impossible to maintain. It is like walking in circles. To be prisoner of one method means death of art, any art.

For some years now, I have had a feeling that a "method" was ruling almost absolutely over Broadway. Its definition of the actor is "a life incarnation of imaginary situations" and this school of acting is dedicated to illustrating such a definition. To this I offer no objections: no lover of the theater world would complain about it. Therefore, it is the means, not the end, which are open to criticism. The two books by Constantin Stanislavski have given this approach very scholarly theories. They are of definite value in the training of the actor, but they might, in the end, mortally affect the stage as we conceive it. Let us not forget that the theories of Stanislavski were in reaction against an excessive conventionalization of Russian acting which had literally turned the theater into stone. Each gesture, each expression was codified. Feelings were brought down to a physical plane, and the actor was reduced to a state of an automaton. An excess of tradition deprived the Russian theater of all spontaneity. It is certainly not a similar danger which seems to be menancing the American theater today. But another kind of danger hovers; it is the total absence of traditional style.

The absence of classical training and of a repertory theater such as the Old Vic or the Comedie Francaise, causes young actors to be easy prey to theories adopting "truthfulness" as a criterion of interpretation. This vogue of truthfulness is understandable. Its main cause is the great development of movies and television where truth overrides technique. There one looks for personalities, and so the work of the actor consists in discovering and exploring himself, either with the help of his part or by other means (and sometimes with detriment to his text). In the movies, it is up to the camera to establish contact with the public. One does not "play" in front of the camera, one tries to be "truthful" and the lens does the rest.

The annoying part of this is that anyone can reach his own truth, so if this is the only quality required, then anybody can be an actor. I am no longer surprised by the great number of actors and would-be actors dwelling in the United States. Never has art seemed so accessible. The only difference resides in the personality, in this "presence" which makes the stars. If you have it, you don't need anything else ; if you don't nothing can replace it. And even if you do have it, is it really enough?

This state of things has lasted for so long that one does not know any more if authors are condemned to write for this method of acting or if the actors are the ones bound to perform eternally in this type of play.

These were the things I feared when I arrived in New York to begin rehearsals, but I met my actors and I was delighted to find in them so much will, so much assiduity, and yet a great humility. I found that while my cast did have personalities, they were not afraid to mold themselves into their parts. Very quickly they felt Moliere, for they were extremely sensitive, and sensitivity is the first quality of an actor.

This leads me to conclude that if you want to adapt yourselves to other styles—other methods—you can do so. It requires simple effort in documentation and efforts in improving technique, especially the voice. For theater, like all art, must be an extremely broad field; it must prove its value in a variety of forms. I know that most American actors are ready to work for that.

Senator JAVITS. Mr. Mitchell, within the allotted time, which is 10 minutes, would you summarize the ideas or read your statement, do whatever you like, provided you confine yourself to the 10 minutes?

Mr. MITCHELL. Yes. In view of the pressure of time, it has been my thought to try to make just three brief points, which would be derived from the prepared statement and somewhat in addition to it. The institute I represent, the Institute for Advanced Studies of Theater Arts, has, since 1960, been engaged in a pure research in depth of American performing arts. It is recognized as a school and as a tax-deductible research institute. Since 1960, 16 master artists have been in residence at the institute, each for a period of 6 weeks to 2 months. What has been good is that they have been at work with their American counterparts. What they have done is to give a spirit of working together for the stimulation of the American professional theater counterparts, working in depth while working with Americans of the American performing arts.

Three of them, I know, have also had the added opportunity of traveling from coast to coast under other auspices and seeing and observing American performing arts across the country. What does this come to? Essentially, each, and each without knowing what the other has said, or would say, has commented with amazement and delight and praise on the potential of the American performing artist. Some have thought in speculation, perhaps, that the rich diversity of our peoples—different nationalities, different cultures, different races—has contributed in some way to this great potential. I think we can take great pride in that and that this has been certainly good.

It must also be faced up to, though, that each, and each without the other knowing it, has commented on the inadequate opportunity, the inadequate preparation the American performing artist would seem to have in this country, not only in New York City but also nationally.

Now, these master artists, who can be spoken of as representing, at the very highest level, their own national performing arts, coming from Asia, the Soviet orbit, and also from Western Europe, it seems to me, can give us something very valuable to struggle with. Their judgment of the American performing artist is a very important one and that is why I have submitted these published statements that some of them have made. It is just a sampling. One thing they have also commented on, and that is that wherein so many countries, especially Western Europe, the performing arts are looked upon as a dynamic extension of public education (you might say kinds of living libraries) and they have noted and they have deplored that it has been more or less business alone that has had to carrry the burden of the arts in this country. In Western Europe, as we know, they get along congenially, free business enterprise management of performing arts, and also subsidized arts.

The second point I would like to make is that it seems to me these bills are an important beginning and that they would create an aura around the arts which is very necessary at this time. As you can

imagine, as the president of a school and a research institute, I am frequently in touch and in conversation with directors of foundations. A frequent comment they make, and usually, I suppose, without knowing others are making it, is that certain charities seem to get easy donations. They deplore the fact that the arts are really, strangely neglected, even though the people on the boards of foundations very often are great consumers and connoisseurs of the arts.

I think that if the Federal Government were to recognize the respectability, if one may use that word, of the arts, it will also help encourage corporation foundations, private citizens, and private foundations also to recognize the arts and to give them the support that they are not getting in this country.

The third point I would like to make is that one hears so often this fear of Government control or Government manipulation that might occur if our dynamic extension of education through the arts were to get some Government support. All I would say is that there has been in France (and if we just make a study), a national theater, the Comedie Francaise. It has been in existence since 1680; it has survived a good many changes in regimes and governments; it is a good example of how a theater can be structured and it has a marvelous record of having escaped manipulation by government or by politicians. I think if we were to study what history has to share with us, we need not fear, but we should support this kind of dynamic, national education. That is really what it is.

Thank you.

Senator JAVITS. I thank you very much, especially for your capsuling of what is a very fine statement into such a short statement. I have just one question I would like to ask you about. One, I gather you approve highly of the studies to be made by the 20th Century Fund and Rockefeller Bros. Fund.

Mr. MITCHELL. Indeed I do.

Senator JAVITS. One other thing. What do you think about the state of the availability, the accessibility of the performing arts in the generality of the country, once you get outside the big metropolitan cities?

Mr. MITCHELL. I think I can speak with some authority on this. I grew up in the Midwest, in a town called Rockford, Ill. I know from my visits there how sterile and barren so many areas of the country are when it comes to the performing arts and even the visual arts.

Senator JAVITS. And you are satisfied that they cannot be brought there except with some governmental assistance, no matter how hard people in these various arts try; is that right?

Mr. MITCHELL. Yes; that is my opinion.

Senator JAVITS. You have to do that?

Mr. MITCHELL. Yes; there has to be this recognition. That is part of it.

Senator JAVITS. And you feel, I gather, that the hallmark of culture is artistic and cultural development. Why do you say "at this time"? Do you feel there is some crisis in the American artistic life in the performing arts at this time?

Mr. MITCHELL. Yes.

Senator JAVITS. Would you tell us what you believe that crisis to be?

Mr. MITCHELL. Our institute is living with it daily, because we are deeply involved with the American performing artists at the institute. Each day, as one picks up the paper, one sees that in the last decade, the American actor—his number has declined by 26 percent. This so-called invasion of the American theater by the British actor will no longer be characterized as an invasion if this decline goes on, but it will be called a rescue of our theater by foreign artists.

Senator JAVITS. The American theater has a tendency to dry up without having its roots throughout the country?

Mr. MITCHELL. Yes.

Senator JAVITS. And the British have realized this and established a British Arts Council?

Mr. MITCHELL. Yes.

Senator JAVITS. Do you hold that heavily responsible for a renaissance of British performing arts in Britain?

Mr. MITCHELL. I would, indeed. In discussing this with British colleagues, they are of the opinion that had it not been for the council coming when it did, the British arts would have been in as bad a state as the American, or worse.

Senator JAVITS. You think a 300-year-old tradition, roughly 300 years, of the French National Theater and Arts establishment should assure us that if you keep your wits about you, you do not have to have governmental control of the arts, even if you have help?

Mr. MITCHELL. That is right.

Senator JAVITS. This is a much more marginal contribution that we are contemplating in this bill than the French and Italian, and so on?

Mr. MITCHELL. Oh, yes; this is but a beginning.

Senator JAVITS. But in its present magnitude, there is no danger of intrusion. No artistic endeavor will depend on it in its marginal status?

Mr. MITCHELL. That is right.

Senator JAVITS. Thank you very much.

Our next witness is Mr. Henry Hecht, Jr.

STATEMENT OF HENRY H. HECHT, JR., LECTURER AND ARTS ADVISER, WASHINGTON, D.C.

Mr. HECHT. My name is Henry Hecht, Jr. I am the founder of Advice on Artists, a firm which advises corporations in the purchase of paintings and sculptures. I was, until recently, the administrative assistant at the Corcoran Gallery of Art. I resigned in September of this year and am presently preparing a lecture tour which will take me to Australia and the Asian countries, lecturing on American art. I serve as a consultant to several art galleries here in Washington, in Provincetown, Mass., and New York. I am further interested in contemporary art as a collector.

Senator JAVITS. Will you proceed, Mr. Hecht—and confine your statement to 10 minutes?

Mr. HECHT. Yes, sir. I am deeply honored at being invited to testify before this subcommittee. I have studied S. 165 and the expanded proposals in S. 1316. This country needs and has needed this type of Government recognition of the arts, backed up with the funds to insure action. S. 1316 specifies what is meant by the arts. The

field is broad, as it must be. Motion pictures, television, the theater, et cetera, have all been included. I feel this is excellent. Too many people think of culture with a capital "C." Operas and concerts are great forms of culture, but not to the exclusion of folk songs and crafts. There is an unfortunate misconception that culture must be uncomfortable. These bills have recognized this fact and have taken pains to insure clear definition. As I see it, the proposed legislation serves a twofold purpose—support and promotion of the arts. The former is controversial—the latter is most important.

Government support of the arts can be traced back to the Egyptian civilization. As a matter of fact, you will find it unusual when the governments of various nations and civilizations do not support the arts. Our cultural fields definitely, and it might even be said desperately, need the support of the Federal Government. They need the financial benefits which can enable them to increase their exposure area while supporting and encouraging the individual artists.

The cultural field cannot sustain itself without Government aid much logner. The arts are becoming prohibitively expensive. For example, a pair of good orchestra seats for a concert cost over $7 each. You can buy a great deal of food and staples for $15. This is a case where the public is burdened with the high cost of culture. The same problem is also plaguing our cultural institutions. Heavily increased costs of operations are causing many museums to decrease the number of exhibitions offered each year. Even here, as in the first case, the sacrifice is made at the public's expense, for they will be the ones who are denied the opportunity to see, enjoy, and learn from the deleted exhibitions. Private individuals and foundations cannot meet the increasing demands, and someone must.

The solution to the financial problem lies in the foreseeable results of the promotion of the arts. Fear is often the result of ignorance and can be manifested in many forms. Culture has been scoffed at in this country for many years. This reaction is due to the individual's inability to understand the art forms and his fear of admitting his ignorance. Basically this particular ignorance is grounded in lack of exposure. If the American public is given the proper exposure to culture in all its forms we can begin to eradicate the idea of culture as a status symbol.

At this point I think you will find a much greater acceptance of the arts, and with greater acceptance will come private support from the general public. The seeking of this support, as stated in S. 1316, section 105, paragraph b, No. 2, "* * * propose methods to encourage private initiative in the arts * * *" is one of the most comemndable points of this approach to the existing problem.

The only point that I see that I would criticize is the amount of the appropriations. Using the sum of $10 million and the proposed maximum distribution to any one agency in any one State leaves a working sum of $100,000 from the Government. Working on a matching-fund basis the State is operating with a $200,000 figure. The cost of producing a Broadway musical is approximately $400,000. The cost of presenting an exhibition of museum quality would be approximately $20,000. The cost of presenting an hour-long TV special, without inculding the cost of the talent, would be approximately $25,000. These costs are estimates made by the individuals in the fields men-

tioned. With the high cost of these cultural arts, will enough result from the $200,000 budget, even assuming that this figure is only seed money?

This criticism does not mean that S. 1316 or S. 165 will not play a vital role now. If these bills—if either is successfully legislated it will be an important first. It will be a step which will start to put the arts on a plane with health, unemployment, and other domestic problems which are now considered daily. Then support of culture and the related arts will no longer be considered an oddity.

The grant-in-aid structure proposed seems to be the best way of assuring that some of the financial aid will reach the local artists. The concept of the starving artist is old hat these days. Most of our artists support themselves and their families without outside jobs that range anywhere from teaching to waiting on tables. Though this be disgraceful, the people who are starving are those who are deprived of the work that could have been done had the artist been able to support himself solely by his talent.

We have many artists worth supporting in all the cultural fields. Most authorities of contemporary painting will tell you the best work in this field is produced in this country. There are examples of American artistry, ingenuity, and originality in every art form presented in this country. To continue to encourage this and insure it as a part of the American heritage we must support the arts.

I agree with the chairman of this subcommittee in his opinions of the relationship of world leadership and culture. World leadership brings with it a maturity which takes years to evolve.

Over the past 23 years, we have been forced to mature with enormous rapidity in order to meet our obligations. Our only concern is that with this country's survival in times of war and crises, we have been subconsciously tending to push the arts aside. Now certain of our legislators have recognized what has happened and have presented S. 165 and S. 1316. This committee must also be concerned or I am sure would not take the time to interest themselves in these hearings.

The timing is nearly perfect. The vitality with which this country has met a series of challenges over the past quarter century has stimulated culture in various fields. Culture is the sign of a mature nation. Supporting the arts is a sign of mature government. Gentlemen, I thank you for your time and courtesy that you have shown me. I cannot encourage you or compliment you enough on this work that the subcommittee is doing. It would be an honor and a privilege if I could be of further aid and assistance.

Senator JAVITS. Thank you very much.

Mr. HECHT. I would like to add one thing. I have eliminated all mention of fear of Government control. On October 29, this past Tuesday, you read a statement to this subcommittee which covered the field extremely adequately and I would like to echo your opinions in this phase.

Senator JAVITS. Thank you very much. I appreciate that.

You have emphasized something which the Metropolitan Opera witness, Mr. Allen, emphasized. That is the high cost of admissions as an inhibition which is significant. But where there is some Government help as in the New York City Center, the first place it mani-

fests itself is in a materially reduced admission price. This is certainly a very real care of our Government, it seems to me, as far as citizens are concerned. So we thank you, sir, and your statement is very welcome to us. Thank you very much.

Mr. HECHT. Thank you, sir.

Senator JAVITS. Our last witness of today is Mr. William Howard Adams, chairman of the Governor's Committee on the Arts, Blue Springs, Mo.

Mr. Adams, would you give the reporter your name and attributions?

STATEMENT OF WILLIAM HOWARD ADAMS, CHAIRMAN OF THE GOVERNOR'S COMMITTEE ON THE ARTS FOR THE STATE OF MISSOURI

Mr. ADAMS. I am William Howard Adams, chairman of the Governor's Committee on the Arts for the State of Missouri. I am a member of various cultural organizations in our State, including the Kansas City Philharmonic Association Board, the Arts Council of Greater Kansas City, trustee of the Jefferson Memorial Museum in St. Louis and so forth.

(The list of associations referred to follows:)

Chairman, Governor's Committee on the Arts
Member, board of governors, Kansas City Philharmonic Association
Member, board of directors, Arts Council of Greater Kansas City
Member, board of trustees, Missouri Historical Society and Jefferson Memorial Museum, St. Louis, Mo.
Member, board of directors, Lyceum Repertory Theater, Arrow Rock, Mo.
Member, board of directors and vice president, Friends of Art, William Rockhill Nelson Gallery, Kansas City, Mo.
Former member, board of trustees, Kansas City Art Institute and Jackson County Historical Society

Senator JAVITS. Do you have a prepared statement?

Mr. ADAMS. I have a prepared statement and I would like to file that with the subcommittee. I have just a brief statement I should like to read.

Senator JAVITS. May I say before you do proceed that we have a message from Senator Stuart Symington, who was anxious to be here to introduce you. He was unavoidably detained at another committee. I have a conference going on right now, so I am in the same position.

The record will show that Senator Symington desired to introduce the witness. Go right ahead.

Mr. ADAMS. Although I have this statement I would like to file with the subcommittee, there are two or three points already made before, but which I would like to reiterate, speaking as I do on more from a geographic point of view.

First of all, in my opinion, there is some urgency in the passage of these bills creating both the Council and the Foundation. Words on the subject in magazines, books, and before the congressional committees now run into the millions; and some may think as many years. For my part, I took a look at some of Mr. Truman's files on this general subject, prior to coming up here. In 1950, he asked for some vigorous and imaginative action in this area, but the report was so long in coming that it did not even get to Mr. Truman, but to his successor, 3 years later. There are, after all, practical limits to this sort of debate

and in my opinion, the cultural community is anxiously awaiting more action at the top.

We are all aware that, as Mr. Emerson put it, great art will not come at the call of the legislature. But there are some things a legislature can do to not stand in the way and it is my opinion that doing nothing at this time would be standing in the way of what the country wants.

Many of the States have already shown a willingness to play their part in these developments. They should be encouraged to do much more. Matching funds can act as a powerful incentive to recall the States to their own individual responsibilities. The matching fund idea is a minimum fund. Even if there were $100,000 available in matching funds, this does not limit the State to merely $100,000. Further, such a program as outlined in these bills will be an important assist in decentralizing the arts in this country. I think it is manifestly unhealthy to have the arts concentrated in a few urban centers on each side of the country on each coast.

In specific points, I would further make these observations: First, the size of the advisory council should be held to practical limits and I believe that they have been, as they are proposed.

Second, by enumerating all of the special interests that are to be specifically represented on the council, you may be implanting the idea that they are there just to represent that special interest, thus defeating the broader, unifying objectives of a council and foundation to nourish the arts in a balanced, creative way. Certainly, the wholesome diversity brought about by the geographic size of this country should be considered in making up these national boards.

Third, the provision prohibiting funds for buildings and centers is most commendable. No one ever bought a renaissance, and certainly not from a real estate agency.

Fourth, the foundation concept ought not to be discouraged in this session just because it may not be perfect in all respects, because not only for the example and the incentive it sets for the States from their viewpoint, but also because it is essential that we as a government, put our money where our mouth is, modest as that gesture may be at this point. After all, as taxpayers, we are all supporting indirectly the cultural programs in other countries and I think more attention should be turned inwardly as these bills propose.

As to the dangers inherent in government, I think that we have to recognize the fact that all government, municipal as well as Federal, is dangerous. Government by consent certainly is a hazardous affair, but it is imperative that we learn to live with these hazards and make the most of them.

Interference and control can come from private as well as public agencies, as any museum director or orchestra conductor can attest to. The publishing business, for instance, formerly was a rather private affair and is now increasingly owned through public stock issues and the profit motive, plus the private tastes of these new owners can conceivably control or at least influence what books are published. I only cite this as an example that nothing is perfect or without its risks. In closing, I should like to say to this committee that it should keep its eye on the main point, which is the creation of the Advisory Council and a National Arts Foundation and not be

diverted by all the side issues we witnesses are wont to parade before you. We cannot lose sight of the forest for all of the trees that may obstruct our individual vision.

I want to say that we in Missouri want to compliment this committee and you, Senator Javits, for your effective leadership in this area.

Senator JAVITS. We certainly are very grateful to you. You emphasize that you feel there would be a new source of support in business concerns, but it is going to take a while to develop?

Mr. ADAMS. I think that this is a limited area of support. I think that we are seeing the concentration of business in this country so that many of our large regional cities really do not have a lot of local business any more. I do not think that branch business operations are prone to support the arts. They support things that are of good public relations value, but would like to limit this, I think, to the more conspicuous charities. I think we have to keep this in mind when we talk about developing business support for the arts over the country as a whole. Certainly in New York and in the centers, this is a different thing, but I can see that it is a problem for the country as a whole.

Senator JAVITS. Do you feel that if Government went into it in some modest way, we could encourage business?

Mr. ADAMS. I believe so. Certainly we believe so from our own activities in the State of Missouri.

Senator JAVITS. And you consider there is no substitute for some Government participation?

Mr. ADAMS. I certainly do not think there is.

Senator JAVITS. Are you a businessman yourself?

Mr. ADAMS. Yes, sir.

Senator JAVITS. What business are you in?

Mr. ADAMS. We are in the dairy business in Missouri.

Senator JAVITS. You are an active business?

Mr. ADAMS. Yes, sir.

Senator JAVITS. You do not see any Government oligarchy clutching at the throat of culture?

Mr. ADAMS. I certainly do not.

Senator JAVITS. Thank you very much.

Would Mrs. Haynes Reynolds Fraser come forward? Mrs. Fraser, we really have no time, about 2 minutes. Would you like to make a very brief statement? We are grateful to you for lending to the hearing some of the works of art which are on view, including the Rodin statue which stands there. I understand that you are accompanied by Mr. Samuel Bookatz, who executed the "Hallelujah" which stands there, the first in the window.

STATEMENT OF MRS. HAYNES REYNOLDS FRASER

Mrs. FRASER. My compliments to Senator Pell, yourself, and others who have undertaken this important work. Our compliments on the work of the subcommittee and again, my thanks that we have been permitted to display from private collections some fine works which have been handled by Art Galleries, Ltd., of Georgetown. With your permission, I should like to introduce Mr. Bookatz, who will merely stand. Mr. Samuel Bookatz, master artist.

Senator JAVITS. Thank you very much. It is very good of you to appear and very good of you to grace the hearing with these works of art, which after all, are what we are talking about.

Mrs. FRASER. Senator Javits, I wonder if I might have the privilege of the floor for one moment for what I believe may be substantive contribution to the subject at hand?

Senator JAVITS. Go right ahead.

Mrs. FRASER. It is my belief that the whole matter of advice to arts as it is now being defined by the Government is one which must be carefully structured so as to include a commercial voice. It has been of interest to me to know about the hearings, and to have been apprised generally of the testimony that has been offered by many persons of official, semiofficial, quasi-public, and other categories of work, including the performing arts. I urged this morning, in requesting permission to speak, that it would be altogether appropriate to have a word from a commercial interest.

My business, Mr. Senator, is selling art. The business of any agent working on behalf of the artists whom he represents is to convey in commercial transactions their art; that is to say, the living of the artist as well as the living of those of us who represent them depends upon our effective commercial operations. More than that, we should all recall that the very moneys which variously go to support governmental programs, including the funds which will be necessary to support the Advisory Committee on the Arts, will come from these same commercial sources. It is my concern and recommendation, Mr. Chairman, that a member of that advisory group should represent commercial interests. I do not, of course, insist that it be a seller of paintings like myself.

My concern, however, is that those who are somewhat insulated from the rigors of the commercial world, that they should be assisted in the the reality of the economics of the arts so that a voice of the market should continually be present. Broadly, my concern is this, Mr. Senator: The artist, to produce great work, must be free. I am not about to suggest that there are not ample occasions on which the artist may appropriately receive assistance. I believe that that assistance should indeed be determined by the Advisory Committee. Lest, however, in a plethora of persons who are isolated from the reality of making their living in the world of commerce, those voices and those decisions should become artificial; indeed, not only artificial but subject, let us decry the possibility, subject to the possibilities of prostitution for purposes too severe for us to dare to speculate about—I am thinking of the overlordship of Government—I believe that there must be that voice of the free market. I believe that the sense of free enterprise, a certain determination about the marketability of a particular artistic work—I think that that single voice must be a certain inclusion in the Advisory Committee.

Senator JAVITS. Thank you very much, Mrs. Fraser. We appreciate your point of view and assure you that commercial enterprises will, in my judgment, only be enhanced and will in no way be interfered with. We appreciate your view that it should be represented. Thank you.

The Chair wishes to record the presence, also, of Mr. Warren Robbins, who has lent art works from his private collection which grace

the hearings, again evidencing what we are trying to make available to more people.

Before adjourning subject to the call of the Chair, the Chair would like to insert a statement by Newton Minow, former Chairman of the Federal Communications Commission, now executive vice president and general counsel of the Encyclopedia Britannica, in support of the bills; a statement by our distinguished colleague, Frank Thompson, Jr., of New Jersey, one of the real followers of this whole movement, who has been indispensable and invaluable to any results which have been attained or, in my judgment, which will be attained; and, also, a statement by the U.S. Information Agency showing the competition in culture which the United States is up aganist and analyzing the brilliant way, from an intelligence point of view, of the Soviet activities and Communist bloc activities generally in a cultural field.

Without objection, the staff will determine what part of this statement should be printed as part of the record.

(The statements referred to follow:)

PREPARED STATEMENT OF NEWTON N. MINOW, EXECUTIVE VICE PRESIDENT AND GENERAL COUNSEL, ENCYCLOPEDIA BRITANNICA, CHICAGO, ILL.

Thank you for your invitation to appear before your committee on November 1. Although I cannot be with you at that time, I do want to associate myself with those witnesses appearing before your committee who are endorsing the concept of Federal legislation to encourage the arts in America. I am not an expert on the particulars of the different bills before your committee. My observations are in favor of the general proposition that the Federal Government has an important mission and opportunity to help stimulate American cultural programs.

My particular interest is in the role of the mass media, particularly radio and television. Here, the Federal Government has a basic responsibility under the Federal Communications Act to make sure that broadcasting serves the public interest. A panel of distinguished citizens representative of the broad public would be of enormous help in encouraging improvement in broadcasting.

Mr. August Heckscher, in his report to the President on May 28, 1963, stated:

"Government has long been recognized as having responsibility to insure that radio and television are operated in the public interest. Within the scope of this authority, through exhortation and encouragement, the Federal Communications Commission has recently been able to raise in some degree the level of programing, with the result that the arts and cultural activities in general have received a better hearing. But this indirect method has definite limits. The Federal Communications Commission is a quasi-judicial body, not a watchdog on behalf of the great community of listeners. The commercial broadcasters, though not infrequently surprised at the broad appeal which programs of a high cultural level achieve, can scarcely be convinced that this appeal is numerically greater than that of popular entertainment.

"The Federal Communications Commission cannot be expected to carry the burden of determining the cultural level of programs. But through other machinery it should be possible to report periodically upon the advance or decline of current programing insofar as it relates to the specific field of the arts and cultural activities. It is recommended that a panel of the President's Advisory Council regularly issue such reports based upon a review of actual developments. In this way a series of benchmarks might at least be provided, in place of the scattered and unsystematic impressions on which judgment is now formed."

I agree with those observations. And I urge your committee to take appropriate action along this path. American radio listeners and television viewers—especially children who spend so much time with the media—will be the beneficiaries.

STATEMENT OF HON. FRANK THOMPSON, JR., A REPRESENTATIVE IN CONGRESS FROM THE STATE OF NEW JERSEY

Mr. Chairman and members of the subcommtitee, I appreciate the opportunity to testify this morning. More so I appreciate the fact that this subcommittee is taking these bills up for consideration.

As you know, I have cosponsored in the House the bill introduced by the distinguished senior Senator from Minnesota. During the 87th Congress a somewhat similar bill, setting up the Council in the Department of Health, Education, and Welfare, was approved by the House Education and Labor Committee. I had the pleasure of sponsoring that bill and of chairing the subcommittee which managed it.

During this present Congress I am the chairman of a labor subcommittee. Bills generally in the cultural field are assigned to a subcommittee headed by my colleague from Pennsylvania, Mr. Dent. I have discussed this bill with Mr. Dent and I believe the subject will be considered during the next session.

Mr. Chairman, officially I am supporting the legislation which Senator Humphrey and I have cosponsored. This bill establishes a Federal Advisory Council on the Arts to assist in the growth and development of the fine arts in the United States. It will, in effect, enact into law what President Kennedy is doing by Executive order.

It just seems to be commonsense that the Congress accept the procedures which the President has selected; especially since the history of this effort has been replete with a variety of suggestions as to where the Council will be located. I might add that just as many proposals have used the term "council" as have used the term "committee" and "commission."

I should stress, however, that the willingness to go along with the format selected by the President in no way makes this a partisan effort. The bill our committee reported in 1961 had the support of members of both parties. President Eisenhower, in his 1955 state of the Union message declared that—

> the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities.

During the 1960 presidential election campaign, both Mr. Nixon and Mr. Kennedy supported the concept of a Federal body to stimulate the advancement of the arts.

This has been and remains a bipartisan effort.

Enactment of this legislation would be a recognition on the part of the Congress that the arts are important aspects of American life worthy of official recognition and encouragement. It would establish this recognition and emphasis as a permanent policy of the Federal Government. If we let it rest at the Executive order level we run the risk that a future President may become so preoccupied with other matters, or may himself have different cultural tastes, as to let the Council become moribund.

Beyond this symbolic element, the creation of an Advisory Council on the Arts would have the additional value of bringing together under national auspices some of the finest minds associated with the arts to discuss their common problems and their common opportunities. There is a very real need for contact and communication between all

those persons and organizations who are actively engaged in artistic and cultural affairs.

One very real problem that might be resolved by such a Council would be the pressing financial problem. We must face the fact that fine arts are not, at this time, commercial. Several years ago it was touch and go whether the great Metropolitan would be able to have its opera season. More recently we had the same question with regard to the National Symphony Orchestra here in Washington.

To me one of the most important provisions of the Humphrey-Thompson bill is the directive to the Council that it shall—

> cooperate with local, State, and Federal departments and agencies to foster artistic and cultural endeavors * * *

It is intended that whatever encouragement and stimulation may result from the Council's activities will extend throughout the Nation and not be limited to those large metropolitan areas which already have substantial opportunities in these areas.

Mr. Chairman, may I conclude with an ironic observation. You will recall that many Americans in Washington and New York had the opportunity to see Leonardo da Vinci's great Mona Lisa earlier this year. At the official opening of the exhibition in our National Gallery I saw many of my colleagues. I heard and read many fine comments by them, including some that were platitudinous, and including some from colleagues who had refused to support, on the House floor, the bill to create an Advisory Council.

Let us hope that the opportunity to see this great masterpiece may have been more persuasive than the arguments that were made in the well of the House.

U.S. INFORMATION AGENCY,
Washington, October 25, 1963.

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

DEAR SENATOR PELL: The Agency is pleased to respond again to your request for material for the forthcoming continuation of the dialog on the relationship of the Federal Government to the arts. We were equally pleased to hear that our contribution from last year was of use in your work.

The U.S. Information Agency is, as you know, deeply involved in projecting the image of America's cultural heritage and life to citizens of foreign countries. The Agency is engaged in many cultural programs, directed by the Department of State, and in the planning and support of a broad and diversified repertory of of cultural services which are supplied directly by the Agency.

For example, in 1962, the U.S. Information Agency operated 174 information centers and 81 reading rooms abroad. It worked through 160 binational centers, and prepared and displayed 17 traveling exhibits. The low-price book program disseminated 194 editions with over 2.2 million copies in 1962, while the book presentation program circulated 46,000 hardback and paperback books.

The Agency's basic English teaching television program was started in 1962, and has become one of the most popular presentations with an immense impact, and millions of "students" in 33 countries. In a concurrent but unrelated effort, we have added, in 1962, 135 films to a program which reaches into the remotest valleys of the most distant countries.

We are, of course, not alone in striving to bring American culture to the attention of people abroad. This task is shared by other Government agencies and departments. Moreover, many private institutions, organizations, and individuals contribute their time, talent, and money to presenting the many-faceted American culture in its best light abroad.

As you know, our efforts to present a fair picture of American life abroad are being met with strenuous competition from Communist countries. Indeed, whatever the future of the cold war may be, we are positive that there will be

no letup in the combat of ideas. Premier Khrushchev continues to make it crystal clear that he intends no coexistence in the realm of ideology. Nor do we.

There is ample evidence that cultural programs will continue to occupy an important place in Communist propaganda operations. Last month, the Central Party journal, Kommunist, stressed in an article that at this juncture in East-West relations, cultural contacts are an important Soviet weapon in the international arena. Indeed, said Kommunist, the Soviet Union has a "mission": to bring "the light of an advanced culture to the peoples of the whole world."

Currently, according to Kommunist, the Soviet oversea cultural program alone is quite extensive. The U.S.S.R. has cultural agreements with 27 "nonsocialist" countries, and cultural contacts with more than 100. Bilateral "friendship societies" have their counterparts in 120 countries. In 1962, more than 17,000 Soviet cultural and scientific representatives went abroad, while 50 Soviet artistic groups visited 80 foreign countries.

Soviet cultural and scientific workers, according to Kommunist, participated in over 250 international scientific and cultural organizations. Soviet literature and music is increasingly being brought to the attention of foreign audiences, while Soviet films are reportedly being shown regularly in 64 foreign countries.

The Soviet journal makes many other claims, all of which underline the importance that Moscow attaches to the role of culture in international affairs. Nor is the Soviet Union the sole purveyor; its own efforts are being complemented not only by other Communist countries, but also by local Communist parties, fellow travelers, and an army of adherents to a variety of front organizations.

In order to test some of the Soviet claims, we have asked our Research and Reference Service to prepare and compile the best available statistical material on Communist cultural activities. You will note that the focus is on Soviet programs, primarily because the U.S.S.R. is most heavily involved, but also because it is statisticaly the most accessible country.

The following sections deal with: the Soviet foreign-language book publishing program; Communist foreign-language periodicals; international fairs and exhibits; "friendship societies"; and foreign students studying in Communist countries. To this we have added a survey of cultural and educational exchanges between the Sino-Soviet bloc and 20 non-Communist countries, and an effort was made to indicate American cultural activities in the same countries in 1962, the target year chosen for this entire study.

In preparing this background study, we have drawn extensively on fine work done in the Department of State's Bureau of Intelligence and Research. And the Bureau of Educational and Cultural Affairs in the Department was particularly helpful with that part of the study which deals with American cultural activities abroad.

We send this to you, with the hope that it answers your request to Mr. Murrow. If you need more information do not hesitate to call on us.

Sincerely,

STANLEY PLESENT,
General Counsel and Congressional Liaison.

I. BOOKS

Soviet book output in non-Soviet languages for 1962 was approximately the same as in 1961. An estimated 40 million copies of some 1,800 books and brochures were printed last year.

Of the estimated 40 million copies of books and brochures in all non-Soviet languages, some 38 million were published in nonbloc languages. About 96 percent of this total were books and brochures in English, German, French, and Spanish, with English leading the list.

Continuing Soviet interest in Africa was reflected in the 1962 Soviet book program. There were considerable increases in Swahili-language books, and Kannada and Marathi were added to the publishing program, bringing the total of Indian languages to nine.

The volume of Soviet book publishing in Spanish continued to underline Moscow interest in Latin America. There was a considerable increase in the number of books (of 50 pages and over), from 77 in 1961 to 101 in 1962, with a total press run of over 1.4 million copies. In addition, 55 Spanish-language brochures with a total of 275,000 copies were produced in 1962. Half of the 156 Spanish-lanaguage titles consisted of agitational and propaganda material, and 32 of them were distributed without charge.

The following table shows quanitative changes in Soviet foreign-language book publishing from 1959 through 1962.

Soviet book publishing in nonbloc languages, 1959–62

[In descending order of copies]

Language	Number of titles				Number of copies (thousands)			
	1962	1961	1960	1959	1962	1961	1960	1959
English	393	297	373	308	14,709.4	13,605.5	14,602.6	9,974.3
German	230	258	221	191	14,062.7	18,646.2	18,488.5	17,206.9
French	218	198	178	151	4,009.0	4,399.9	5,491.5	2,348.2
Spanish	101	77	87	47	1,440.5	1,573.8	735.5	313.8
Arabic	30	55	38	19	203.6	653.2	211.6	125.7
Korean	24	18	52	55	200.6	180.9	720.0	650.2
Finnish	31	24	30	2	114.8	23.0	(1)	13.5
Vietnamese	4	7	10	3	106.0	142.6	106.0	10.0
Hindi	18	32	37	23	88.3	367.5	185.4	130.6
Bengali	17	23	29	22	80.9	106.0	125.0	170.5
Tamil	5	17	3	------	67.1	318.0	10.9	------
Telugu	9	6	------	------	40.3	28.2	------	------
Swedish	6	3	6	9	37.0	34.0	40.0	44.0
Italian	3	7	1	3	35.0	165.0	10.0	26.0
Dutch	3	7	5	7	33.4	42.1	20.0	43.2
Experanto	2	2	------	1	27.6	15.0	------	15.1
Persian	5	7	14	13	15.5	113.5	48.5	80.1
Farsi	1	2	2	------	14.8	8.0	4.5	------
Swahili	3	1	------	------	12.7	6.0	------	------
Urdu	4	11	26	17	12.2	27.5	60.0	54.3
Serbo-Croat	3	1	2	2	11.7	15.0	10.0	13.0
Japanese	2	6	3	3	9.0	92.8	12.5	10.5
Indonesian	2	1	4	1	7.4	15.0	34.5	10.0
Marathi	1	------	------	------	7.4	------	------	------
Icelandic	1	------	------	------	6.4	------	------	------
Danish	3	------	------	------	5.7	------	------	------
Kurdish	3	14	6	8	4.8	12.5	5.5	8.0
Afghan	1	1	------	------	4.2	7.0	------	------
Burmese	1	2	4	------	4.2	8.0	8.0	------
Panjabi	1	------	1	------	4.2	------	1.2	------
Pushtu	1	3	------	------	3.2	16.9	------	------
Kannada	1	------	------	------	1.4	------	------	------
Greek	1	------	------	1	1.1	------	------	2.0
Amharic	------	1	1	------	------	5.0	.5	------
Farsi-Kabul	------	------	2	------	------	------	1.7	------
Hausa	------	1	------	------	------	1.4	------	------
Malayalam	------	1	------	------	------	1.3	------	------
Norwegian	------	2	1	------	------	.8	2.5	------
Portuguese	------	2	------	1	------	33.0	------	6.0
Sanskrit	------	1	------	------	------	.5	------	------
Serbian	------	1	------	------	------	(1)	------	------
Singhalese	------	3	------	------	------	45.0	------	------
Tagalog	------	------	1	------	------	------	3.0	------
Thai	------	1	------	------	------	1.2	------	------
Turkish	------	------	------	1	------	------	------	1.0

[1] Unknown.

These figures represent only part of the Soviet publishing program in foreign languages. Much publishing is done through contracts with foreign firms such as Cross Currents Press in New York, Lawrence & Wishart in London, and the People's Publishing House in Bombay. Official 1962 Soviet bibliographic sources listed 14 books and brochures, mostly by Lenin, as publication of the U.S.S.R. Soviet Foreign Language Publishing House actually printed by the Cuban National Publishing House in Havana. Thus Cuba has become another producer of Soviet books for foreign consumption.

Already in 1957, TASS reported that 9,000 Soviet book titles with "many million" copies were being published abroad. Unlike the example of Cuba cited above, this addition to the Soviet book publishing program does not show up quantitatively in any overtly available sources.

As in previous years, no information was available in 1962, providing even a rough approximation of the volume of Peiping's book experts. There is evidence, however, that priority was given to the publication of several booklets incorporating official Chinese Communist statements and editorial comment relating to the Sino-Soviet polemic and to the Sino-Indian border dispute. Peiping also sought to expand the circulation of Mao Tse-tung's writings, particularly in Latin America and Africa. Japanese, French, and Spanish translations of the fourth volume of the Selected Works of Mao Tse-tung were released during the year. A Portuguese language translation of his first volume was published in Rio de Janeiro in July. The Cuban National Publishing House published 50,000 copies

of "On the Correct Handling of Contradictions Among the People" and the same number of copies of the article "Combat Liberialism" and Liu Shao-chi's "How To Be A Good Communist."

II. PERIODICALS

In 1962, the Communist bloc published approximately 200 periodicals in over 650 separate language editions for distribution or sale among mass audiences outside Communist countries. Since 1958, the number of periodicals put out as well as the number of language editions have doubled. In addition to the magazines which are published in the bloc countries primarily for distribution abroad, the bloc also publishes hundreds of other magazines, information bulletins, and press releases abroad.

Although complete circulation figures for bloc periodicals in free world languages are not available, some idea of the volume may be gained from the following official figures of Soviet production of such periodicals in 1962:

Language	Number of publications	Number of issues	Copies per issue	Copies per year
Arabic	2	24	15,000	179,000
English	11	150	176,000	3,025,000
French	11	150	63,000	996,000
German	8	128	166,000	3,322,000
Indian languages	3	36	39,000	468,000
Japanese	2	24	16,000	189,000
Spanish	8	119	126,000	1,853,000

In addition to the above magazines the Soviet Union also publishes a weekly newspaper, Moscow News, in three foreign languages. The English-language version circulates in 123,000 copies per issue; the French in 30,000; and the Spanish 7,000 (the latter only started in mid-1962), and all versions reportedly circulate in 90 countries.

III. FAIRS AND EXHIBITIONS

The Soviet Union reportedly participated in 19 major international trade fairs and industrial exhibitions in 1962, attended by over 12 million visitors. In addition, the Soviet Union had smaller displays at a number of other fairs and exhibits. This roughly corresponds to Soviet exhibit activities in 1961.

Most of the 1962 shows were held in smaller cities, and primarily in Afro-Asian countries. One exhibit, in Rio de Janeiro, represented the U.S.S.R.'s largest effort ever in Latin America—even larger than the 1959–60 exhibition in Havana.

In 1962, a number of fairs and exhibitions were held where the Soviets had never exhibited before—in Brazil, Ghana, Guinea, the Sudan, Cyprus, Libya, Nigeria, and North Vietnam. According to I. Bolshakov, Deputy Chairman of the State Committee for Foreign Trade of the Council of Ministers, interest in Soviet exhibitions was "particularly great" in these countries where they were held for the first time. The main emphasis was on goods showing advances in Soviet industries—displays of machine tools and machines; models of major hydroelectric power stations at Bratsk, on the Volga, and the Kama; lorries, tractors, and agricultural implements; measuring and optical instruments; articles produced by the chemical industry; consumer goods, such as radio and TV sets, bicycles, motorcycles, watches and clocks, refrigerators and washing machines, fabrics, furs, shoes, and readymade clothes. Various foods were shown—preserves, cigarettes, wines, sausages, caviar, and fruit.

Soviet fairs included sections dealing with Soviet science. Visitors learned what problems are being explored by Soviet research workers, how scientists are trained, what new achievements have been made by Soviet scientists in the exploration of outer space, and what they are doing in the field of the peaceful use of atomic energy.

The Eastern European satellites also participate in a large number of fairs and exhibitions. Collectively, they probably had more displays abroad than the U.S.S.R., even though these were generally smaller. Poland, for example, announced early in 1962, that it would have "collective" exhibits (with two or more foreign trade organizations participating) at 27 fairs. In addition to this total of 27 fairs for which "collective" participation was provided, Polish products were to be shown at 117 shows, arranged by specialized industries or by single foreign trade agencies, in at least 19 major cities around the globe.

Similar activities have been reported from other satellites. Rumania reportedly had exhibits at 26 fairs in 1962 (this is to increase to 35 in 1963), and Hungary had official exhibits at 24 foreign fairs.

IV. FRIENDSHIP SOCIETIES

Bilateral "friendship societies" are playing an increasingly important role in Communist cultural activities. During the past 5 years over 20 organizations for friendship and cultural cooperation with the U.S.S.R. have been established abroad. About 80 such societies, associations, institutes, councils, and leagues now exist in foreign countries.

The Finland-Soviet Union society, for example, has a membership of 230,000 in 884 local branches. The Japan-U.S.S.R. society has branches in 180 towns, and 100 commercial and industrial firms and 30 public organizations take part in its work in the capacity of collective members. The French-U.S.S.R. society has branches in 60 of the country's 90 departments. In 1962 alone, about 100 new membership collectives reportedly joined the Italy-U.S.S.R. society. And it is claimed that in the United States, 60 organizations, including leading universities, 16 libraries and 10 other public bodies have in the last 2 years "responded to the Union of Soviet Societies for Friendship's proposal to establish and maintain contacts aimed at better understanding between our peoples."

Friendship society activities take on a variety of propagandistic forms. The societies allied with a Soviet counterpart have organized lectures and special seminars to study the CPSU program and to obtain "a comprehensive idea of the state of affairs in the most diverse spheres of the Soviet Union's economy and culture." Special groups for explaining the materials of the 22d Congress of the CPSU were set up within the friendship societies of Austria, Italy, Burma, and other countries. More than 1,500 people reportedly study at the Tokyo Russian language school, and there were 6,000 students at the Russian language and literature center in Italy. As one Soviet source put it, "houses of Soviet culture, which have been opened in many countries of the world play a large part in disseminating truthful information about the Soviet Union abroad."

Although similar figures for friendship societies established by other Communist countries are not available, indications are that they also have maintained an upward trend. Altogether, the bloc has approximately 300 basic bilateral friendship organizations with about 5,000 local chapters.

V. STUDENTS IN BLOC COUNTRIES

Communist offers to educate young Africans, Asians, and Latin Americans have greatly increased in recent years. While this effort is still only fractional compared with the student intake of the West, it remains an important source of education for those who seek to play a role in the future of their homelands.

Nearly 23,000 foreign students are estimated to be in Communist countries, an estimate which is supported by scattered incomplete Communist produced statistics. Current estimates of foreign students in individual Communist countries are:

Soviet Union: 10,940 (including 1,353 Africans and 4,397 Asians).
China: 2,880 (2,444 Asians, including oversea Chinese).
Czechoslovaka: 2,270 (530 Africans; 223 Asians).
East Germany: 2,060 (600 Africans; 437 Asians).
Poland: 1,390 (977 Africans).
Rumania: 840.
Bulgaria: 880 (400 Africans before the February 1963, exodus).
Hungary: 860.

An estimated 350 foreign students are in Cuba, 700 in Yugoslavia, and 67 in Albania.

Apart from the U.S.S.R., these figures include students from other bloc countries. They may be inflated, however, by the inclusion of trainees in courses of less than 6 months' duration, and others who are not students in the accepted sense.

Tactical opportunism has been not least important among Communist motives. Students who have accepted offers of Communist education have often found themselves unwittingly involved in the cold war. They have discovered that a fundamental requirement of Communist education has been a working knowledge of Marxism-Leninism, with the premise of inevitable victory for communism throughout the world a prominent feature. They have also found themselves under close surveillance, and many have recognized that this is aimed at

testing their suitability for penetrating and eventually delivering their home countries to communism.

These tactical considerations of Communist educational policy have not always succeeded, however, as the westward and homeward trek of refugee students has revealed.

VI. THE UNITED STATES AND COMMUNIST BLOC CULTURAL PROGRAMS: A COMPARISON

(*a*) *Perspectives*

It is extremely difficult to compare cultural programs of the Communist bloc and the United States for several reasons. The most obvious is that statistics are difficult to obtain from both sides. In the case of the bloc, these figures are undoubtedly kept, but are not readily available to foreigners. In the United States, cultural activities of all kinds transpire between private persons or groups and foreign countries without any official Government record being kept. Thus, the figures presented in any compilation of cultural activities of the Communist bloc and the United States must have, necessarily, statistical shortcomings.

In addition, both the United States and the governments of the Communist countries have widely divergent views as to what constitutes a good cultural representation. This is complicated by the fact that there are only a limited number and type of cultural activities available to any government for export. This problem is, of course, of less concern to Communist regimes.

For these reasons, the following comparison of the Communist bloc and U.S. "cultural offenses" is somewhat sketchy, and perhaps conceals several important points. For instance, while U.S. cultural activity in the fields of sports and entertainment abroad has been considerably less than that of the Communist countries, it must be noted that the U.S. Government has concentrated more on other areas, particularly movies, television, and book publishing.

(*b*) *Methodology*

The 20 free world countries selected for presentation were chosen partly because a relatively large volume of exchanges with the bloc were reported for regions, selections of countries were intended to illustrate a range of relations with the bloc varying from sympathetic neutralism to indifference or hostility, and also to include large and small countries, provided contacts with the bloc were sufficiently numerous to merit compilation. For purposes of this survey, Cuba is treated as a member of the Sino-Soviet bloc.

The compilation of data on agreements and exchanges of selected free world countries with the Sino-Soviet bloc follows a regular format throughout. Agreements concluded during 1962 are specified: for the most part these are agreements between governments, but some agreements between private organizations are included as reported. The data on exchanges are arranged in the following way, with each heading a subhead under the preceding heading: (1) type of exchange; (2) exchanges from the bloc and to the bloc, numbered separately; (3) identity of bloc countries concerned, in alphabetical order; (4) chronological sequence. (It will be noted that chronological order, as the least important element, is found only within the groups of exchanges of a particular kind, in one direction, and with a particular bloc country. Dating by month, however, is supplied when available.) In conclusion, data on education and training are given with no rigid format.

Concerning the categories of exchanges: Arts include musical and dance performance, artistic exhibits, and films; sports events include participation in tournaments or other competitions and also noncompetitive performances; the youth category covers events designed for students or young people, and also delegations and representatives of youth movements and student organizations; delegations and representatives are groups or individuals visiting on official business for a public or private organization, or as guests of an organization. The purpose of this last category is to exclude private tourists or persons visiting friends and relatives while including private business trips, a distinction sometimes hard to make; normal diplomatic travel is also excluded in practice, though not by the definition.

The subcategories of delegations and representatives are: Scientists and educators, which includes visiting professors (not covered under "Education and training"); writers and journalists.

(*c*) *Divergencies*

There is no "youth" category on the U.S. table since there are no traveling "youth" groups in the United States which are comparable to those used by the Communist countries.

There is also no section on the U.S. table for "agreements." In 1962, the Hays-Fulbright Act was implemented by an Executive order, and under this act binational educational foundations and commissions were established. Of the countries included in this study, 11 have received U.S. cultural missions. These are: Austria, Brazil, Ceylon, Finland, Iceland, India, Italy, Japan, Nepal, the United Arab Republic, and the United Kingdom.

The column on "educators" in the U.S. table is also not exactly analogous to the "Sci.-Ed." (scientific-educational exchanges) column in the bloc table, since the former includes only official government grants to students and professors for study or lecturing in foreign countries, while the latter includes delegations or groups of scientists or educators who may have made only a short trip to a particular country. In addition, bloc figures on the exact number of students and professors exchanged with foreign countries are not available.

The category of "Lit.-Journ." (writers and newspapermen) has not been included on the U.S. table since a great many American exchanges in this field are done on an informal basis, or through private organizations.

Finally, there is no category on the U.S. table dealing with cultural exchanges from foreign countries to the United States.

Bloc cultural offensive

	Agreements	Ex.-arts [1] to country	Ex.-arts to bloc	Ex.-sports to country	Ex.-sports to bloc	Ex.-youth to country	Ex.-youth to bloc	Sci. ed. to country	Sci.-ed. to bloc	Lit.-journ. to country	Lit.-journ. to bloc
Indonesia	3	10	2	5	n.r.	2	1	4	2	1	2
Japan	0	17	7	5	None	3	5	11	9	3	6
Ceylon	1	11	1	None	None	1	1	5	None	2	1
India	6	4	5	None	4	2	3	8	23	2	6
Nepal	1	4	None	None	None	None	None	1	1	None	1
Iraq	6	3	n.r.	3	1	n.r.	2	9	None	2	1
Syria	2	8	n.r.	1	n.r.	n.r.	n.r.	1	2	n.r.	n.r.
U.A.R.	4	5	3	2	4	2	1	7	n.r.	2	1
Algeria	2	1	None	None	None	2	2	n.r.	n.r.	1	None
Guinea	7	1	None	1	n.r.	1	1	1	1	1	None
Nigeria	2	1	None	None	None	None	2	2	3	3	4
Somalia	4	1	1	n.r.	n.r.	None	3	2	1	n.r.	n.r
Bolivia	0	1	1	None	1	2	1	1	3	1	None
Brazil	1	3	n.r.	1	n.r.	n.r.	1	1	2	4	1
Mexico	0	8	3	n.r.	1	n.r.	1	3	2	1	1
Austria	2	11	8	7	1	None	2	15	3	4	2
Finland	5	8	2	1	1	5	10	n.r.	3	6	3
Great Britain	4	27	5	13	8	None	4	3	9	6	5
Iceland	2	6	3	1	3	1	2	n.r.	2	n.r.	n.r.
Italy	7	3	5	None	1	n.r.	n.r.	2	2	3	n.r.

[1] Exhibits.

U.S. cultural activities

	Ex.-arts to country	Ex.-sports to country	Educators to country
Indonesia	2	None	6
Japan	2	None	43
Ceylon	None	None	2
India	3	None	115
Nepal	11	None	1
Iraq	None	None	9
Syria	2	1	7
Uar	1	1	33
Algeria	None	None	None
Guinea	None	None	3
Nigeria	1	None	None
Somalia	2	None	2
Bolivia	2	None	2
Brazil	3	1	39
Mexico	4	1	10
Austria	1	None	45
Finland	1	None	37
Great Britain	None	None	221
Iceland	None	None	8
Italy	3	None	150

The following abbreviations are used:

Bloc	- The Sino-Soviet Bloc, including the Soviet Union; Albania, Bulgaria, Czechoslovakia, East Germany, Hungary and Poland, but not Yugoslavia (referred to collectively as Eastern Europe, excluding the USSR); Communist China, Mongolia, North Korea, North Vietnam; and Cuba.
CSSR	- Czecho-Slovak Socialist Republic
CPR	- Chinese People's Republic (Communist China)
GDR	- German Democratic Republic (East Germany)
Helsinki*	- The World Festival of Youth, held at Helsinki July-August 1962; the major communist-sponsored youth event of the year. Free-world delegations to this Festival are treated as the equivalent of delegations visiting the Bloc.
IOJ*	- International Organization of Journalists
IUS*	- International Union of Students
Moscow Peace Congress*	- World Congress for General Disarmament and Peace, held in Moscow July 9-15, 1962.
n.a.	- Not available
n.r.	- Not reported
WFTU*	- World Federation of Trade Unions
WFDY*	- World Federation of Democratic Youth
USCR*	- Union of Soviet Societies for Friendship and Cultural Relations with Foreign Countries (successor to VOKS)
USSR	- Union of Socialist Soviet Republics
	- Occasionally the names of local labor federations or political parties are rendered with initials where the context seemed to facilitate identification.

* Organizations, or events sponsored by organizations effectively subject to communist control.

INDONESIA

I. AGREEMENTS

CSSR - Czech-Indonesian cultural exchange agreement implemented by a protocol, signed August 16, 1962, covering exchange of scientists, artists, sportsmen, cooperation in film production, and 30 additional Czech scholarships for Indonesians.

HUNGARY - An agreement with Hungary similar to that with the CSSR was ratified in May.

GDR - Cooperative associations in East Germany and Indonesia concluded an agreement to exchange missions and publications, and to provide scholarships for Indonesians to study at the GDR Cooperative Academy.

II. EXCHANGES *

A. Arts - To Indonesia

1. Bulgaria -Folk dancers.
2. Bulgaria -Photographic exhibit.
3. CSSR -Film makers visit.
4. CSSR -Film week.
5. Hungary -Photographic exhibit.
6. Hungary -Film week.
7. Poland -Film week.
8. Rumania -Film week.
9. USSR -Soviet ballet.
10. USSR -Soviet film week.

To Bloc

1. Bloc -Indonesian dancers perform in Moscow, Peiping and Eastern Europe enroute to and from Helsinki.
2. USSR and Eastern Europe -Indonesian art exhibit tours Bloc countries. Assembled by Lekra, Communist organization for artists and intellectuals; contained some 30 anti-Western caricatures.

B. Sports - To Indonesia

1. CPR -Communist Chinese basketball team.

* The timing of exchanges is not reported in most cases.

INDONESIA

2. CPR - Communist Chinese Deputy Minister of Sports visits.

3. USSR - Soviet soccer team.

4. USSR - Soviet volleyball team.

5. USSR - Soviets participate in Komodo (dragon hunting) expedition.

To Bloc - n.r.

C. Youth - To Indonesia

1. CPR - Communist Chinese delegation, led by Chien Ta-Wei, attends international conference of students supporting the liberation of West Irian (May)

2. Rumania - Delegation attends same conference. Both delegations also participate in meeting of Indonesian IUS.

To Bloc

1. Helsinki - Large delegation, including dance group, attends Festival, tours Bloc including China (July-August)

D. Delegations and Representatives

a. Scientists and Educators - To Indonesia

1. CPR - Communist Chinese medical delegation arrives to treat President Sukarno.

2. CSSR - Czech radio-chemist, V. Matyavek, takes position as atomic energy expert at Gadjahamada University (Jan.)

3. USSR - Soviet scientists investigate volcanoes.

4. USSR - Soviet oceanological vessel visits Indonesian waters, takes on five Indonesian scientists.

To Bloc

1. CSSR - S. Hadinoto, Dean of the Law Faculty of the University of Indonesia, visits Prague to study Czech legal code (Sept.)

2. CSSR and GDR - President S. Thajeb of the University of Indonesia visits Prague and Berlin, the latter at the invitation of Prof. Geisaman, State Secretary for Higher and Vocational Education (Dec.)

b. Writers and Journalists - to Indonesia

1. GDR - East German author Bredel visits.

INDONESIA

To Bloc

1. CPR — Djawoto, President of the Indonesian journalists Association, chief editor of Antara, and chairman of the Indonesia-China Friendship Society, is given banquet in Peiping.

2. North Korea - Three journalists from Antara, Harian Rakjat, and Ekonomi Nasional visit on invitation of North Korean Journalists Association. They stopped in Peiping enroute.

JAPAN

I. AGREEMENTS

No governmental agreements, despite long and abortive negotiations with USSR. The Japan-Soviet society has a private agreement with its Soviet counterpart providing for an elaborate program of exchanges of visits by various groups, language instruction, students, and cultural exhibitions.

II. EXCHANGES*

A. Arts - To Japan

1. Bulgaria- Singer and pianist.
2. CPR - Cinema delegation.
3. ---- - Drama group.
4. ---- - Calligraphy exhibition.
5. CSSR - Conductor.
6. ---- - Musician.
7. ---- - Violinists.
8. ---- - Janacek quartet.
9. Hungary - Conductor
10. ---- - Two musicians.
11. Poland - Two musicians.
12. USSR - Composer.
13. ---- - Painter.
14. ---- - Five-man musical ensemble.
15. ---- - Violinist.
16. ---- - Choral group from the Soviet National Academy (25 concerts). (September-October)

*Dates of exchanges were only reported by quarters. So far as possible these have been placed in chronological order, but without reproducing the identity of the quarters in which they occurred.

JAPAN

17. ---- - Trade union performing artists.

To Bloc

1. CPR - Musical group.
2. ---- - Calligraphy exhibition.
3. USSR - Pianist.
4. ---- - Popular music orchestra.
5. ---- - Music contestants.
6. ---- - Art exhibit.
7. ---- - Popular singers and dancers.

B. Sports - To Japan

1. CPR - "Go" team.
2. ---- - Ping-pong team.
3. Hungary - Swimming instructor.
4. Poland - Volleyball team.
5. USSR - Soccer team.

To Bloc: None.

C. Youth - To Japan

1. CPR - Communist Chinese youth delegation.
2. CSSR - Literature student.
3. USSR - Youth delegation.

To Bloc

1. CPR - Youth delegation from Japan-China Friendship Society.
2. ---- - Six members from Japan Democratic Youth League.
3. USSR - Scientific youth delegation.

JAPAN

4. USSR - Proposed sending of children to "Pioneer" summer camp by Japan-Soviet society prevented by Japanese Government.

To Helsinki

199-member delegation attends Festival.

D. Delegations and Representatives

a. Scientists and Educators - To Japan

1. CPR - Four engineers.
2. CSSR - Chemist.
3. ---- - Academy of Sciences - member.
4. ---- - Physicist.
5. GDR - Physicist.
6. Hungary - Physicist.
7. Poland - Physicist.
8. USSR - Two USSR Academy of Sciences representatives.
9. ---- - Two Soviet surgeons.
10. ---- - Two educational psychologists.
11. ---- - Group of Soviet physicists.

To Bloc

1. CPR - Scientific delegation.
2. ---- - Science Council delegation.
3. ---- - Medical group.
4. CSSR - Prof. T. Kuwabara, Vice President Japanese Scientific Council, and Prof. T. Yoshida, chairman of the Council's medical section, on invitation of the Czech Academy of Science (July).
5. USSR - Prof. H. Morinaga of Tokyo University, to nuclear research institute at Dubna (January).

JAPAN

6. USSR - Japan-Soviet translation of publications delegation of 4.

7. ----- - One doctor.

8. ----- - Eight-man medical delegation.

9. ----- - Group of 10 educators.

b. Writers and Journalists - To Japan

1. Poland - H. Korotynski, of Zycie Warsawy, chairman of Polish Journalist's Association, at invitation of Japanese Foreign Ministry (November).

2. USSR - Seven journalists, headed by D. Goryunov, Director General of TASS, at invitation of the National Congress of Journalists (October).

3. ----- - Soviet writers' delegation of three.

To Bloc

1. CPR - Five-man journalist and radio delegation, led by H. Sueda, at invitation of All-China Journalists' Association (May).

2. CPR - Group of 5 journalists.

3. CSSR and Hungary - A journalist.

4. USSR - Journalist N. Kaniyama, at the invitation of the Union of Soviet fournalists. (June)

5. ----- - Visit by two reporters.

6. ----- - Delegation of four writers.

CEYLON

I. Agreements

USSR: Cultural agreement to further contacts in science, education, culture and art reported by Moscow, August 8, 1962.

II. Exchanges

A. Arts - to Ceylon

1. CPR - Sports photographs exhibit (September).
2. ---- - Engravings and paintings shown (September).
3. ---- - Engravings exhibit (September-October).
4. CSSR - Puppet experts give instruction (September-to date).
5. ---- - Smetana string quartet performs (December)
6. GDR - Book exhibit (October 20 to 31).
7. Poland - Textile exhibit, accompanied by five textile experts (April 4-19).
8. USSR - Exhibit of arts and crafts (May 1-17).
9. ---- - Exhibit of original paintings of Ceylon by Soviet artist (August).
10. ---- - Film festival, reportedly a financial failure (September 14-21).
11. ---- - Exhibit of Soviet books for children (September-October)

To Bloc

1. USSR - Art exhibit in Moscow and Leningrad (August).

B. Sports - None.

C. Youth - to Ceylon

1. USSR - Youth delegation arrives in Colombo (November).

CEYLON

To Helsinki - 167 member delegation goes to Helsinki; pro-government group walks out in protest against Communist stage management (July-August).

D. Delegations and Representatives

a. Scientists and Educators - To Ceylon

1. CPR - Representative of the teachers' organization attends Sri Lanka teachers' union rally (August).

2. ---- - Group of 11 economists participates in Asian economic seminar; some were from Chinese Council for Promotion of International Trade (August).

3. GDR - Surgeon-professor visits on invitation of Director of Health Services (January).

4. USSR - P. D. Yerzin, Vice Rector of Lumumba University, meets with Ceylonese Minister of Culture and Broadcasting, delivers lecture at Vidyalankara University (March).

5. ---- - Two members of Soviet Institute of World Economics attend Asian Economic Seminar (August).

To Bloc - None.

b. Writers and Journalists - To Ceylon

1. CPR - Journalist and playwright visits Colombo (September).

2. USSR/CPR-Three members of the Union of Soviet Writers and three members of the Chinese Communist Writers' Union attend a meeting of Afro-Asian Writers' Bureau (November).

To Bloc

1. USSR - K. M. Sirisena, author of "World Born of Revolution," quoted by TASS following visit to the Soviet Union (July).

INDIA

I. AGREEMENTS

USSR: Agreement signed February 3, 1962. Provides for reciprocal cultural and sports events, reciprocal visits by scientists and professors (20 Indians), and facilities for study (50 Indians).

HUNGARY: Agreement signed March 30, 1962, for strengthening cultural ties (details n.a.).

Similar agreements signed before 1962 with Rumania, Poland, Czechoslovakia, and Mongolia remain in force.

II. EXCHANGES

A. Arts - To India

1. Bulgaria	-	Dance troupe (December 1961 - January 1962)
2. -	-	Dance troupe (March)
3. USSR	-	Dance troupe (December 1961 - January 1962)
4. -	-	Georgian folk dances (March)

To Bloc

1. Poland	-	Uday Shankar dance troupe (December)
2. USSR	-	Magician P. C. Sorcar performs (February)
3. -	-	Zohra Segal dance troupe (March)
4. -	-	Lele dance troupe (July)
5. -	-	Indian Art Exhibition (opens November)

Joint Uzbek-Indian production of a film based on Oriental classical theme arranged.

B. Sports - To India: None

To Bloc

1. USSR	-	Chess team plays in international tournament (April)

INDIA

2. USSR - Track team enters international athletic meet (July)

3. - - Water Polo Team (September)

4. - - Indian gymnasts perform (December)

C. Youth - To India

1. GDR - Delegation visits on AIYF invitation

2. USSR - N. Vashin, Secretary WFDY, arrives to arrange delegation for Helsinki, attends session of All-India Youth Federation (AIYF)

To Bloc

1. USSR - AIYF General Secretary S. Mitra tours Soviet Union on invitation of Soviet Youth Organizations

2. - - Student leader J. Sharma heads delegation to IUS meeting in Moscow (August)

To Helsinki - Delegation attends festival, then visits USSR (July)

D. Delegations and Representatives

a. Scientists and Educators - To India

1. USSR - Group of doctors attend Gynecology and Obstetrics Congress of Asian Countries (January)

2. - - Irrigation experts come to study Indian subsoil water problems (March)

3. - - Three scientists, Kamarov, V. I. Simirov, and V. A. Magnitsky, arrive as exchangees (March and December)

4. - - Group of historians come to micro-photograph documents on Indo-Russian relations (April)

5. - - Vice-Rector P. D. Erzin of Lumumba University comes for study tour (April)

6. - - Geophysicists take part in International Geophysical Conference (September)

INDIA

7.	USSR	- Soviet Antarctic expedition stays in India en-route home (October)
8.	-	- Education Minister Polukhin attends convocation at the Indian Institute of Technology, Bombay (December)

To Bloc

1.	USSR	- Vice Chancellor V. Khanolkar of Bombay University attends 150th anniversary of Russian scientist Pirogov (January)
2.	-	- Director A. K. Das of Indian Observatories leaves for a tour of the USSR (January)
3.	-	- Delegation of scientists go for study of the Soviet irrigation system (March)
4.	-	- Dr. Upadhyaya visits the Soviet Union on invitation of Ministry of Culture (April)
5.	-	- Chairman M. Khokar of the Dance Department, Baroda University, visits the Soviet Union (April)
6.	-	- Director K.Venkataraman of the Indian National Chemical Sciences Institute visits the USSR on invitation of the Academy fo Sciences (June)
7.	-	- Indologist A. Haldar visits the Soviet Union on invitation of Education Ministry (June)
8.	-	- Group of doctors, led by P. N. Wahi, attend the International Congress of Cancer in Moscow (July)
9.	-	- Dr. C. Mani attends Soviet seminars on skin and venereal diseases (July)
10.	-	- Agricultural economists attend FAO meeting in Moscow (July)
11.	-	- Director V.K.R.V. Rao of the Institute of Economic Growth leaves for a study tour in the Soviet Union (August)
12.	-	- Chairman V. Sarabhai of the Indian National Institute of Space Research leaves on invitation of the Soviet Academy of Sciences (September)

INDIA

13. USSR - A delegation of botanists goes to the USSR as exchangees (September)

14. - - Professor P. C. Mahalanobis lectures at Lumumba University (September)

15. - - Two lecturers from Delhi University teach Hindi and Urdu in Tashkent University, USSR (beginning September)

16. - - Delegation led by R. R. Singh, Joint Education Adviser to the Government of India, goes to study the Soviet educational system (September)

17. - - Professors M. N. Das of Utkal University and K. Datta of Kurukshetra University lecture on Indian history in the Soviet Union (October)

18. - - Tagore scholars led by H. P. Dwivedi go to Soviet Union as exchangees (October)

19. - - Radio biologist S. S. Nehru visits the Soviet Union on invitation of the astrophysical observatories (October)

20. - - Delegation from the Indian Medical Association, led by Dr. S. Bhattacharia, visits on invitation of the Soviet Academy of Sciences (date n.a.)

21. USSR, CSSR and Rumania - M. G. Menon, chemical engineer of Indian Refineries Ltd., heads 7-man team for study tour sponsored by National Productivity council (October)

b. Writers and Journalists - To India

1. Mongolia - N. Jambadsuen, Editor of Uneen, arrives from Mongolia (February)

2. GDR - V. Kreipe comes from East Germany (January)

To Bloc

1. USSR - Delegation attends IOJ Congress (August)

2. - - Writer and journalist Dutta presents a Tolstoy letter (January)

INDIA

3. USSR - Two photographers sent to Soviet Union (August)

4. - - Editor S. Mulgaokar of the Hindustan Times visits USSR on invitation of Soviet Union of Journalists (June)

5. - - Writer and journalist R. Sankrityana goes to Soviet Union on medical advice (July)

6. - - A literary delegation headed by Secretary General K. Kripalani of the Indian Academy of Literature visits the USSR for a fortnight (October)

NEPAL

I. Agreements

USSR - A cultural exchange agreement concluded May 17, 1962; implemented by visits of doctors, artists, journalists, educators.

II. Exchanges

A. Arts - To Nepal

1. CPR - Paintings exhibit (October).
2. USSR - Variety show (January).
3. ---- - Art exhibit (August).
4. ---- - Film festival (December).

To Bloc: None

B. Sports - None

C. Youth - None specifically for youth.

D. Delegations and Representatives

a. Scientists and Educators - To Nepal

1. USSR - Group of Soviet doctors arrives to take up duty in hospital built with Soviet aid (August).

To Bloc

1. USSR - Four educators, including officials, visit the Soviet Union for three weeks (December).

b. Writers and Journalists - To Nepal: None

To Bloc

1. USSR - Three journalists, editor G. P. Bhattarai of Ghorkha Patra, G. D. Shrestha, owner of The Commoner, and M. R. Shrestha, owner of Motherland, tour the Soviet Union (May).

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IRAQ

I. AGREEMENTS

The following protocols to cultural agreements concluded prior to 1962 were signed during 1962:

USSR	- Exchange program signed February 28, 1962; ratified in June.
Bulgaria	a. Cultural program signed for 1962-63 on September 15, 1962.
	b. Agreement for cooperation in radio, television, cinema, theater and newspapers ratified May 27, 1962.
Hungary	- Agreement on cooperation in radio, television, theater, cinema, and newspapers ratified April 9, 1962. (first signed October 11, 1961)
North Vietnam	- New protocol in 1962 (details n.a.).
Rumania	- Plan for cooperation during 1962-63 in science, education, culture and sports signed September 19, 1962.

II. EXCHANGES

A. Arts - To Iraq

1. Hungary	- Dance team performs at July 14 celebrations (July).
2. USSR	- Variety show performed at July 14 celebrations (July).
3. -	- Series of Soviet films shown at Soviet information center in Baghdad (through 1962).

To Bloc - n.r.

B. Sports - To Iraq

1. CSSR	- Three sports teachers come to supervise football, gymnastics and general athletics at the University of Baghdad's Institute of Physical Education (November).
2. USSR	- Twenty-five-man soccer team (March)

IRAQ

3. USSR - Ten-man team of Azerbaidzhan wrestlers (May)

To Bloc

1. Hungary - Weight lifting team competes in Budapest international tournament (September).

C. Youth - To Iraq - n.r.

To Bloc

1. Helsinki - Delegation of 26 attends Festival (July-August)

2. USSR - Iraqi student union announces it will be represented at IUS Congress in Leningrad (August).

D. Delegations and Representatives

a. Scientists and Educators - To Iraq

1. Bulgaria - Three-man educational delegation (July)

2. CSSR - Four archeologists (January)

3. - - Two lecturers in medical technology (April)

4. - - Two lecturers in cultural affairs (April)

5. Poland - An architect and an archeologist arrive (December)

6. USSR - Three Soviet experts on nuclear reactors visit (January)

7. - - Two senior education officials (February)

8. - - Shuykin of the USSR Academy of Sciences lectures on oil refining (April)

9. Bloc - During the 1961-62 academic year the following numbers of Bloc professors and instructors taught at Baghdad University: CSSR - 25; USSR - 8; CPR - 2; Poland - 8; Hungary - 2.

To Bloc - None

IRAQ

b. Writers and Journalists - To Iraq

1. Poland - Novelist arrives (December)

2. USSR - Two editors of Pravda visit (April)

To Bloc

1. GDR - Three editors visit Leipzig Fair (March)

SYRIAN ARAB REPUBLIC

I. AGREEMENTS

USSR - A Syrian-USSR Cultural Agreement, superseding the agreement concluded on August 20, 1956, and a program of implementation for 1962-1963 were signed in Damascus on August 19, 1962. The duration of the new agreement is 3 years, renewable automatically, and it provides for exchanges of press, scientific, cultural, artistic and athletic delegations, for cooperation between governmental and popular institutions, such as clubs and artistic, cultural and press foundations, and for exchanges of youth delegations. Specifically, the program provides for the admission of 50 Syrian students to Soviet universities and higher institutes of learning to specialize in all fields, for the exchange of ten students to study the languages of both countries, for the assignment of Soviet professors to teach mathematics, physics, chemistry, biology and geology in Syrian universities, and for Syrian professors to Soviet universities to teach the Arabic language and literature and "ancient Syrian civilization."

Bulgaria - A Syrian-Bulgarian three-year cultural agreement, signed in Damascus in June 1962, provides for exchanges in the fields of literature, art and education. There will be exchange visits by delegates of universities and scientific organizations of both countries and reciprocal granting of scholarships for study and specialization in cultural and scientific subjects. Other reciprocal arrangements cover publications, translation and special radio and television programs.

II. EXCHANGES

A. Arts - To Syria

1. CSSR - Puppet shows given in Damascus (January)
2. - - Magic Lantern Variety Show (synchronization of films and performers) visits Syria in conjunction with 9th Damascus International Fair.
3. GDR - Plastic Arts Exhibit opens in Latakia (January 7)
4. Hungary - Book, Art and Stamps Exhibit held in Damascus (March)
5. Poland - Artistic Posters Exhibit held in Damascus (February)

SYRIAN ARAB REPUBLIC

6. Poland - Construction and City Planning Exhibit opens in Damascus (October)

7. USSR - Four "prestige" Soviet films shown in cinemas and on television (during 1962)

8. - - Ukrainian Folk Dance Group performs at 9th Damascus International Fair.

To Bloc (n.r.)

B. Sports - To Syria

1. USSR - Military soccer team plays several games (November-December)

C. Youth - n.r.

D. Delegations and Representatives

a. Scientists and Educators - To Syria

1. Poland - Group of archeologists arrive in Damascus en route to Palmyra (May 25).

To Bloc

1. Bulgaria - R. Allah, Syrian educator gives course of lectures in Sofia (September).

2. Rumania - S. Dahan, member of Arab Academy in Damascus, visits Rumania at invitation of Rumanian Academy (May).

b. Writers and Journalists - n.r.

UNITED ARAB REPUBLIC (UAR)

I. AGREEMENTS

USSR

a. UAR-USSR Cultural Agreement concluded prior to 1962 (details n.a.). 1963-1964 Protocol to this agreement, signed in Moscow on February 11, 1963, provides for visits of Soviet professors, teachers and specialists for UAR scientific institutions, exchange of graduate and undergraduate students, performing art, joint production of "Aswan-the Friendship Project" exhibitions and for greater cooperation in the fields of education, cinema, sports, tourism, radio and television.

b. Soviet-UAR subsidiary agreement, signed in Moscow on December 8, 1962, for the setting up in the UAR of a center for training of 500 skilled workers needed for the construction of the Aswan Dam. The instructors and the necessary equipment will be provided by the Soviet Union.

CSSR

a. Protocol signed on June 12, 1962 at the Czech Academy of Sciences on CSSR-UAR cooperation in sciences, chiefly in research in the fields of chemistry, biology, virology and physics. Under the terms of this agreement, the CSSR Academy will make available its institutes for the training of UAR technical personnel.

b. CSSR-UAR agreement on radio and television cooperation signed in Prague on April 19, 1962. It provides for exchange of experts, as well as of programs, publication and experience in technical development.

II. EXCHANGES

A. Arts - To UAR

1. USSR - Exhibit of Soviet childrens' art shown in Cairo Museum of Modern Art. (May)

2. — - Composer and pianist Bukov performs in Cairo. (June)

3. — - Delegation presents Soviet films at festival held in Alexandria. (August)

4. — - Delegation attends Film Festival in Cairo. (November)

5. — - Kiev Ballet Company gives performances in Cairo. (Nov.)

To Bloc

1. USSR - Cinema actress visits Moscow at invitation of Khrushchev's daughter; attends inauguration of UAR Film Week. (August)

UNITED ARAB REPUBLIC (UAR)

2. USSR - Vice Rector of Applied Arts College accompanies Ceramic exhibit to Moscow at invitation of Soviet government. (September)

3. -- - Delegation, led by Yusuf Salah ad Din, attends UAR film Festival in Moscow. (December)

B. Sports - To UAR

1. Hungary - "Vasjas" soccer team plays 3 matches against selected UAR teams.

2. USSR - Gymnastic team competes against Egyptians. (July)

To Bloc

1. CSSR - Three gymnasts participate in Spartakiad.

2. -- - UAR team competes in Prague Gymnastics World Championship.

3. Hungary - Arab boxers take part in Budapest World Heavyweight Championship.

4. USSR - UAR team attends Moscow International Heavyweight Championship.

C. Youth - To UAR

1. CSSR - Ten representatives of Czechoslovak Spartakiad visit UAR to study aspects of youth activities.

2. USSR - Two representatives attend Natrun Wadi Camp, sponsored by Supreme Council of Youth Welfare. (summer 1962)

To Helsinki - Eighty youth participate in Festival games.

D. Delegations and Representatives

a. Scientists and Educators - To UAR

1. USSR - Professor of Bacteriology lectures to Ein Shams University (January)

2. — - Desert reclamation expert gives lecture at Soviet Cultural Center in Cairo.(March)

3. — - Moscow surgeon demonstrates new Soviet surgical instruments at University Hospital in Cairo; exhibit also held. (April)

4. — - Three ballet teachers arrive in Moscow to teach at UAR Ballet Institute. (September)

UNITED ARAB REPUBLIC (UAR)

5. - - Twenty-four University professors arrive in Alexandria for archeological studies (September); 50 more expected.

6. - - Three scientists arrive in Cairo, invited by National Research center (October).

7. - - Archeological mission arrives to participate in five months' Nubian excavation program (December).

b. Writers and Journalists - To UAR

1. USSR - Press delegation tours UAR; extends invitation to Director of Tourism Halem to visit the Soviet Union (August).

2. - - Izvestiya and Pravda editors arrive in Cairo.

To Bloc

1. Bulgaria - Subhi Abu Magd, secretary of Trade Union of Journalists and editor of "Al-Mussawar" magazine, arrives in Sofia at the invitation of the Cultural Committee (May).

ALGERIA

I. AGREEMENTS

Bulgaria - Bulgaro-Algerian technical assistance agreement signed in Algiers on November 4, 1962. Under the terms of this agreement Bulgaria will send to Algeria engineers and technicians to help with laying water pipes and ducts, railways, etc. Thirty Algerian youths will study at Bulgarian secondary technical schools and 10 at higher Bulgarian technical institutes.

Hungary - Under a Hungaro-Algerian agreement, (date n.r.) 15 UGTA members sent to Hungary for training and 30 scholarships in industrial and agricultural fields will be provided.

- No other Bloc agreements concluded as far as is known.

II. EXCHANGES

A. Arts - To Algeria

1. Bulgaria - Dance troupe arrives in Algiers; tours country (December 25).

To Bloc - None

B. Sports - To Algeria - None in 1962 (Bulgarian soccer team tours country early in January 1963)

To Bloc - None

C. Youth - To Algeria

1. International - Student delegations from IUS, USSR, CPR, Bulgaria, Rumania, CSSR, Hungary, GDR, Cuba attended independence celebrations as guests of government (November 1).

2. - IUS student officer visits Algeria as guest of government (July).

To Helsinki - One hundred twenty-two students attend festival; 17 subsequently visit USSR and 3 CSSR (July-August).

To Bloc

1. USSR - Student delegation of five attends 7th IUS Congress at Leningrad (August).

ALGERIA

D. Delegations of Representatives

a. Scientists and Educators - To Algeria - n. r.

To Bloc - n. r.

b. Writers and Journalists - To Algeria

1. Bulgaria - Two press representatives (November)

To Bloc - None

GUINEA

I. AGREEMENTS

USSR - An agreement for cultural exchanges was concluded on April 14, 1962. It provides for visits by scientists, musicians, sportsmen, and doctors, and for a Soviet photographic exhibit, a sports display and a film festival in Conakry. It also encompasses joint film production and Soviet scholarships. In addition, an agreement for economic and technical cooperation signed in 1961 remains in force, and a protocol of friendship and cooperation in youth affairs was signed in June by a delegation from Soviet youth organizations and the Guinean Minister for Youth Affairs, Arts and Culture. The latter specifies reciprocal visits and participation in the Helsinki Festival and an exchange of information.

BULGARIA - Cultural agreement signed May 10, 1962. (Details n.a.)

CSSR - Agreements for cultural exchange and for technical and scientific cooperation were signed in June 1962. They provide for 20 Czech scholarships, 16 Czech teachers in Guinea and aid to Guinean schools, Czech exhibits on technical education, training of film workers.

RUMANIA - Cultural agreement signed May 10, 1962. (Details n.a.)

MONGOLIA - Cultural agreement signed February 20, 1962. (Details n.a.)

NORTH KOREA - Protocol to cultural agreement of June 13, 1961 signed on February 20, 1962. (Details n.a.)

NORTH VIETNAM - Protocol to cultural agreement signed December 21, 1961. (Details n.a.)

II. EXCHANGES

A. Arts - To Guinea

1. USSR - 20 Soviet performers, including jugglers, acrobats, dancers, singer and drummer, appear in Conakry and other towns (June)

To Bloc - none

GUINEA

B. Sports - To Guinea

1. CPR - Ping pong team tours for 2-3 weeks (May)

C. Youth - To Guinea

1. USSR - Youth delegation, led by A. Vezirov, Secretary of the central committee of the Komsomol, visits for 10 days on invitation of the Democratic Association for African Youth (June)

To Bloc - None

To Helsinki - Delegation attends Festival (July-August)

D. Delegation and Representatives

a. Scientists and Educators - To Guinea

1. Bloc - Over 150 teachers from Bloc countries at work in Guinea under aid and exchange programs.

To Bloc

1. USSR - T. Gobae, teacher, attends Congress of composers in Moscow (March)

b. Writers and Jouranlists - To Guinea

1. CPR - Delegation of two Chinese writers visit following Afro-Asian Writers Conference in Cairo (March)

To Bloc - None

NIGERIA

I. AGREEMENTS

Hungary - An agreement for technical and scientific cooperation was initialed in December 1962.

Czechoslovakia - An agreement similar to that with Hungary was signed in January 1962. Exchange of books and radio materials has been discussed.

II. EXCHANGES

A. Arts - To Nigeria

1. Bloc - Films from East Germany, Poland and the USSR were shown at the Ibadan film festival (April)

To Bloc - None

B. Sports - None

C. Youth - To Nigeria - None

To Bloc

1. USSR - Nigerian students union in Moscow hold first annual conference to work toward unity with all "progressive" students (July)

2. - - Youth delegation visits the Soviet Union for two weeks on invitation of the Soviet youth organization; takes part in October Revolution celebrations (November)

D. Delegations and Representatives

a. Scientists and Educators - To Nigeria

1. GDR - Prof. W. Markov, Leipzig historian, lectures at National University of Nsukka; first Bloc professor to do so in Nigeria (June)

2. USSR - A. Lapina, tuberculois specialst from the USSR Ministry of Health, participates in conference at Ibadan on tuberculosis detection at invitation of UK Therapeutical Association (March)

NIGERIA

To Bloc

1. CSSR - Nigerian delegate attends seminar in Prague on the Czech educational system (September)

2. USSR - 2 Nigerian doctors attend WHO course on malaria prevention in the Soviet Union (June)

3. - - Dr. Lawrence Opecka attends seminar on cotton growing in Tashkent (October)

b. Writers and Journalists - To Nigeria - None

To Bloc

1. CSSR - P. Enahoro, editor of Sunday Times, visits Czechoslovakia (November)

2. GDR - H. D. Udegnu, editor of West African Pilot, visits East Germany (July)

3. USSR - M. Okoye, writer, visits Moscow for 10 days at invitation of Soviet colleagues (December)

c. Delegations and Representatives - To Nigeria

1. Bulgaria - 4-man Trade delegation, under Deputy Minister of Foreign Trade A. Vergutev, initiates trade agreement (June)

2. CSSR - Delegation, headed by Vice-Minister of Foreign Trade J. Kohout, visits Lagos; concludes agreement on scientific, technical and economic cooperation (January)

3. - - Trade delegation, led by Foreign Trade Minister Krajcir, signs Trade agreement after spending several days in Nigeria (March)

4. Hungary - 23-man delegation headed by Vice Premier G. Kallai, signs agreement for technical, scientific and economic cooperation (December)

NIGERIA

5. Poland - 5-man trade delegation, led by B. Trampczynski, Vice-President of Supreme Cooperative Council, tours Nigeria (February)

6. Poland, USSR - 3 Polish, one Soviet technician arrive to work under UN aid program (December)

To Bloc

1. Bulgaria - Delegation headed by Finance Minister, S.S. Okotiebo, visits Sofia; discusses economic cooperation (September)

2. CSSR - Representative of Lagos Cooperative Union attends seminar for Afro-Asian cooperative leaders in Prague (September)

3. - - N. E. Ogbuagu, Secretary of the Eastern Nigeria Development Corporation, visits Brno fair (September)

4. CSSR and Poland - Labor Minister J. M. Johnson attends Poznan fair; studies cooperatives in both countries (June)

5. Poland - T. A. Obot, Secretary of the East Nigeria Cooperative Supply and Consumers Association, attends international cooperatives meeting (July)

d. Labor - To Nigeria - None

To Bloc

1. CPR - 2 leaders of Railway and Port Workers Union attend meetings of All-China Trade Union Federation (September)

2. CSSR & USSR - S. O. Oduleye, General Secretary of Railway and Port Workers Union, attends seminar in Prague, visits Moscow and is promised aid by WFTU officials (September)

3. Bloc - M.A.O. Imoudu, President of Independent United Labor Congress, visits CSSR, GDR and USSR; takes his son to Lumumba University in Moscow (September)

SOMALIA

I. AGREEMENTS

USSR - Cultural Agreement covering 1961 and 1962 ratified September 13, 1962. For 1962, it provides that 16 types of Soviet personnel shall come to Somalia -- artists, camera and radio experts, various kinds of teachers, journalists, scientists, a football team and sports representatives. In return, Somalis going to the USSR include 30 college and 20 medical high school and 25 medical technical students (the same numbers as in 1961) and groups of editors, radio employees, teachers, a scientist, and sports representatives.

Similar agreements with Czechoslovakia, Communist China and North Korea have been discussed in 1962; a cultural agreement with Communist China was concluded in January, 1963, and in December 1962, the North Koreans obtained the right to establish a permanent trade mission. An agreement for distribution of 37 Czech films in Somalia was concluded.

II. EXCHANGES

A. Arts - To Somalia

1. USSR - Dance group scheduled to come, but prevented by absence of any suitable stage for performance.

To Bloc

1. CSSR - Somali documentary enters in Czech film festival; gets honorable mention.

B. Sports: n.r.

C. Youth - To Somalia: None

To Bloc

1. USSR - Three deputies, members of Somali Youth League, visit Moscow (January).

2. ---- - Delegation of 32 attends conference of Somali students in Moscow to foster brotherly relations and links to the youth of "anti-colonial movements" in other countries (February).

To Helsinki - Four delegates from Somalia, 8 from Somali students in Bloc attend Festival (July-August).

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SOMALIA

D. Delegations and Representatives

a. Scientists and Educators - To Somalia

1. USSR - Ten Soviet doctors spend 5 months assisting in flood relief (January-May).

2. ---- - Three Russian language teachers arrive in Somalia to teach at University Institute and Mogadiscio Secondary School (May).

To Bloc

1. CPR - M. H. I. Galaal, Chairman of the Linguistic Committee of the Education Ministry, visits China for 35 days to study phonetic writing system (April-May).

b. Writers and Journalists - n.r.

BOLIVIA

I. AGREEMENTS

No cultural exchange agreements have been concluded. Agreements with Hungary and Cuba are under consideration.

II. EXCHANGES

A. Arts - To Bolivia

1. CSSR, USSR - About 10 films shown commercially; others given showings to selected groups

To Bloc

1. CSSR - Bolivian exhibit shown at Brno fair, (May)

B. Sports - To Bolivia: none

To Bloc

1. Cuba - Several athletes attend Latin American games in Havana (October)

C. Youth - To Bolivia

1. USSR - 3 Soviet students visit on invitation of Bolivian Students Federation (March)

2. International - IUS supplies materials to Bolivian university students for use in literary campaign (early 1962)

To Helsinki - Bolivian delegation attends festival (July - August)

To Bloc n.r.

D. Delegations and Representatives

a. Scientists and Education - To Bolivia

1. USSR - 3 Academicians attend UNESCO-sponsored seminar on cosmic physics (July)

To Bloc

1. Cuba - 2 Professors attend Latin American Congress on culture in Havana (February)

BOLIVIA

2. USSR - 2 professors invited to seminar at Lomonosov University (September)

3. Bloc - J. M. Reyes, Rector of La Paz University, and D. Suarez, Vice-President of Bolivian Academy of Sciences, visit USSR, CSSR, Communist China (October-December)

b. Writers and Journalists - To Bolivia

1. USSR - A. Yefremov, Secretary of the IOJ, visits La Paz (February)

To Bloc - None

BRAZIL

I. AGREEMENTS

CZECHOSLOVAKIA - Agreement signed April 16, 1962, for exchanges in science, education and culture through scholarships, exhibits, theater and musical groups, and cinema including co-production of films.

II. EXCHANGES

A. Arts - To Brazil

1. Poland - Art exhibits shown in several cities.

2. USSR - Beriozka ballet performs both for elite and in stadium at popular prices. (May

3. -- - "Week of Soviet cinema"; a number of Russian actors visit Brazil in connection with this festival. (May)

To Bloc - n. r.

B. Sports - To Brazil

1. USSR - Soccer team.

To Bloc - n. r.

C. Youth - To Brazil - n. r.

To Helsinki - Delegation attends Festival. (July - August)

To Bloc - n. r.

D. Delegations and Representatives

a. Scientists and Educators - To Brazil

1. USSR - Oceanographic expedition abroad the "Mikhail Lomonosov" studies Brazilian waters, visits Rio de Janeiro for a week. (December)

To Bloc

1. CPR - Group of 5 engineers, headed by H. M. de Almeida, President of the Brazilian Engineers Association, visits Peiping at invitation of Chinese Scientific and Technical Association. (May)

BRAZIL

2. USSR - Delegation of teachers led by J. A. Barreta, President of the Federation of Brazilian Educational Workers; visits USSR to study Soviet education and trade union activities.

b. Writers and Journalists - To Brazil

1. CPR - Two journalists, Wang Wei Chen and Cha Ching Tung, visit Rio de Janeiro (Jan)

2. CPR - Delegation of journalists, headed by Mei Yi, visits Brazil (March)

3. USSR - Alexei Adzhubey, editor of "Izvestiya" tours Brazil for three weeks; talks to high officials and newsmen (Feb.)

4. - - Journalist V. Kobish, correspondent for "Izvestiya" and Radio Moscow, permanently assigned to Rio de Janeiro (Sept.)

To Bloc

1. Hungary - P.N. Lima of "Luta Democratica" and R. Rocha of "Ultima Hora" visit Budapest for eight days (March)

MEXICO

I. AGREEMENTS

No governmental agreements, though the Czechoslovak Education Minister told the Mexican press in April that an exchange program may be initiated. Visits have taken place on an informal basis.

II. EXCHANGES*

A. Arts - To Mexico

1. CSSR - Exhibition of marionettes from Czech film industry (Early 1962).
2. ---- - Exhibition of baroque art (Late 1962).
3. ---- - Two-man Delegation to Acapulco film festival (December).
4. USSR - Singer Zara Dolkhanova (January).
5. ---- - Violinist Igor Oistrakh (April).
6. ---- - Ukrainian ballet (July).
7. ---- - Two-man Delegation to Acapulco film festival (December).
8. ---- - Violinist David Oistrakh (December).

To Bloc

1. CSSR - Some 10 Mexicans attend film festivals.
2. USSR - Mexican trio (March).
3. ---- - Three-man Delegation to Moscow Film Congress (September-October).

B. Sports - To Mexico: n.r.

To Bloc

1. Cuba - 50 Athletes participate in Latin American Games in Havana on personal basis.

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*Includes visits to and from Cuba; many travelers go by regular air service without publicity.

MEXICO

C. Youth - To Bloc

1. To Helsinki - Sizeable Mexican delegation; on its return, government officials seize 200 pounds of propaganda materials.

D. Delegations and Representatives

a. Scientists and Educators - To Mexico

1. Poland - Neurologist J. Konorsky gives lectures in Warsaw (July).

2. USSR - Ten-man Delegation to Hematology Congress (September).

3. ---- - Ten-man Delegation to Cardiological Congress (October).

To Bloc

1. CSSR - Group from National Autonomous University of Mexico visits Prague (August).

2. Hungary - 44 teachers visit Budapest for a week (June).

b. Writers and Journalists - To Mexico

1. USSR - A. Adzhubey, editor of "Izvestiya", with wife and two officials visits Mexico City (January-February).

To Bloc

1. USSR - R. Cervantes, President of the Mexican Journalists Union, tours USSR (September).

AUSTRIA

I. AGREEMENTS

USSR - No governmental agreement. An exchange agreement signed January 27, 1962 between Soviet Society for Cultural Relations with Foreign Countries and the Austro-Soviet Society provides for exchange of delegations, scientists and persons active in the cultural field; mutual support for tourist travel; exchange of exhibits, literature, and other information media; dissemination of information and data relating to both countries.

Poland - Cultural exchange program between Austria and Poland concluded (particulars n.a.).

II. EXCHANGES

A. Arts - To Austria

1. Bulgaria - Photo exhibit to step up tourism shown in Vienna. (April 5-30)
2. — - Wood carving exhibit shown in Vienna. (July-August)
3. CSSR - Gottwaldow Theater Company performs in Vienna. (March 6-7)
4. — - Graphic art exhibit, sponsored by Salzburg Cultural Association shown in Salzburg. (January 25)
5. — - Book exhibit shown in Lintz. (April 6-15)
6. Hungary - Hungarian National Philharmonic Orchestra performs in Salzburg. (January 16)
7. — - Book exhibit held in Vienna. (May)
8. Poland - Pianist Irena Sijalowa gives recital in Vienna. (March 15)
9. — - Poster exhibit, sponsored by Austro-Polish Society, shown in Vienna. (January-February)
10. USSR - Violinist David Oistrakh performs during "Festival Weeks" in Vienna. (June)
11. — - Pianist Stanislav Richter performs during "Festival Weeks" in Vienna. (June)

AUSTRIA

To Bloc

1. CSSR - Pianist Paul Badura-Skoda gives concert with Slovak Philharmonic Orchestra in Bratislava (May).

2. ------ - Vienna Ice Show performs in Prague and Bratislava (June).

3. GDR - Pianist Jorg Damus gives concert with Dresden State Orchestra (March).

4. Poland - Exhibit of contemporary Austrian paintings, sponsored by Austrian Ministry of Education, Vienna Cultural Office, and Wiener Kunstlerhaus Society, takes place in Warsaw (September-October).

5. USSR - Pianist Alexander Jenner gives recital in Moscow (February).

6. ------ - Vienna Philharmonic Orchestra performs in Moscow (March 23 to 25) and in Leningrad (March 27-28).

7. ------ - Vienna Ice Show tours Soviet Union for third time (May).

8. ------ - Singer Margarete Hoppe gives song recital in Moscow (May).

B. Sports - To Austria

1. CSSR - Track and Field Champion Emil Zatopek takes part in annual Communist Party Festival in Vienna (June).

2. Hungary - Weight lifters take part in annual Communist Party Festival in Vienna (June).

3. Poland - Skiers compete in contest, sponsored by Austrian Sports Association, held in Zell am See, Salzburg (January 26-28). In exchange, 15 Austrians have been invited to participate in championship to be held in Zakopane, Poland).

4. ------ - Weight lifters take part in annual Communist Party Festival in Vienna (June).

5. USSR - 10 Soviet athletes tour Austrian cities on invitation of Austrian Gymnastics Association (April).

6. ------ - Team of 10 acrobats, sponsored by Communist Front organization, perform in three cities (June).

7. ------ - Weight lifting world champion takes part in annual Communist Party Festival in Vienna (June).

AUSTRIA

To Bloc

1. USSR - 15 Austrian (Styrian) and 2 Tyrolean mountaineers undertake Caucasus mountain expeditions (March, July, August)

C. Youth - To Austria

None.

To Helsinki - 400 Austrian apprentices, young workers, pupils and university students leave for World Youth Festival (July).

1. Bulgaria - 10 children of Austrian communists attend four-week International Summer Camp in Kramewo on Black Sea (August).

D. Delegations and Representatives

a. Scientists and Educators - To Austria

1. CSSR - Several scholars participate in the work of the Philological Congress in Vienna (April).

2. Hungary - Professor O. Benedikt from Budapest Technological College, lectures on Automatic Controls in Vienna (January 24-25).

3. ------ - Physicians attend Rehabilitation Congress in Upper Austria (April).

4. ------ - Delegation attends Historians' Congress in Eisenstadt (August).

5. Poland - Professor B. Wiewiera, law expert, gives lecture on Western areas of Poland in Vienna (January).

6. ------ - Professor V. Costal of Polish Academy of Sciences lectures on geological findings in Poland (March).

7. ------ - Physicians attend Rehabilitation Congress in Upper Austria (April).

8. ------ - Several scholars participate in the work of the Philological Congress in Vienna (April).

9. ------ - Professor B. Mino of Polish Academy of Sciences lectures on structural changes in the economy of socialist countries (May).

AUSTRIA

10. Poland - Pedagogues attend Adult Education Conference in Salzburg (July 29-August 4).

11. USSR - Art historian V.V. Goyainov lectures in Salzburg on modern painting in the Soviet Union under auspices of Austro-Soviet Society (January).

12. ------ - Professors V.P. Yessipov and B.A. Vorontsov-Velyaminov, members of USSR Academy of Pedagogical Sciences visit Adult Education Institutes in Linz to acquaint themselves with their work (March). Prof. Vorontsov lectures in Salzburg and Vienna on Soviet space research (March).

13. ------ - Several scholars participate in the work of the Philological Congress in Vienna (April).

14. ------ - Director of Leningrad Institute for Physical Education, D. Pogachev-Tomov, lectures on problems of sport training in several Austrian towns (May).

15. ------ - Pedagogues attend Adult Education Conference in Salzburg (July 29-August 4).

To Bloc

1. GDR - Professor L. Schmetterer of Vienna takes part in International Congress on Mathematical Statistics and their Applications in East Berlin (September).

2. Hungary - Group of physicians, headed by surgeon of Vienna Blood Donation Service, discuss in Szombathely questions pertaining to blood donation, blood banks, and blood transfusion (June).

3. USSR - Dr. Elise Riedel lectures on Nestroy in Moscow under auspices of Soviet-Austrian Society (May).

b. Writers and Journalists - To Austria

1. Hungary - Dora Kelen, editor of "Nagy Vilag" magazine and official of Institute for Cultural Relations in Budapest, visits Salzburg (August).

2. Poland - Writers S. Lee, R. Karsh and W. Wirpsza appear in Vienna on round table discussions on Poland's contribution to contemporary literature (June).

3. Rumania - 9 journalists, mostly editors from Bucharest, arrive for two-week tour of Austria as guest of Federal Press Service (April).

4. USSR - Ilya Ehrenburg discusses contemporary Soviet literature with Austrian literary and art critic (March).

AUSTRIA

To Bloc

1. Poland - Franz Csokor, President of an Austrian Pen-Club visits Poland, gives lecture sponsored by Austro-Polish Society upon his return to Vienna (February).

2. Rumania - Delegation of Austrian journalists, led by D. Franz Stamprech, chief editor of "Wiener Zeitung," tours Rumanian cities (May).

FINLAND

I. AGREEMENTS

USSR -

a. Protocol signed May 28, 1962 at the 8th session of the Soviet-Finnish Commission for Scientific and Technical Cooperation providing for the exchange of scientists during 1962 under the terms of the treaty concluded on August 6, 1955. *

b. Agreement signed January 15, 1962 for exchange of labor delegations -- 13 Soviet and 11 Finnish -- during 1962, including official visit from SAK and VZSPS, 5 Finnish and 5 Soviet trade union lecturers and 6 sports delegations in each direction.

c. Agreement signed August 16, 1962 on youth cooperation. (Details n.a.)

d. Agreement signed June 26, 1962 on exchange of historical records, i.e., 97,000 microfilm copies of archive documents dealing with the history of Finland and 60,000 microfilm copies of documents of interest of Soviet historians.

HUNGARY - Agreement signed April 28, 1962 providing for cultural exchanges between the two countries. (Details n.a.)

II. EXCHANGES

A. Arts - To Finland

1.	Bulgaria	- Circus (Aug.)
2.	Hungary	- String ensemble (April)
3.	-	- National Ballet (May)
4.	-	- Summer concert band (June)
5.	Poland	- First Polish Film Week (Oct.)
6.	USSR	- Estonian male chorus (Feb.)
7.	-	- Bolshoi Theater Ballet dancers (May)
8.	-	- Moscow circus (July-August)

To Bloc

1.	USSR	- Helsinki Student Theater (Feb.)
2.	-	- National Ballet dancers (April)

According to Soviet sources, more than 600 Finnish and an equal number of USSR scientists and engineers have made exchange visits under the 1955 agreement up to the present.

FINLAND

B. Sports - To Finland

1. USSR - Several athletic groups (July)

To Bloc

1. USSR - Workers' Athletic League groups (Feb.)

C. Youth - To Finland

1. Poland - Student delegation to Turku University
2. USSR - Six delegations to Friendship Week (April)
3. - - Five delegations to Friendship cities (April)
4. - - Delegation to Tampere (May)
5. - - Student delegation to Helsinki (July-August)

To Bloc

1. Bulgaria - Delegation to May Day Celebration.
2. Cuba - Student delegation to Havana (date n.r.)
3. CSSR - Youth delegation (June)
4. East Germany-Teenagers delegation (Dec.)
5. Poland - Delegation to WFDY.
6. USSR - State Youth Board delegation (March)
7. - - Five delegations to Friendship cities (April)
8. - - Delegation to Friendship Week (April)
9. - - Skogist delegation (April)
10. - - Group to October Revolution celebration in Leningrad (Nov.)

D. Delegations and Representatives

a. Scientists and Educators - To Bloc

1. Poland - Five Helsinki University delegations to various Polish seminars (during 1962)
2. USSR - Professor of Nuclear Physics.
3. - - Valvanne, head of Economic Research Institute, Bank of Finland

FINLAND

b. Writers and Journalists - To Finland

1. Hungary - Journalists (Aug.)
2. - - Labor editors (Sept.)
3. USSR - Representatives of Union of Soviet Writers (Dec.)
4. - - Delegation of Soviet Writers (July)
5. - - Soviet Writer (Jan.)
6. - - Assistant Editor of "Pravda" (April)

To Bloc

1. Hungary - Authors' delegation (March)
2. - - Journalists' delegation (Sept.)
3. USSR - Director of Finnish News Bureau (Nov.)

GREAT BRITAIN

I. Agreements

USSR - Anglo-Soviet agreement for a two year period signed in Moscow on January 9, 1961; it provides for exchanges in the scientific, technological, educational and cultural fields. Negotiations for its extension were scheduled to begin on January 15, 1963.

GDR - No governmental agreement. First agreement between the German Democratic Republic and the United Kingdom colleges signed November 7, 1962 at Karl Marx Stadt by Dr. Neven, head of College of Mechanical Engineering Karl Marx Stadt and Professor C. Chew, principal of Leeds College.

Hungary - A new exchange program for the period April 1962 to March 1963 was signed on March 15, 1962 between Great Britain and Hungary. It enlarges considerably the scope of the previous agreement and includes exchange visits of university professors, scientific research workers, technicians, educators and medical, agricultural and film experts. Also provided for are exchanges of artists, musicians, orchestras, theatrical companies, ballet ensembles, etc.

Rumania - Exchange of letters dated June 5, 1961 between the Rumanian People's Republic and the British Legation confirming the programs of cultural-scientific exchanges between the two countries during the period April 1, 1961 to March 1962. These programs encompass scholarships, visits of scientists, university professors or other specialists, and summer courses.

II. Exchanges

Arts - To Great Britain

1. CSSR - Harpsichordist Zuzana Ruzickova tours Britain (February).
2. ------ - Prague Philharmonic performs in London (February 23) followed by 14-day tour of British cities.
3. Hungary - Second appearance in London of pianist Tamas Vasary (January).
4. ------ - Pianist Gyorgy Cziffra performs in London with Philharmonic Orchestra (March).
5. ------ - Violinist Peter Halmi gives concera in London (May).
6. ------ - Budapest String Quartet performs in London (November)
7. ------ - Violinist Gyorgy Pauk gives recital in London (December).

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GREAT BRITAIN

8. CSSR - Leading dancer of Budapest State Opera Viktor Rona appears with Dame Margot Fonteyn in London charity performance (December)

9. - - Pianist Tames Vasary performs in London with Royal Philharmonic Orchestra (December)

10. Poland - Pianist Ryszard Bakst gives recital in London (January)

11. - - Pianist André Tchaikovsky gives concert in London (February)

12. - - Mazowsze State Dance Company gives season in London (July)

13. - - Radio Symphony Orchestra performs at Edinburgh Festival, also in London and in Nottingham (October)

14. - - Singer Stefania Woytowicz appears with BBC Symphony Orchestra, London (November)

15. Rumania - Pianist Mindru Katz gives recital in London (January)

16. USSR - Company of art students from Moscow Theatre Institute take part in 7th National Student Drama Festival in Bristol (January)

17. - - Pianist Jacob Flier performs with Philharmonic Orchestra, London; also appears on BBC-TV program (February)

18. - - Singer Leokardia Maslennikova appears in "Daily Worker" birthday meeting, London (March)

19. - - Violinist Leonid Kogan plays with London Symphony Orchestra (March)

20. - - Violinist David Oistrakh gives concert in London (May)

21. - - Singer Galina Visnovskaya sings "Aida" at Covent Garden, London, (May)

GREAT BRITAIN

22. USSR - Five Young Soviet artists, including singer from Voronezh choir and Minsk Opera, a folk dancer and accordionist, participate at Whitsun Festival organized by Young Communist League and Communist Party (June)

23. - - Moscow Chamber Orchestra with singer Zara Dolukhanova performs at Bath Festival and in London (June-July)

24. - - Singer Dolukhanova gives recitals at Bath Festival (June) and in London (July)

25. - - Violinist D. Oistrakh, cellist Mstislav Rostropovich, singer Galina Vishnevskaya, pianist Lev Oborin, conductor Gennadi Rozhedestvensky and Borodin String Quartet take part at Edingburgh International Festival (August-September) and at "Gala Week of Great Soviet Artists" in London (September) Dimitri Shostakovich is guest of honor on both occasions

26. - - Violinist D. Oistrakh with Yehudi Menuhin give recital in London (September)

27. - - Singer Galina Oleinichenko, accompanied by Olga Tomina, harpist Vera Dulova, perform at "Festival of Friendship," organized by British-Soviet Friendship Society, London (November)

To Bloc

1. Hungary - London Festival Ballet Company performs in Budapest (April)

2. - - British Legation in Budapest gives its third cultural event with the participation of Aleck West, English literary historian and critic (April)

3. Poland - Nottingham composer conducts Stettin Philharmonic Orchestra in his seventh symphony (March)

4. USSR - Manchester pianist John Ogden takes part in Tchakovsky International Competition (May)

GREAT BRITAIN

5. USSR - Benjamin Britton, Norman Del Mar, George Malcolm, Norma Proctor, Peter Pears and Julian Bream appear in concerts during "Festival of English Music" in Moscow (September 17-28) and Leningrad (September 21 to October 1); USSR State Symphony Orchestra and Moscow Chamber Orchestra participating

B. Sports - To Great Britain

1. CSSR - Table tennis team plays match against Sussex at Hastings (February), followed by international match against England and participation in English Open Championships at Brighton

2. - - Vera Sukova takes part in Wimbledon tennis championships (June-July)

3. Poland - Polish team participates in international indoor athletics meeting at Wembley (March 16-17)

4. - - Sprinter Marion Folk takes part in men's invitation event, Women's A.A.A. Championships at London's White City (July)

5. - - Oarsmen participate in both crew and scull events at Henley Royal Regatta (July 4-7)

6. - - High-jumper Iolande Belas competes in Women's A.A.A. Championships at London's White City (July)

7. USSR - Olympic champions shot-putter Tamara Press and hurdler Irina Press compete in Women's A.A.A. Championships at London's White City (July)

8. - - Lawn tennis players G. Beksheeva and A. Metreveli take part in Wimbledon championships (June-July)

9. - - Soviet crews enter five senior class events at Henley Royal Regatta (July 4-7)

10. - - Show-jumping team takes part in Royal International Horse Show, White City (July 23-28); team of four horsemen also compete in Three Day Event and European Championship at Burghley, Northants (September 5-7)

GREAT BRITAIN

11. USSR	-	Amateur boxing teams take part in two-day international match at Wembley (November)
12. -	-	Chess Grand Master Paul Keres plays at "Festival of Friendship" organized by British-Soviet Friendship Society, London (Nobember 24-25); makes tour of Britain under auspices of British Chess Federation (November-December)
13. -	-	Chess champions A.A. Kotov and V. Smyslov compete in Hastings International Chess Congress (December)

In addition to above events, the USSR entered the European Zone of the Davis Cup for the first time, together with Czechoslovakia, Rumania, Poland, Hungary, and West European countries.

To Bloc

1. Bulgaria	-	British chess players take part in international team chess tournament at Varna (September)
2. CSSR	-	Table tennis players compete in Czech international championships in Prague (January)
3. Hungary	-	Britain takes part in two-way swimming international in Budapest (July)
4. -	-	4 British runners participate in international track and field events in Budapest (July)
5. Poland	-	Riders compete in individual section of three-day motor-cycling trial ending at Zakepane (July)
6. -	-	Women drivers take part in four-day Polish motor rally ending (August 4)
7. USSR	-	Scottish football team makes three-match tour of Soviet Union (June 2-9)
8. -	-	12 mountaineers undertake expedition in Pamir mountains (July-August)

In addition to above events, British football teams, together with teams from East European countries, have competed in World Cup, European Cup, and Junior Association Football Tournament.

GREAT BRITAIN

C. Youth - To Great Britain - None

To Helsinki - Festival only attended by members of UN Student Association, Quakers, and Communists. Total attendance estimated at 200 persons (July-August)

To Bloc

1. USSR - British schoolchildren arrive for visit in Leningrad (July)

2. - - 8 young nuclear disarmers visit Moscow and other cities; make short television appearance in Volgograd (September)

3. - - Delegation of British Council of Churches spends three weeks in the Soviet Union negotiating an expansion of youth exchanges (December)

D. Delegations and Representatives

a. Scientists and Educators - To Great Britain

1. USSR - A group of scientists and teachers attend conferences of British Association in Manchester; some of these also attend regular Pugwash Conference session (August-September)

2. - - Several Soviet teachers make exchange visit (August)

3. - - Soviet Physicists take part in conference on neutron at Harwell, convened by International Atomic Energy Agency (December)

To Bloc

1. Bulgaria - 15 scientists and engineers attend 13th Congress of International Astronautical Federation in Varna (September)

2. CSSR - Nobel Prizewinner Sir Alexander Todd takes part in International Chemistry Symposium in Prague (September)

GREAT BRITAIN

3. Hungary - Professor of Theoretical Physics Herbert Froehlich at University of Liverpool pays visit to Hungary; lectures at Academy of Sciences (March)

4. Poland - Professor Ian Sneddon, mathematician from Glasgow University and member of Polish Academy of Sciences, gives series of lectures at Jablonka University (September)

5. USSR - Heads of four British Boarding Schools for Girls, together with a staff inspector tour ten schools in Soviet Union, studying Soviet boarding school system and discussing extra-curricular links between English and Russian schools (February)

6. - - 12-man Committee on Higher Education, headed by Lord Robbins, spends two weeks in Soviet Union as guest of education authorities (June)

7. - - London surgeon and Labour M.P. John Cronin makes three-week tour of Soviet Union (August)

8. - - Group of British teachers makes exchange visit (August)

9. - - A.W. Lippmann Kessel chairman of British Society for Cultural Relations with the USSR, a surgeon, during four days visit to Moscow inspects medical research establishments and clinics where he delivers a number of lectures (September)

b. Writers and Journalists - To Great Britain

1. USSR - Writer Mikhail A. Sholokhov lectures at St. Andrew's University; receives honorary decree of Doctor of Laws (April)

2. - - Poet Yevgeni Yevtushenko, guest of British Council for two weeks, gives readings of his poetry in London and other towns (April-May)

3. - - Poet Kornel Chukovsky gives series of lectures at Oxford University; receives honorary degree (May)

GREAT BRITAIN

4. USSR - Writers Ehrenburg and Sholokhov take part in publicly staged Writers' Conference at Edinburgh International Festival (August-September)

5. - - Journalists Nikolai Yefimov and Vladimir Ossipov participate in forum on international relations at "Festival of Friendship Society", London (November)

6. - - "Izvestiya" columnist Vikenty Matveyev takes part in debate at Cambridge University (December)

To Bloc

1. Poland - Group of 4 journalists tour Poland at invitation of the Press and Information Department of the Ministry of Foreign Affairs (March)

2. USSR - Writer John Braine spends two weeks in Russia as guest of Soviet Union of Writers

3. - - Author and dramatist J.B. Priestley spends three weeks in Soviet Union to use accumulated royalties on his works.

4. - - Writer Richard Aldington, accompanied by his daughter, is in Moscow on a visit (July 1)

5. - - Walton Cole, General Manager of Reuter's and Managing Director of British Commonwealth International Newsfilm Agency, pays visit to Moscow at TASS's invitation (November)

ICELAND

I. Agreements

USSR - Agreement signed in 1961 (Details n.a.). A resolution passed by the 9th Conference of the Icelandic-Soviet Cultural Society (MIR) held in Reykjavik on 9/23/62 "emphasises the necessity for continued and growing exchange of delegations of scientists, artists, athletes, tourists and people from every profession"; and calls upon its Central Committee to draw up a detailed program of projects and activities of the organization for the term 1962-1963.

CSSR - A press release put out by the Czech-Icelandic Cultural Relations Society (TIM) on the proceedings of its annual meeting, held in Reykjavik on 6/8/62, indicates that the society sponsors direct cultural and educational exchanges between Iceland and Czechoslovakia and does not operate under a negotiated agreement between the two countries.

II. Exchanges

A. Arts - To Iceland

1. CSSR - Cellist Frantisek Smetana gives two recitals and appears with Icelandic National Symphony (January).

2. GDR - Graphic arts exhibit shown in Reykjavik (January-February).

3. Poland - Photo exhibit "Warsaw Rebuilt" held in Reykjavik (June).

4. USSR - Group of nine popular folk dancers and singers give seven performances in Reykjavik and Hafnarfjordur under sponsorship of local concert agency (April 13 to 20).

5. ---- - Violinist Boris Kunyev and pianist Igor Chernishov give two recitals in Reykjavik (May 29-30), take part in public concert and play in several other localities (June).

6. ---- - Book exhibit, sponsored by Menning Book Club and Trade Fair, held in Reykjavik (June).

To Bloc

1. Poland - 78 school children submit drawings to international contest of art, sponsored by Polish Radio and Polish UNESCO Committee (January).

ICELAND

2. USSR - Icelandic play "The Silver Moon" by H. K. Laxness is produced for second time in Moscow theatre (May).

3. ---- - Book exhibit shown in Moscow (June).

B. Sports - To Iceland

1. CSSR - Soccer football team of twenty members, sponsored by local football club, play four games (June).

To Bloc

1. Bulgaria - 6 Icelanders leave for sport events (no details n.a.).

2. GDR - 2 Soccer football players leave for three months' training (January).

3. Rumania - Chess player F. Thorbergsson on invitation of Iceland Chess Association, participates in Bucharest Chess Meet (April 7-27).

C. Youth - To Iceland

1. USSR - 11 youth visit Iceland (no details n.a.).

To Bloc

1. GDR - 17 Icelanders take part in "Baltic Week" (July).

2. Helsinki - 32 participants leave for Youth Festival; some continue to USSR.

D. Delegations and Representatives

Total of 13 visitors in both directions reported, including:

To Bloc

1. CSSR - 5-man Icelandic parliamentary delegation, headed by F. Skarphedinsson, President of the United Althing, arrives in Prague for ten-day visit at the invitation of the Czech National Assembly (June 5).

2. USSR - Writer H. Laxness, during visit to the Soviet Union, is welcomed by professors, lecturers, and students at the Moscow State University (September).

ITALY

I. AGREEMENTS

USSR -

a. A protocol covering Italo-Soviet exchanges during 1962-63 (expiring end of 1963) in the field of culture, science, technology, education and sports was signed in Moscow on May 30, 1962. The new program provides for an increased number of visits in both directions of scientific and cultural workers; it also envisages exchanges in the field of the peaceful utilization of atomic energy and participation in joint scientific seminars.

b. A Soviet-Italian radio agreement was signed in Moscow on August 1, 1962. It provides for the exchanges of musical recordings, of cultural, scientific and sports radio programs, the direct broadcasting of concerts and opera, the exchange of musical television programs, documentary television programs, as well as television news.

POLAND - The cooperation plan signed between Poland and Italy on February 22, 1962, and expiring in June 1963, includes the following provisions for scientific exchanges: Cooperation of many Polish Academy of Science Institutes with corresponding Italian scientific institutes in the mutual solution of research problems; for the exchange of scientific delegations between the Ministries of Higher Schooling and Health with a view to acquainting them with the activities and organization of these ministries. The new program also provides for scientific degrees for holders of scholarships as well as excursions for vacation courses. In the culture field, the program envisages a tour of "Mazowsze" (song and dance ensemble), performances of a dramatic theater in Italian towns in exchange for performances in Poland of the theater of Ed. de Filippe and the Italian Chamber Opera. Exchanges of exhibition art, photographs, architecture and city planning are also planned.

RUMANIA - A program protocol (expiring in June 1963) was signed between Italy and Rumania in March 1962 (Details n.a.).

BULGARIA - A Bulgaro-Italian exchange agreement is reportedly under consideration.

ITALY

CZECHOSLOVAKIA AND HUNGARY participated in various activities under the sponsorship of private organizations.

II. EXCHANGES [1]

A. Arts - To Italy

1. Poland - Wroclaw Pantomine Theater (end 1962)
2. USSR - Pianists Gillels and Richter (several recitals)
3. - - Moiseyev Ballet (end of 1962)

To Bloc

1. Poland - Ancient Italian Gold and Silver Exhibit sent to Warsaw (end of 1962)
2. Rumania - Vocalist Claudia Villa gives recitals in Bucharest (March)
3. USSR - De Filippo Theater Company and one soloist (March-April)
4. - - Composer and Singer Domenico Madugno and his jazz orchestra (September)
5. - - Pianist Sergio Perticarolli recitals in Moscow, Kharkov, Odessa, Chernovitsy and Lvov (September/October)

B. Sports - To Italy

None

To Bloc

1. USSR - 15-man Wrestling Team (June)

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1. Only events under government agreements listed.

ITALY

C. Youth

Exchanges n. r.

D. Delegations and Representatives

a. Scientists and Educators - To Italy

1. Rumania - Murgulesco, Minister of Education and Vice President of RPR Academy attends 13th meeting of the International Committee on the Zomdynamics and Electro-Chemical Kinetics (October)

2. USSR - Two Soviet scientists specializing in natural sciences visit Italy

To Bloc

1. USSR - Group of Italian lawyers, including Ugo Natoli, Professor of Civil Law in Pisa and Umberto Cerroni of Rome University, visit legal institutions at the invitation of the Soviet-Italian Society (May-June)

2. - - Three Italian natural scientists visit the Soviet Union

b. Writers and Journalists - To Italy

1. Hungary - Delegation of writers headed by C. Tonlai is in Florence to participate in the congress of the European Writers Community (March)

2. USSR - 3-man delegation representating Soviet and Ukrainian Union of Soviet writers arrive in Rome to discuss forthcoming session of European Writers Community in Warsaw (Oct.)

3. - - G. Bigorelli, Secretary General of the European Writers' Community, arrives in Moscow; addresses meeting of Soviet Writers on policies and aims of his organization (July)

Arts—Sports

Algeria	None.
Guinea	None.
Nigeria	Cozy Cole Jazz Show, Nov. 26–Dec. 9, Jan. 9–11, 1962–63.
Somali	Tapps Dance Co., February 1962; Golden Gate Quartet, May 1962.
Austria	New York City Ballet, September 1962.
Finland	Martha Graham Dance Group, December 1962.
Great Britain	None.
Iceland	None.
Italy	Stewart Gordon, June 1962, IIE; Robert Hamilton, August–September 1962, IIE; Mana Marucci, June 1962, IIE.
Indonesia	New York Woodwind Quintet, September 1962; Holiday on Ice, Oct. 3–28, 1962.
Japan	Camilla Williams, January 1962; New York Woodwind Quintet, October 1962.
Bolivia	Paul Winter Sextet, April 1962; University of Utah, July 1962.
Brazil	Chad Mitchell Trio, March–April 1962; Paul Winter Sextet, May–June 1962; Cornell University Theater, July–August 1962; AAU basketball (Grambling).
Mexico	Paul Winter Sextet, June–July 1962; Chad Mitchell Trio, May 1962; Berea Folk Dancers, June 1962; Harvard-Radcliffe, August 1962; AAU basketball team (truckers), April 1962.
Iraq	None.
Syria	Young Artists of Aspen, May 1962; Robert Joffrey Ballet, December 1962; U.S. soccer team, September 1962.
United Arab Republic: Egypt	Golden Gate Quartet, May 1962; AAU track and field, October 1962.
Ceylon	None.
India	Baird Marionettes, March–April 1962; Maine University players, February–March 1962; Robert Joffrey Ballet.
Nepal	Baird Marionettes, February 1962.

Senator JAVITS. Now, if there is no further business before the subcommittee, the subcommittee will stand adjourned, subject to the call of the Chair.

(Whereupon, at 12 noon, the subcommittee adjourned, subject to the call of the Chair.)

APPENDIX

STATEMENT OF HON. JOHN E. FOGARTY, A REPRESENTATIVE FROM THE STATE OF RHODE ISLAND

Mr. Chairman and members of the subcommittee, I wish to take this opportunity to congratulate your subcommittee on its efforts to strengthen the role of the arts in our national life.

I am particularly pleased to pay tribute to the chairman of this Special Subcommittee on the Arts, the distinguished Senator from my own State of Rhode Island. Not only is he a member of an illustrious family which has served his State and the Congress with distinction in the past, but he has established a deserved reputation as being one of the leading connoisseurs, collectors, and supporters of art among our legislators. I wish also to pay tribute to the distinguished Senator from New York who introduced the first legislation proposing Federal assistance for the arts while serving in the House of Representatives during the 80th Congress, and to all the other Members of both Houses of the Congress who have introduced or supported legislation on behalf of the arts.

As you know, I have long felt that legislation to strengthen the arts is one of the most pressing of our national needs and one to which the Congress should devote major attention. S. 165 and S. 1316 suggest the means for focusing attention and constructive planning on the plight of artists and the institutions of the arts. Recognition of the value of the arts and the solution of urgent problems is essential to the provision of services and assurance of quality which are expected by the audiences for the arts.

My concern for the need for education in the arts, as well as for the arts in public life, lead me to introduce into the present Congress H.R. 324, the Cultural Development Act of 1963. This bill would establish a National Institute of the Arts and Humanities within the U.S. Office of Education as well as a Federal Advisory Council on Arts and Humanities. The bill would authorize the Institute to conduct studies and make recommendations for national policy in the arts; to provide graduate fellowships or traineeships to individuals (within the limits of such funds as the Congress may specifically appropriate for this purpose), and, by contract or grant with States and other public agencies, institutions of higher education, organizations, and associations, provide for the training of teachers, technicians, and others who are most needed by educational and cultural institutions to promote the advancement of the arts.

I believe the approach suggested by H.R. 324 has two distinct advantages. First, it would operate within the framework of an established Federal agency; namely, the Office of Education of the Department of Health, Education, and Welfare. This would give priority

to the educational aspects of the arts and humanities which, in my judgment, is the proper setting for Federal support of this important area. Secondly, it would provide encouragement and assistance in the arts to the several States, working primarily through existing State agencies such as State departments of education as well as the colleges and universities. The bill would also permit arrangements through other existing institutions and organizations. No new organizations would have to be created to administer programs within the States.

With regard to the Federal role in the many phases of education, the chairman of the Special Subcommittee on Education, the Honorable Edith Green, has pointed out in the committee print entitled "The Federal Government and Education," that while the Federal Government is involved in many parts of our educational system, there is little evidence of a well-coordinated program. The multiagency approach can create overlappings, inconsistencies, and contradictions.

In addition to the stimulation of the visual and performing arts which the bills before you are designed to accomplish, I believe it is of equal importance to extend and improve our education in the arts at all levels. Only through such a program can we expect to train the artists and to develop the perceptive audiences without which the arts cannot flourish in our society. As enlarged audiences for the arts are developed through broad programs of education, our local museums, community arts centers and councils, symphony, opera, theater, choral and dance groups can expect increased local and State support for their activities to match Federal assistance for the arts.

Testimony during these current hearings before this committee has underscored the importance of the role of education in raising the artistic level of our national accomplishment. Mr. John MacFadyen, executive director of the New York State Council on the Arts, has stated his belief that the increase in interest in the arts which is felt everywhere is not due to a so-called cultural explosion or cultural renaissance as is popularly assumed, but is due rather to the improvement of programs of education in the arts at all levels—secondary, higher, and adult. He has pointed to the tendency of many of our leading universities to bring top research scientists to their faculties so as to attract Federal research grants and contracts. We need to enable our colleges, universities, and professional schools in the arts to attract top art teachers to their faculties so they, in turn, may attract our outstanding potential artists of tomorrow.

Mr. Albert Bush-Brown, of the Rhode Island School of Design, who has appeared before your committee at these hearings, has also underscored the need to support educational programs in the arts as well as the institutions of the performing arts, the visual arts, and arts relating to urban and industrial design. Mr. J. Roy Carroll, Jr., president of the American Institute of Architects, has told you of his belief in the key role of educators in training our artists and our audiences, and has urged their representation on the proposed Advisory Council.

The responsibility of education for the long-range development of the arts in our country was emphasized by U.S. Commissioner of Education, Mr. Francis Keppel, during his testimony before this committee, when he said:

> Education, after all, is nothing if it is not a means of preserving mankind's heritage, a vehicle for bringing the great accomplishments of the past forward

into the present and into preparation for the future. This responsibility involves the discovery and encouragement of talent throughout the school system which is a vital factor in the development of creative artists. Further, it implies sound education for the vast majority of persons who will never become artists but who will find the arts a meaningful part of their lives, and who, in the last analysis, will form the audiences of the future.

However, it is unfortunate in my judgment that the administration could not give unqualified support to the concept of a funding program in the arts. I do not believe that the Congress should be deterred in its responsibility for enacting needed legislation because of fiscal restrictions that may be imposed by the Bureau of the Budget without adequate consideration to urgent national needs. When we consider the massive Federal funds that are being spent for scientific research and development, I think it is extremely unwise to deny modest expenditures for the development of the arts and humanities in our culture.

I have presented to this committee what appear to me to be salient arguments in favor of the major provisions of the legislation I have sponsored. However, I wish to reiterate my heartiest support of our common efforts to raise the standards of our national artistic environment and I hope that we may, together, enlist the support of a sufficient number of our fellow legislators in both Houses to make these efforts a reality soon. Thank you very much.

PREPARED STATEMENT OF HOWARD J. HOOK, JR., NEW YORK, N.Y., WITH RESPECT TO PROPOSED LEGISLATION ESTABLISHING A U.S. NATIONAL ARTS FOUNDATION

I. INTRODUCTION

Artistic activity in America has always been considerably below its potential. This has been true quantitively because of a general underestimation of the artistic faculties and intellectual curiosity of the American public, and qualitively because of the economic sacrifice and social isolation which discourages the emergence of new talent and even its discovery. The tradition of royal and church patronage that existed in many other countries through the Middle Ages and into the 19th century transformed itself easily into a pattern of national sponsorship of opera, ballet, theater, galleries, and orchestras. Lacking such a tradition and wary of possible encroachments by the Government in areas of taste and dissemination of ideas, the United States has done little to promote the arts and indeed through its tax laws has, at times, even hindered them.[1]

In recent years, however, several forces have contributed to a reexamination of the traditional point of view. Some of these forces have been external and have emanated from the cold war competition with the Soviet Union; a struggle which has necessitated a showing on our part that a free society can produce a cultured civilization as well as merely a comfortable way of life. Internally,

[1] See "Special Report to the President on the Arts in the National Government" submitted by August Hechscher, Special Consultant on the Arts, May 28, 1963, at p. 22, where Mr. Hechscher states:

"It has been widely recognized that the progressive tax rate principle affects individuals whose income fluctuate from one year to the next much more harshly than it does those with steady annual earnings. This result violates a basic principle of equity providing that equal incomes should bear equal tax liabilities. Existing tax laws make some provision for averaging income over a period of years but for narrowly prescribed and limited situations. For example, although the writer can qualify for a 3-year spread of income (even if his books take 10 years to write), it appears that the performing artist cannot. Frequently the writer's earning pattern does not permit any real relief because it does not fit the specific requirements of the law. Existing law is quite restrictive and limits the benefits of averaging a particular invention or artistic work the completion of which took 2 years or more, and requires that 80 percent of the income from the work be received in a single taxable year. The economics of book publishing and selling are such that few writers can qualify under the law.

"Revision of the tax laws to create a fair income-averaging provision which will provide realistic and equitable tax relief to the artist is of first importance to the growth of the arts."

as you well know, the enormous success of our economic system has produced the benefits of advanced education to untold millions, and joined therewith the possession of leisure time in quantities never before dreamt of. There is, therefore, a growing recognition that life consists of more than the acquisition of material goods. Moreover, it is becoming increasingly apparent that the United States will ultimately be judged by the uncommitted people of the world as well as by history itself, not alone by its military or economic power, but equally by the quality of its civilization.

The emergence of these forces are not lamentable, as some people have found them to be, but are on the contrary salutary and beneficial catalysts which I welcome with some enthusiasm. First and foremost, they have engendered honest controversy and bona fide discussion concerning the obligation which the Government owes toward improving the esthetic and cultural environment of its citizenry. Such discussion represents a healthy reversal of the assumption that its role was to do nothing. Secondly, and more importantly, it has in Congress assembled and through the energy and diligence of the Senators who are sponsoring these bills, brought about the real possibility of pragmatic legislation which seeks to resolve the unique problems of our contemporary civilization within the framework of a government historically and constitutionally limited as to the means it can adopt. The American genius for pragmatism has, I believe, found full fruition in the bill presently before this committee. Although it rightly does not follow the European tradition, it is an excellent first step toward the solving of the problems we presently face and avoids most of the pitfalls that attended prior experiments. With respect to the arts, it may truly be said of this bill "that it was late in blooming but full in flowering."

Historically, many bills have been presented and many experiments suggested, yet the Government of the United States has only had one experience in this field and that was with the Federal theater project established by the Relief Act of 1935, which was designed essentially to provide work. Happily, it established on the part of the Government a recognition that artists too need to survive. Equally, it demonstrated to the musicians, artists, actors, and technicians the true delight which can be derived from working for and with a civilization and not in total isolation from it. The controversy which that project engendered and the relative merits of its success or lack of success I will not belabor here,[2] except to point out that a certain fundamental risk inheres in any governmental cooperation with the arts; to wit, the risk that the sponsored art will be used to promote a political idea or a political party. I firmly believe that risk has been eliminated, so far as humanly possible, from the proposed legislation. Moreover, even granting that a margin of human error exists here, in the Executive discretion which is provided for, yet when weighed against the probable benefit to the public weal, I cannot help but believe that the scales fall heavily in favor of the bill.

II. SPECIFIC COMMENTS ON SENATE BILLS NOS. 165 AND 1316, 88TH CONGRESS, 1ST SESSION, 1963

The proposal in Senate bill No. 1316 to establish a National Council on the Arts under title I seems to me in some respects to duplicate the functions and purposes of a National Arts Foundation proposed to be established by Senate bill No. 165 and under title II of Senate bill No. 1316. It seems to me that the substantive function of the National Council on the Arts could be easily subsumed under section 8(b) of Senate bill No. 165. Indeed I note that the counterpart of section 8 viz.: section 207, title II of Senate bill No. 1316 does not contain the (b) provision of the above-mentioned section 8. I firmly believe in as broad a representation from the visual and performing arts as possible. However, I think that such a representation should all be within and under the Foundation and not in a separate body that might duplicate, compete, and perhaps even conflict with the Foundation itself. The Foundation is, in my opinion, the most important aspect of this entire legislation. I will take up seriatim each provision of Senate bill No. 165 and intend that any remarks made with respect thereto shall also be taken as directed to the corresponding provisions contained in title II of Senate bill No. 1316.

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[2] See Wilson Whitman, "Bread and Circuses," a study of the Federal theater, New York, 1937; Chodorof, "U.S. Government Subsidy to the Arts," divisional dissertation, Yale Law School Library, New Haven, 1960.

The positive aspects of Senate bill 165 are many and as a practical matter it has my complete endorsement. The declaration of policy contained in section 2 of the act succinctly states the purposes of the proposed act. It seems to me proper that our Government should follow a progressive middle road with respect to the arts and actively encourage their development without controlling them and without direct subsidy. Recognition and encouragement are the very things which are presently needed.

Section 3 which provides for the establishment within the executive branch of the Government of an independent agency is salutary indeed and is in my opinion an improvement over former bills which had attempted to affix these duties upon established agencies ill equipped and unprepared to assume such duties.

Section 4 which provides that the Foundation will be supervised and directed by a Board of Trustees consisting of a Director and 24 members is undoubtedly adequate. I notice that the number of members has been increased by 12 since the introduction of a similar bill last year before the 87th Congress. It is hard really to arrive at any magic number. The measurement of art must inherently contain a high degree of subjective judgment and whether there were 3 or 50 members any decision will always undoubtedly reflect a dissent. Constructive dissent is, however, not to be deplored.

Considering the wide spectrum of organizations and individuals who are experienced in and have knowledge of the many visual and the performing arts the stated number seems appropriate. It is undoubtedly in the best interests of the public as well as of the arts that as many views as possible be represented. Whether or not this will ultimately prove beneficial will depend, as in all things, upon the imagination, integrity, and good faith of the men who are chosen for this task. Above all in importance will be the extent to which the dissenting trustees will be able to forget their differences and rally behind the director provided for in section 5(a) of the act once a decision is reached. In that connection I would note that the appointment of a full-time salaried director who will at all times be the working head of the Foundation is truly desirable and an excellent provision.

Section 6 is, of course, a broad charter but under the circumstances I do not see how it could be otherwise.

Section 7(a) of the act is perhaps the only section with which I have even the slightest quarrel. As a semantic problem I must confess that of the three groups which are to receive aid from the Foundation pursuant to this section, I do not see substantively any difference between "professional groups" and "groups meeting professional standards." Presumably "groups meeting professional standards" would be groups which are either newly organized or on a part-time or amateur basis whose production or creativity are of such excellence that they might be considered "professional." There is nothing in the act which directly says so but I assume some definition of professional standards will be prescribed by the Foundation pursuant to its administrative powers under section 8(a)(1).

I am sure it was the intention of the drafters of section 7(a) to provide that financial assistance should go to the above-mentioned groups for the performance of two kinds of productions. One, the production of works which are inherently important, and two, such types of productions regardless of whether they are new or of historic significance as would otherwise be unavailable to audiences in many areas of the country. I believe it was the intention of the drafters to provide that either kind of production would be worthy of support.[3] That is to say that a production of a work which the Foundation regarded as important but as neither new nor of any particular historical significance would be entitled to aid if it were to be made available to audiences in areas which without such aid would not be able to view it. Similarly, a new work or an existing work which has substantial artistic or historic significance would be entitled to aid even though it were not going to be made available outside of a major metropolitan artistic center. However, as the act now reads it is possible to interpret section 7(a) as binding the Foundation to give aid to the above-mentioned groups only when a work is either new or historically significant and "unavailable to audiences in many areas without such assistance." In my opinion this is unduly restrictive.

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[3] See the report of Mr. Pell, Rept. No. 2260, 87th Cong., 2d sess., Senate Calendar No. 2222 accompanying Senate bill No. 741, as amended, Oct. 2, 1962, at p. 18 where it is stated that the purpose of financial assistance is to enable such groups to provide productions of the performing and visual arts of two entirely separate kinds. In the report page 18 the two types are separately numbered and separately discussed.

The problem I have in mind is particularly related to the field of opera which, from a box office point of view, makes the production of any unfamiliar work a hazardous undertaking whether the opera be a new one by Benjamin Britten or an old one by Puccini. Unlike plays or movies it is the unfortunate lot of music and opera that audiences generally only derive pleasure from hearing and seeing that which is familiar to their ear and that it is extremely difficult to get unfamiliar works produced regardless of their intrinsic merit so that they will be heard enough times to become familiar and thus profitable. Thus from the operatic point of view if section 7(a) is read as containing both requirements it would mean that a new production of intrinsic merit which would run a substantial deficit even if produced in an opera going center would be unqualified for aid because of the fact that it would not be going to areas outside of the large metropolitan centers. It is, therefore, my suggestion that line 13 of section 7(a) be amended to read "or" instead of "and" or possibly be arranged in such a manner as to make clear the fact that both elements do not have to exist as a condition precedent to obtaining aid.

I would also like to point out my objection to the requirement contained in line 12 of section 7(a) of the act which states that preference should be given to encourage the work of "residents" of the United States. It is a well-known fact that some of the leading artistic accomplishments of our time have been achieved by Americans living abroad. I am not too sure that I am even in favor of limiting it to Americans alone for it seems to me that if the quality of our public life is to improve that meritorious art forms should be encouraged regardless of the source of origin. However, I am well aware of the practical considerations which are involved in appropriating the kind of funds involved for such a purpose and thus while in my opinion it is not the most ideal of all possible legislation I would at least suggest that line 12 under section 7(a) be amended to read "works of residents or if nonresident citizens of the United States." This would at least have the virtue of encouraging the work of foreigners who are residents of this country and all citizens of this country who are nonresidents.

I am totally in accord with the balance of section 7(a).

I am also in complete accord with section 7(b) of the act except that I do not see why support of the several States should be frozen with respect to "existing projects and programs." It seems to me that if a State wishes to commence such a program that funds should be available to it in helping to organize the project. With respect to section 7(c)(1) it would seem to me that ground for revocation should also exist if a particular group does not comply with any rules or bylaws of the foundation in addition to noncompliance with the provisions of this enabling legislation. This is suggested primarily because it is my opinion that in specific matters it will probably be the rules and bylaws adopted by the board which will be the real substance to any particular grant and that noncompliance with those rules should have consequences similar to that on noncompliance with the enabling legislation.

Section 8 on its face seems workable and practicable. My only suggestion with respect to section 8(a)(1) is that in view of the broad charter envisioned by this enabling legislation I wonder whether or not it might not be advisable to specifically provide that the Foundation be authorized to: "prescribe such rules and adopt such bylaws as it deems necessary to implement any of the provisions of the act," as well as, "such rules and bylaws as are necessary to govern the manner of its operation and its organization and personnel." I have in mind here the fact that the Foundation should have the power to establish, if possible, some criteria of professional standards and some guides more definitive than is provided for by section 7(a) which would be comprehensible and workable and which would reduce as much as possible the element of subjectivity and thus avoid charges of arbitrariness. I am particularly pleased with subsection 4 (of sec. 8(a)) in that I believe it more workable if funds are donated in furtherance of the general purposes of the Foundation without any specific restriction. It seems to me that whatever funds may be lost by reason of the unavailability of a specific restriction is more than compensated for by the free hand that is available to the Board under the present provision. In this connection, however, I would note that in Senate bill 1598 introduced to the 86th Congress, 1st session, on April 7, 1959, that the bill contained a specific provision that any funds or property donated by others to the Foundation would specifically be deductible under section 170 of the Internal Revenue Code of 1954. It seems to me that such an express provision is desirable and might very well be included in the present act.

I wish particularly to comment upon section 8(b) which provides that the Foundation may appoint committees, councils, or panels concerned with particular regions of the country or with particular aspects of the arts who need not be trustees of the Foundation. It seems to me that this is a very desirable thing to have for if appropriately utilized it can provide truly national representation and can bring to the performing arts a gratifying sense of usefulness and cooperation with the Government, with the Nation, and with each other. If properly utilized I believe that this may very well be one of the most important provisions of the act. In conjunction with section 8(a)(5) permitting the acceptance and utilization of voluntary personnel it is one of the best ways of permitting the agency to painlessly acquire expertise and to truly understand the problems and needs of the areas and groups that it will try to help. In this connection I would like to note that in the earlier bill before the 86th Congress (referred to above) there existed under a section entitled "Principal Powers and Duties of the Foundation" a subdivision which stated that the Foundation was authorized and directed to:

"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 arts throughout the country. * * *"

Further there was provided in another section that the Foundation be authorized to:

"Publish or arrange for the publication of information relating to the performing arts and productions and personnel engaged therein. * * *"

In my opinion this might be a very useful and proper function for a National Arts Foundation but probably should not be one of its principal functions and might very well be included somewhere in section 8 under administrative powers and duties. Speaking personally a more serious omission is the failure to specifically provide for "international" cooperation by the Foundation. In that connection I would have very much approved the insertion of the provision contained in Senate bill 1598 of 1959 which is set forth in the footnote.[4]

Finally, with respect to this section I am totally in accord with the idea that the Foundation itself should not produce or present any production. The reasons for this are many but not the least of them is that it guarantees that the Government will not be in direct competition with private industry and also guarantees that the Foundation could not be used to promote or encourage any particular political or social ideal. Most important of all it guarantees the greatest amount of freedom to the artist since it leaves each production in the control of its originators. Thus private matters of intellectual content and artistic taste are to the greatest possible degree left unfettered.

I have no particular comments with respect to section 9 except to approve it generally and to specifically endorse and encourage the use, wherever possible, of subdivision (e) of section 9 which authorizes other agencies of the United States to render assistance to the Foundation by the donation or loan of employees services and by the donation or loan of supplies, office or building space, or other property either on a reimbursable or nonreimbursable basis.

Section 10 is a very tender subject. I would only note that in an article written at Yale University concerning the earlier bill which proposed an appropriation of $2½ million it was stated therein that that sum totaled only one three-hundreth of 1 percent of the 1959–60 Federal budget. I have a feeling that the present sum in view of the present budget is not fractionally much greater and compares quite unfavorably with that spent in other countries.[5] However, any-

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[4] "INTERNATIONAL COOPERATION

"SEC. 7. (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 arts, including the 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 arts, whenever he deems it necessary in the promotion of the objectives of this Act."

[5] Prominent examples include Austria which spent $6 million on her four state theaters out of a 1959 budget of $1,500 million; and France where Government funds support the opera, Opera Comique and Theater Francaise under the leadership of a Minister of Culture; and in England where in the 10 years since the end of the war the annual grant to the arts council went from £235,000 to £820,000 and is today much in excess of that, not to mention funds granted for cultural and artistic activities to the BBC and the ITA. Ironically, Turkey gave Federal money to her opera while receiving U.S. aid; American money went to Germany, Italy, and Austria to help rebuild national theaters and opera houses. See "U.S. Government Subsidy to the Arts," op. cit., p. 4, supra.

thing is better than nothing and the problem at the moment is so acute that I cannot help but regard even this small sum as a big step forward.

Finally, with respect to section 11 of the act I would say that the definitions are comprehensive, inclusive, and appropriate.

III. CONCLUSION

The present bill averts many of the failings of its predecessors. It does not set up a committee of men already in Washington with Government posts; it does not construct a balance of political influence, in fact, it eliminates party considerations altogether; it does not attempt to tie the Board in with established committees like the Library of Congress; it does not divide the arts into categories but leaves the rubrics to the judgment of the Board; it does not attempt merely to provide jobs as did the Federal theater project of the thirties which fired the most qualified first and ruined many productions because it was felt the most qualified stood the best chance of gaining private employment; it cannot be used as a vehicle in the promulgation of any political idea (an accusation which was frequently leveled at the Federal theater); it does not pose any threat to any established unions as did the Federal theater project; it does not directly involve the Government in any particular production and does not involve the Government in direct subsidy and control as do its European counterparts. For all of these reasons and those stated with specific reference to individual sections above, the bill is a good bill typically tailored to specific American needs. Never before has such an opportunity for the enhancement of the quality of American civilization ever been presented to this august body. I wish you the greatest success and promise you complete cooperation and support on my behalf.

Thank you for the opportunity of presenting these few remarks.

THE KANSAS CITY ART INSTITUTE AND SCHOOL OF DESIGN,
Kansas City, Mo., July 18, 1963.

Senator STUART SYMINGTON,
Senate Office Building,
Washington, D.C.

DEAR SENATOR SYMINGTON: I should be most interested to know more about a recent bill (S. 1316), introduced in the Senate in April, providing for the establishment of a National Council on the Arts and a National Arts Foundation. While I am not familiar with the specific language of this bill, I hope you will be able to give it a close inspection.

In my work with the education of the art student and in my service on the Municipal Art Commission in Kansas City, I am constantly faced with the frustrating problem of agreat civilization with an underdeveloped culture. I am not now just talking about the appreciation of the arts. I am talking about architecture, the design of our highways, the ugliness of our cities, and the great potential of design as it relates to our economy.

It is disturbing to find millions of dollars being spent, from one end of the country to the other, by experts in every field from urban renewal to traffic engineering and to find in almost every case the absence of any trained professional art and design talent. It is logical to assume that the shape and appearance of our country could be improved by making some more effective use of our creative people in the visual arts.

I am convinced that we have reached a point in time, in terms of the development of the American civilization, where it should no longer be necessary to visit a foreign country in order to see beautiful cities and enjoy a richer quality of life.

I would appreciate any information that you can give me with respect to Federal action in the field of the arts.

Sincerely,

ANDREW W. MORGAN, *President.*

CAROLINA ART ASSOCIATION,
GIBBES ART GALLERY,
Charleston, S.C., October 23, 1963.

Hon. Senator CLAIBORNE PELL,
Chairman, Subcommittee on the Arts, Committee of Labor and Public Welfare, U.S. Senate, Washington, D.C.

DEAR SENATOR PELL: Senate bills, S. 165 and S. 1316, to establish a U.S. National Arts Foundation and a National Council on the Arts are excellent bills, and you are certainly to be congratulated as their sponsor.

A recognition of the arts is indeed an indication of a cultured people, and we Americans may be proud that such recognition is so adequately proposed in this legislation to establish a U.S. National Arts Foundation and Cultural Development Act.

However, as I feel very strongly that this act should be adopted for the promotion and benefit of the arts and artists of the United States of America, I do not feel that the wording of the bill at the present time is such as to adequately safeguard this intent, or to insure that the taxpayers money will be spent solely for the promotion and assistance of American arts and artists who are citizens of the United States of America.

Therefore, I should strongly recommend a change in the wording of the bill as follows:

Bill S. 165, page 6, Grants to Groups and States, section 7(a), lines 12 and 13, should read: "* * * to encourage the works of citizens of the United States and (2) of such types as would be unavailable * * *"

Bill S. 1316, Grants to Groups and States, section 205, pages 13 and 14:

Page 13, lines 23 and 24, should read: "* * * and cultural significance, to works of citizens of the United States, (2) production of * * *"

Page 14 line 4 should read: "* * * who are citizens of the United States, (4) projects that will * * *"

Respectfully submitted.

HENRY P. STAATS,
President, Carolina Art Association.

PREPARED STATEMENT OF PEARL S. BUCK, PRESIDENT OF THE AUTHORS GUILD OF THE AUTHORS LEAGUE OF AMERICA, INC.

My name is Pearl S. Buck, and I am the president of the Authors Guild. The Guild's membership is composed of freelance, professional authors of books, magazine stories, and articles. It is a division of the Authors League of America, Inc., a national association of America writers and dramatists. I appreciate your invitation to me to make this statement.

I believe that passage of the measures proposed in S. 1316 and S. 165 would be an important recognition of the contribution of artists to the culture and well-being and economy of the United States. The establishment of a National Council on the Arts, with a special consultant on the arts as its Chairman, as proposed in S. 1316, could be a means of making the role of the artist in our society more effective, and perhaps could nourish new opportunities for young writers.

The guild was interested in the work of Mr. August Heckscher when he served in an office similar to that of special consultant. The permanent existence of such an office, enhanced by a National Council, should encourage those who work in various fields related to the arts to formulate and suggest solutions to the needs of creative people. The establishment of a National Arts Foundation, as proposed in S. 165 and S. 1316, with its concept of matching grants-in-aid to groups and the States, would provide a realistic means of implementing both the recommendations of the National Council, and the policies of the Board of Trustees of the Foundation.

I am gratified to see that S. 1316 has widened both the purposes of a Foundation, and the fields from which its Board will be chosen, so that it may be representative of all the arts, including literature. I think it is also important to the success of the Council that its members are to be selected from the various art fields. The concept of a Foundation restricted to the visual and performing arts only, as proposed in S. 165, seemed too narrow to be representative of our culture, or to be effective in enlisting general support. We also note with approval the addition in S. 1316 of a stipulation that some members of the

Board of Trustees of the Foundation, and also of the Council, shall be "practicing artists" and those "professionally engaged in the arts." In our view no cultural endeavor can be successful unless it takes into account the realistic needs of the practicing artist. The studies and recommendations of a Council, and the program of matching grants to States and groups by a Foundation, must give aid in a form that is appropriate to each art. The professional is best qualified to advise what restrictions on cultural aid are dictated by the type of art.

Authors can best develop their talents in an atmosphere of fuller copyright protection abroad, and at home. They can plan more productive careers when tax reform takes into accounts the uneven way they receive income from a few successes. Improved retailing of books would mean recognition for many new writers; economic pressures have reduced the number of magazines which means fewer opportunities for young authors. Any Federal cultural program should take into account the benefits to literature of meeting these needs of the professional author and I am sure other artists in other fields face similar needs.

It would be incorrect to say that the author viewed a Federal Government program of matching grants for the arts in this country without some misgivings. Any Government program of grants, and the influence that program would have on the programs of the States and private groups eligible for matching funds, must have a place for innovation and experiment in the arts, and must not represent a limited point of view of what has "substantial artistic and cultural significance." Grants to existing professional groups, to institutional producers, to symphony orchestras, to noncommercial television stations, so that these organizations might have the funds to themselves pay young artists, would perhaps best serve to indirectly benefit new writers, painters, and musicians. Without experiment no culture can continue to be truly expressive of its people. It is a necessity for the young artist to experiment and even protest within his field. The professional arts show their vitality through changing concepts and innovation, more than do any other professions.

ENCYCLOPAEDIA BRITANNICA,
New York, N.Y., October 22, 1963.

Senator CLAIBORNE PELL,
U.S. Senate, Washington, D.C.

DEAR CLAIBORNE: I'm grateful to you for sending me the Senate print of Augie Heckscher's report to the President. And I am particularly pleased to learn that you are chairman of the new Special Senate Subcommittee on the Arts.

I'm going to take advantage of this to make an immediate appeal to you. In my view, the two most important paragraphs in the report—amid many important paragraphs—are the first two full paragraphs on page 26. To save you the trouble of looking them up I'm going to reproduce them in this letter:

"Government has long been recognized as having responsibility to insure that radio and television are operated in the public interest. Within the scope of this authority, through exhortation and encouragement, the Federal Communications Commission has recently been able to raise in some degree the level of programing, with the result that the arts and cultural activities in general have received a better hearing. But this indirect method has definite limits. The Federal Communications Commission is a quasi-judicial body, not a watchdog on behalf of the great community of listeners. The commercial broadcasters, though not infrequently surprised at the broad appeal which programs of a high cultural level achieve, can scarcely be convinced that this appeal is numerically greater than that of popular entertainment.

"The Federal Communications Commission cannot be expected to carry the burden of determining the cultural level of programs. But through other machinery it should be possible to report periodically upon the advance or decline of current programing insofar as it relates to the specific field of the arts and cultural activities. It is recommended that a panel of the President's Advisory Council regularly issue such reports based upon a review of actual developments. In this way a series of benchmarks might at least be provided, in place of the scattered and unsystematic impressions on which judgment is now formed."

If the panel on television recommended by the Heckscher report is actually created it could conceivably have a profound effect over the next 10 years. Where is there a more potent lever than television for lifting the level of education and culture in the United States?

Newton Minow, who has recently joined Encyclopaedia Britannica as executive vice president, is talking to his acquaintances in the White House, hoping to see to it that such a panel is created. I herewith bespeak your own intervention to the same end.

I'm just back this past weekend from a month in Paris, where I have been serving as U.S. representative on the Executive Board of UNESCO, with personal rank of Ambassador. Nothing that I worked out in Paris—nothing that greets me on my return—is more important to me than the great challenge of trying to lift the level of quality of television in the United States.

Sincerely,

WILLIAM BENTON.

PENDLETON, S.C., *October 30, 1963.*

Hon. CLAIBORNE PELL,
Chairman of Senate Subcommittee on the Arts,
Washington, D.C.

DEAR SENATOR PELL: I understand that your subcommittee currently has a bill under consideration to create a National Arts Foundation.

Most thinking architects are tremendously interested in this bill and feel that its adoption would greatly strengthen the position of the arts in this country, a goal which we all would wish.

Sincerely.

HARLAN E. MCCLURE, FAIA,
Architect.

NOVEMBER 1, 1963.

Senator CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts,
U.S. Senate.

DEAR SENATOR PELL: Having attended some of the hearings on the two Senate bills directed toward establishing a National Arts Council, I would like to express myself as a resident of the District of Columbia.

I want to support enthusiastically the favorable testimony presented before your subcommittee. Most of the points brought out at the hearings apply to conditions in the District and many of them are particularly applicable to Washington. Also, the thousands of visitors, both from this country and abroad should be afforded every opportunity to enjoy the values of the arts while here and should take with them on their return, a recognition that Washington is setting a laudable example to the balance of the country.

Washington should be given every possible assistance in reaching a position of national leadership in the field of the arts, more nearly comparable to that of other national capitals and should be included in the benefits from the bill. I note, however, that grants from the Council are available to States. While it might be possible to interpret the act as being applicable, there have been occasions in which national legislation covering the States has not been considered to cover the District.

May I earnestly suggest therefore that the words "and the District of Columbia" be inserted in the bill wherever necessary to assure the applicability of the benefits to the Nation's Capital.

Very truly yours,

J. S. BARTLETT.

PREPARED STATEMENT OF DORE SCHARY

Mr. Chairman and Senators, I regret more than I can say the fact that rehearsals of a new play prevent me from delivering this to you personally. I am grateful for the opportunity to submit this statement on behalf of S. 1316, the National Arts and Cultural Development Act.

The arts in America have come a long way since the early pioneer days. It has taken all the years of the life of the Republic to bring respectability to the arts. Actors are no longer considered itinerant vagrants; Shakespeare is no longer played by traveling troubadours who wandered into mining camps and small frontier cities in an effort to bring some background of culture; vaudeville has disappeared in favor of skilled performing artists of all kinds who work in television and on massive screens; theaters are beginning to flourish

in many communities and universities to buttress the big league Broadway theater; motion pictures have become a true art form.

The impact of American life on the world scenes is vast and important, but must be buttressed by additional demonstrations of all forms of American art and culture.

The proposed bill that you are presently considering can do much to forward the progress of American art and culture. It is needed; it is necessary, and I can assure you that a formulation of Government endorsement and stimulation will receive wholehearted support from artisans of all the crafts.

I urge you with all my heart and conscience to recommend its passage, and I urge it because of my conviction that such an institution will do much to place us in a proper perspective of all cultures of the world.

This is a complex world in which we live. Methods of defense include machines of destruction and protection and our business structure is also being geared to provide a better pattern for worldwide participation.

It would seem to me mandatory that American art also be placed in this perspective of worldwide participation.

With the passage of this bill I believe you will be performing an invaluable service to the American scene and consequently to the culture of the entire world in which we live.

[From the Washington News, Oct. 29, 1963]

A HEARING THAT WAS ARTFULLY ARRANGED

(By Milton Berliner)

It was art for the Senator's sake in room 4232 of the New Senate Office Building yesterday.

To put Senator Claiborne Pell (Democrat, Rhode Island) in the proper mood for his hearing on Federal legislation establishing a Council and Foundation on the Arts, editors of the Washington International Art Letter arranged an impromptu exhibit at the hearing room.

The window ledges bore a small piece of Rodin sculpture titled "Anguish," a painting by Thomas Rowe, and, a Samuel Bookatz painting, all from Art Galleries, Ltd.

Along the back wall were several items from a private Washington collection.

But Senator Pell needed no convincing.

He not only expressed support of the legislation but urged everyone to "apply renewed energies to the very concept we seek to advance: A true renaissance, the reawakening, the quickening, and, above all, the unstunted growth of our cultural vitality."

Francis Keppel, U.S. Commissioner of Education, said that present financed resources were not adequate to meet the demands of the current renaissance.

"Public funds," he said, "are far from sufficient to meet the rising costs and expanded needs of each of the arts."

He suggested that the Advisory Council on the Arts be set up first to study the proposal for a Federal Foundation and recommend how the Foundation shall function.

However, John Walker, Director of the National Gallery of Art, said that both groups should be created in a single bill.

"This is simply a matter of priority of appointment," he said.

[From the Washington Post, Oct. 29, 1963]

OLD ACT—AID THE ARTS—REDONE ON HILL

There was a revival of an old act yesterday before a Senate subcommittee.

Witnesses appeared to support legislation to set up a Federal Advisory Council on the Arts and provide small matching grants to encourage worthy cultural enterprises.

The lines were familiar—the Government has neglected the arts too long and they need help—because similar legislation has been before Congress for almost 8 years.

Senate Majority Whip Hubert H. Humphrey, Democrat, of Minnesota, the leadoff witness, delivered a fine soliloquy in support of the legislation. Humphrey has introduced one bill to set up an Advisory Council and a National Arts Foundation. Senator Jacob Javits, Republican, of New York, also has a bill for a Foundation to administer grants.

Humphrey praised the "stick-to-it-iveness" and diligence of Subcommittee Chairman Claiborne Pell, Democrat, of Rhode Island, and others, in trying to get a bill through "year after year." The measure reported out by the committee last year got lost in the last minute rush and never reached the Senate floor.

"All too often such bills have low priority in our legislative business," Humphrey said.

He noted the President already has set up a special committee—still unappointed—to advise him on the arts. "But," he added, "Congress should give its support so that promotion of the arts does not come only from the White House but the elected representatives of the people as well."

The Javits bill puts a limit of $5 million on the matching grants for the first year and grants would go to nonprofit groups and State agencies. Humphrey said this was a "modest acknowledgement that arts have a significant place" in American life.

The hearing room in the Senate Office Building was decorated with paintings on loan from local artists and collectors to give the proper atmosphere.

Support for the legislation also came from two other witnesses, Francis Keppel, U.S. Commissioner of Education, and John Walker, Director of the National Gallery of Art.

Walker said the gallery has been overwhelmed by requests for slide lectures and traveling color reproduction exhibitions. Many smaller towns, he pointed out, can't bear the expense of such shows and might be helped by art grants.

[From the Washington Star, Nov. 2, 1963]

PUBLIC SUPPORT SOUGHT FOR ARTS BILL

(By Max Freedman)

The setting was not very inspiring. The committee room was half empty. A few earnest friends of culture had come to watch the proceedings without too much hope of having a memorable morning. Some straggling tourists came into the room in the vain search of excitement, soon lost interest in the quiet voices talking about the life of the mind, and left disconsolately. For culture, that overfingered and self-conscious word, can often, as Archibald MacLeish has warned us, creep like an east wind into the soul.

By no test could any Senator hope to gain many votes by taking part in such a meeting. He risks being a target for the burly philistine who sneers at what he does not understand, and who thinks few things matter if they cannot be measured by his own coarse thumb. It is this kind of critic who reminds us of Carl Sandburg's saying that the brotherhood of man "is sometimes not so much a beautiful dream as a humiliating reality."

MINORITY VOCAL

Nevertheless, a brave minority in the Senate is ready to lift its voice in a not too feeble shout in favor of Federal aid to the arts. There sat Senator Claiborne Pell, Democrat, of Rhode Island, presiding with invulnerable dignity, as if the tattered flag of culture had never fallen on a stricken field. Senator Joseph S. Clark, Democrat, of Pennsylvania, thought the hearing was so important that he put in a brief appearance, to signify his support, before going to another committee where he had to preside over an inquiry into unemployment and the state of the American economy. Senator Jacob Javits, Republican, called to New York, had the grace to submit a statement pledging his support. Above all, Senator Hubert Humphrey, Democrat, of Minnesota, came to testify for the bill, and to promise that he would use his influence as deputy leader of the Democratic Party in the Senate to keep the measure from being lost and destroyed in the congressional scramble.

If these men, and others like them in the House and Senate, can quicken the torpid indifference of the majority, there is chance the bill will pass. The money

needed for this new program is derisively small. On a brisk day the Government wastes more money in a few hours at Cape Canaveral. Few Members of Congress are actively opposed to Federal aid for the arts. But equally few are resolutely committed to this project; and with the abused pretext of economy or greater urgency for other measures, they are ready to strike down the apostles of culture.

If they do so again this year, they might reflect on the statement by John Walker of the National Gallery that nearly twice as many people across the United States now visit museums and art galleries as watch baseball games. Some of these people may not think it a pretty joke to have the Federal program mutilated by people who make no pretense of understanding it.

Senator Humphrey said it would be a disgrace to democracy if the American Government refused to be a patron of the arts. Throughout history, many tyrants and despots have used their wealth and power to help artists who have enriched the human spirit. He wanted to know if this title of glory would always be denied to the American people. Senator Humphrey spoke in deserved tribute to Mrs. John Kennedy for her services to the arts, but he observed that there must be general public support if the cause is to prosper.

PROTECTS ARTISTS

The last time the Government interested itself decisively in the arts was during the depression. Then it acted under the spur of a national calamity, and its intervention, despite many faults and failures, has left a lasting legacy of achievement. Must there always be an emergency before the Government can take an energetic and constructive interest in the arts?

The proposed measure has ample safeguards to protect the independence and integrity of the artist, no matter what his interests may be. Nor will there be a concentration of administrative power over the arts in Washington. The whole purpose of the plan is to have cities and regions in all parts of the country share in this national project and benefit from the careful expenditure of Federal funds. The visible gains clearly outweigh any possible defects. For that reason, Senator Pell and Senator Humphrey need something more than the support of a gallant minority when the test comes in Congress. It will not be amiss, therefore, if the indifferent Senators and Representatives are jostled by public opinion.

[From the Washington Star, Nov. 2, 1963]

ART AND NATION

Senate hearings this week have inquired into the advisibility of establishing a National Arts Foundation and a National Council on the Arts. With some dissent, the overwhelming majority of witnesses declared themselves in favor of the legislation.

The Council would attempt to coordinate and guide the Nation's already considerable expenditure in the arts, an expenditure which is often wasted for lack of guidance.

The Foundation would attempt to stimulate States, municipalities and private, nonprofit institutions, in the raising and spending of money for the arts. Its own expenditure of Federal funds would be tiny, 5 million the first year, 10 thereafter. But its spending would be the "seed money" kind so needed and so effective in the arts.

The modest legislation is long overdue and merits the support of any Senator or Congressman who likes to live in a cultured society. Americans have long pretended the arts are a business like any other and can adequately support themselves at the box office. No other substantial nation has ever dreamt of such a thing. The recent and continuing plight of the National Symphony Orchestra should awaken us from our dream.

American arts are as exciting and inspiring as any in the world. They deserve the modicum of national support envisioned in the Council and the Foundation.

[From Arts Management, September 1963]

NEW AM SURVEY OF ARTS COUNCILS COMPLETED

A survey of the operations and services of 55 arts councils in the United States and Canada has just been completed by Arts Management. The survey

covered councils serving communities as small as Hickory, N.C. (population 19,000) and as large as St. Louis (population 2 million). It excluded State agencies and Lincoln Center, which, while qualifying as an arts council, is so large as to distort the figures resulting from the survey.

Arts councils are federations of arts institutions in a community or region. In recent years councils have been springing up in scores of communities from coast to coast, coordinating and, most often, strengthening the work of their affiliated arts groups.

The contention, often voiced, that arts councils are a smalltown phenomenon is contradicted by the survey results and other relevant data. Thus, of 24 U.S. metropolitan areas with populations of 1 million or more, fully 7 have some form of arts council and another 5 have councils in formative stages. This means that roughly one out of every two or three major metropolitan centers boasts cooperative activity among its arts organizations.

While numerically there are more councils in medium and small cities, proportionally there are far fewer. Moreover, a number of councils that technically fall into the small city category—the Parma Area Fine Arts Council, for example—are actually located in big city suburbs, supporting the belief that the urban milieu of a major metropolitan center is more favorable for arts council formation than that in smaller communities.

Among councils responding to the AM survey, 3 are in the million or more population category; 11 are in the 500,000-1 million population group; and 19 serve communities of 100,000 to 500,000 population. Another 12 are in cities of under 100,000, and the remainder supplied no comparable population data.

Little correlation exists, however, between size of community served and the strength and size of the council. One measure of the strength and development of an arts council is its ability to employ a full-time executive officer. Of the 55 councils responding to the AM survey, 22 report having full-time paid professional directors. More than half of these are located in the South, and no fewer than six are in a single State—North Carolina, where Durham, Charlotte, Winston-Salem, Rocky Mount, Greenville, and Greensboro all employ paid professionals. The other six Southern cities are Roanoke and Lynchburg, Va., Memphis, Tenn., Mobile, Ala., St. Peterbsburg, Fla., and New Orleans. Elsewhere full-time paid executives are employed in Tacoma, Wash., St. Louis, St. Paul, Cincinnati, Fort Wayne, Waterbury, Conn., Quincy, Ill., Binghamton, N.Y., Calgary and St. Catherine's, Canada.

Six other councils employ part-time executives; the remaining councils—virtually half of the total—rely on volunteer management. One council, for example, lists itself as having a volunteer executive officer who puts in 50 hours plus weekly.

Aggregate employment of the 22 councils with paid staff runs to between 125 and 150.

Employment patterns vary, however, and these figures are thrown off by the fact that a single council, the Calgary Allied Arts Council, reports employing 19 full-time and 30 part-time personnel.

Councils range widely in size and scope of program. This is evident in the great variation in the number of events sponsored by their affiliates. Of those councils providing comparable data, 24 report that their affiliates sponsor under 25 events annually. Five report that their affiliates sponsor between 50 and 100 events per year. But in no fewer than 13 councils the affiliates sponsor more than 100 events per year, and in some cases far more. Thus the Roberson Memorial Center in Binghamton, N.Y., reports that its affiliates sponsor a prodigious 1,800 events annually. Arts council members in St. Louis sponsor more than 1,000 events. Members of the Tulsa Council put on between 500 and 1,000 events. St. Paul Council affiliates sponsor 788 events.

Coordinating such complex programs is an important arts council function. Thus fully 40 of the 55 respondents maintain a central date service making its possible for their member organizations to arrange nonconflicting schedules. Only 15 do not. Similarly, 44 councils publish cultural events calendars for their communities and 4 of the others report plans to start one in the future.

Next month: Arts councils and the cultural building boom. Also, the financial operations of councils, budgets, and fundraising.

CHAPEL HILL, N.C., *November 5, 1963.*

Senator CLAIBORNE PELL,
U.S. Senate, Office Building, Washington, D.C.:

I believe I speak for thousands of members of North Carolina Symphony Society expressing enthusiasm for Senate bill 1316 authorizing National Arts Foundation and National Arts Council.

Legislation profoundly needed and should command support of all interested in development of arts in United States. Everywhere ears will be listening to artists from the United States. Essential to have national policy in arts and assistance from Government.

BENJAMIN F. SWALIN,
North Carolina Symphony Society.

[From the Washington Star, Nov. 5, 1963]

ITURBI URGES HELP IN SUPPORT OF ART

(By Thaddeus Foote)

Jose Iturbi, an unlit pipe clasped in his famous hands, sat yesterday on the edge of a couch in the artist's room of Constitution Hall.

With the cacaphony of tuning instruments in the background, the 77-year-old pianist, actor, composer, and conductor apologized for being 8 minutes late.

"It's wonderful to be back in Washington," said Mr. Iturbi immediately, settling back on the couch in his pinstriped, double-breasted blue suit.

Mr. Iturbi, who plays tonight and tomorrow with the National Symphony, was unaware until yesterday that National Symphony musicians had been holding out for higher pay before the regular season started.

"But even if I had known, I would have planned to be there. This is a miracle country, you know. Thinks like that work out."

COURTEOUS LISTENER

Mr. Iturbi speaks with a gracious twinkle in his eyes, a confidence in his animated voice. A man of definite opinions, he is also a courteous listener with whom one feels immediately at ease.

On the subject of support for the arts in America, the Spanish-born pianist suggested that maybe "a little Government subsidy" might be in order.

With a characteristic awareness of reality he adds: "That's very easy for me to say, though. I'm not the one who's going to pay for it."

Now living in Beverly Hills, Calif., Mr. Iturbi travels almost constantly. Last year he played 180 concerts in this country and abroad. He has a dog which recently completed its 38th trip in 7 years between Paris and Beverly Hills.

HOPES TO WRITE MORE

"But I am trying to cut down on traveling a little," said the energetic little man who still practices the piano 4 or 5 hours every day. He also hopes to write some more music soon.

He spoke with exasperation of people who criticize music or anything else without understanding and without an appreciation of what is good as well as bad. For artists who worry about criticism, he had this advice:

"You have your conscience clear, that what you are doing is your best? Then play."

Tonight and tomorrow, Mr. Iturbi will play the Mozart "Piano Concerto in E Flat" and the Liszt "Hungarian Fantasy" with the National Symphony.

Before rehearsal yesterday morning, a violinist, commenting on the choice of compositions, said: "Of course, the 'Hungarian Fantasy' is just a potboiler."

Informed of this observation, Mr. Iturbi thought for a moment, relit his pipe, and smiled his wide smile, which is touched with a hint of sadness. He said simply:

"A potboiler? Signed by Liszt?" The smile was still on his face when he walked on the stage for rehearsal.

PREPARED STATEMENT OF RALPH BELLAMY, PRESIDENT, ACTORS EQUITY ASSOCIATION

Actors Equity Association, representative of the actors, actresses, and stage managers of the legitimate theater in the United States and Canada, commends this distinguished committee and its chairman, Senator Claiborne Pell, for earnestly seeking to assist the artistic development of our Nation. The activity of this committee, of other Members of both the Senate and the House, and recent statements and actions of the President reflect the growing desire of our people and their political leaders to better the cultural environment in our country.

Indeed, the need for improvement is great. In the report of President Eisenhower's Commission on National Goals we are reminded that "This country is being watched by people * * * many of them as new to nationhood as they are old in cultural achievements * * * who ask whether under a system such as ours the highest values can be maintained * * *." In "the eyes of posterity," the report concludes, "the success of the United States as a civilized society will be largely judged by the creative abilities of its citizens in art, architecture, literature, theater, music, and the sciences."

President Kennedy echoed much the same sentiments in his speech at Amherst College last week. What will count very deeply to future generations is the use that is made of economic wealth as well as the techniques necessary to produce it. This concern with goals as well as means necessarily turns the spotlight on the arts.

And what is the status of the arts in America? After studying the testimony presented to this committee last year and the evidence gathered by a special subcommittee of the House Education and Labor Committee during the previous year, I am impressed by the fact that although the people of our country seem to crave more art of higher quality, the individuals and the institutions that could satisfy this desire are everywhere in dire economic straits.

I say that the demand is there because wherever one turns today, theater groups, symphonies, opera societies are springing into being and art galleries are experiencing recordbreaking attendance. All this activity indicates to me a thirst for artistic work. Unfortunately, this same activity does not begin to supply the quality art that is wanted. In the performing arts what is mistaken for a "cultural boom" is in large measure a growth in "do it yourself" amateur activity which recommends itself more as a social and recreational activity for the people engaged in it than as a truly artistic effort of value for the community, the artist, and the audience. In addition, growth can be found on the college campuses where future artists are in training. It is unfortunate that some should accept their educational work as quality art and overlook the paucity of opportunities for the fully trained artist. It is such thinking that allows a young person to study in the arts, encourages him to develop his talents but does little for him when he attempts to make a living by pursuing his art.

True art, serious art, requires time. Art is a jealous mistress. One who would create things of lasting significance whether he be in the theater, in a concert hall, or in a studio cannot do so on borrowed time. Art demands his full time. And time, gentlemen, costs money. The piper must be paid if he is to devote his full time to his music. The actor, the director, the stage manager must be able to support himself and his family. The theater, therefore, must pay him if it is to have his full attention.

Last year, Mr. Richard Coe, drama critic of the Washington Post commented, "It is simply impossible for amateurs to play Shakespeare * * * 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."

For this reason, recreational activity, social activity, and educational efforts must not be accepted as a substitute for the great art that alone can fill the void in our increasing leisure hours. Such efforts are no substitute for the creations of time, dedication, and talent.

Truly, in our country today, there are relatively few people who can earn their living from their art, who can devote their full time to bringing worthy art to our people. Of the 1,200 symphony orchestras in our land, fewer than a dozen provide a yearly living wage for their musicians. While amateur and educational theater abounds, the number of theaters outside of New York that present professional productions has dwindled from 560 in 1921 to 193 in 1960. The Bureau of Labor Statistics in its "Occupational Handbook" warns our youth not

to consider a career in the performing arts because there is no money in our land to support the number of performers needed to bring the dance, the theater, and music to our population.

You may ask, if there is a demand for great art why is it that it cannot pay its own way? I believe Congressman Robert Giaimo, of Connecticut, answered this question last year when he testified before this committee. He stated:

"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 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, however, 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. Prices can be raised and they have been. But there is a limit * * * (it) 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."

The arts cannot automate to meet rising costs and they must not become so expensive as to be beyond the reach of our average citizens. The alternative, unless professional high-quality art is to stagnate or disappear from America, is broad public support through a program such as that envisioned in S. 1316 and I wholeheartedly endorse it. I hope you will give title II of this legislation your most sympathetic attention.

And I urge that you do likewise in regard to title I. A National Arts Council such as that conceived in this bill and such as that which President Kennedy has established through Executive order has been long sought by Actors Equity.

There are those who say Government should not involve itself in the arts. Gentlemen, Government is involved in the arts at this moment. As it affects all other aspects of our society so, too, Government affects the arts through its tax programs, its copyright laws, the administration of immigration programs, radio and TV regulation, etc. And Government is an employer of the arts. It builds buildings and retains architects, sculptors, and painters. It engages cultural emissaries to go abroad to demonstrate the highest artistic accomplishments of our Nation.

Unfortunately, the Congress and the Executive have too often developed programs that affect the arts without the benefit of adequate consultation with people knowledgeable in the various art forms. Title I of S. 1316 will correct this deplorable situation.

I believe that in recent years the need for Government to better inform itself on the impact which its policies make upon the arts has become amply evident. Furthermore, I believe that the depressive financial state of our artists and our art institutions has been well documented by this committee and by committees of the House. Over the years, opposition testimony to programs that would correct these situations has been slight. It remains then for Congress to act.

I respectfully urge that you recommend passage of S. 1316.

THE MUSEUM OF MODERN ART,
New York, November 8, 1963.

Hon. HUBERT H. HUMPHREY,
U.S. Senate,
Washington, D.C.

DEAR SENATOR HUMPHREY: The bill which you and your distinguished colleagues have introduced to provide for the establishment of a National Council on the Arts and a National Arts Foundation would, if enacted, fill an urgent need in the cultural life of our country.

The desirability of official recognition and fostering of the arts has been acknowledged and implemented by nearly all nations of the world. The creative vitality of the arts in the United States today deserves no less encouragement from our own Government.

What I find particularly admirable in your bill is that it has been brilliantly conceived to offer to the problem of furthering the arts a characteristically American solution, one which entails cooperation and interaction between Government and private initiative.

Even more important than the immediate effects of establishing the agencies your bill proposes would, I believe, be the future results. Through their instrumentality, the arts of today will be enabled to thrive and flourish as the national heritage of tomorrow.

Faithfully yours,

RENE D'HARNONCOURT.

UNITED STATES RESEARCH ASSOCIATES,
Washington, D.C., November 6, 1963.

Senator CLAIBORNE PELL,
U.S. Senate,
Washington, D.C.

DEAR SENATOR PELL: I would like to add a few remarks to the testimony before the special Senate subcommittee which has been holding hearings on bills to establish a National Arts Foundation and the National Council on the Arts.

In introducing myself, my name is Delight Hall, and I am an art historian and a consultant for the National Collection of Fine Arts. My specialized field is American painting and sculpture.

I heartily endorse the need for both a National Arts Foundation and a National Council on the Arts as suggested in the Senate bill, S. 1316.

I would like to urge that careful consideration be given to the use of existing institutions which are concerned with American visual arts, and that they should be strengthened through additional support, rather than that the establishment of duplicate facilities be undertaken.

According to the joint resolution of May 17, 1938, Public Resolution 95, section 4(a), concerning the functions of the National Collection of Fine Arts: "It shall be the policy of the Regents * * * to foster by public exhibitions from time to time in Washington, and other parts of the United States, a growing appreciation of art, both of past and contemporary time; and the Regents are hereby authorized to solicit and receive private donations of works of art and contributions of funds from private sources for the purchase of works of art."

Section 4(b): "In order to encourage the development of contemporary art and to effect the widest distribution and cultivation in matters of such art, the Regents are hereby authorized to solicit and receive funds from private sources, to acquire (by purchase or otherwise) and sell contemporary works of art or copies thereof, to employ artists and other personnel, award scholarships, conduct exhibitions, and generally to do such things and have such powers as will effectuate the purposes of this subsection."

In the report to the President by the Commission of Fine Arts on "Art and Government" of May 15, 1953, concerning the functions of the National Collection of Fine Arts it is stated:

"The prescriptive task of this institution in building and using its collection should be to strive, through recognition of all that is essentially indigenous in the work of our artists, to promote understanding of American art and artists and to bring American art in closer relationship with the life of the community.

"The Commission recommends for this purpose the enlargement of the services of the National Collection of Fine Arts. We suggest that the present collections of this gallery might form the nucleus of a large and useful museum of contemporary art and particularly American art.

"The National Collection of Fine Arts should be given the funds with which to purchase, annually, works of contemporary artists from which it should organize continually changing exhibitions."

The National Collection of Fine Arts, if provided with adequate means, is prepared to intensify its activity and to fulfill more fully its role as stated in Public Resolution 95, and as recommended in the Fine Arts Commission report of 1953. In so doing it would be implementing some of the programs which are suggested in the Senate bill, S. 1316. The National Collection of Fine Arts is hampered by a shortage of funds and personnel in implementing a broader program which would present a wider range of American art to the United States and the rest of the world.

For the past year I have been working with a small lending collection, the Alice Pike Barney memorial lending collection, which is administered by the National Collection of Fine Arts, and offers original oil paintings and pastels for permanent loan to the U.S. Government, museums, universities, art associa-

tions, and other public agencies in Washington, D.C., and elsewhere in the United States. My work has taken me to a great variety of Government buildings where I have frequently been appalled by the so-called art which is decorating the walls. Gaudy prints from dime stores, tinted photographs, framed magazine covers and illustrations, or worse give a cheap appearance to many offices which are otherwise quite attractive. I am referring to offices of the higher Government grades and even public reception rooms. When I have appeared shocked at the art, the overwhelming complaint is that there is a total lack of a source of good art which may be borrowed free or at a nominal fee to improve the appearance of our public buildings.

This is not completely true, for the NCFA does lend paintings, and there are collections within certain departments of the Government, such as the Air Force, Navy, and the Department of Labor. However, there is a tremendous need for suitable art throughout the complete system of the Federal Government. If the S. 1316 bill is passed, I feel that it would behoove the National Arts Foundation to study the need for a lending collection to supply suitable American art on a long-term basis for public buildings, and that the National Collection of Fine Arts should administer such a collection.

The Government could, in this manner, not only offer financial support to worthy artists, but take steps which are desperately needed toward improving the caliber of the pictures which decorate public buildings.

Very truly yours,

DELIGHT HALL, *Consultant.*

PORT WASHINGTON, N.Y., *November 6, 1963.*

Hon. CLAIBORNE PELL,
U.S. Senate Building,
Washington, D.C.

DEAR SENATOR PELL: The chairman of the Newport Folk Foundation, Inc., Mr. George Wein, being at present out of the country, has asked me to write to you. In doing so I am representing the views of Mr. Wein, the officers of the Newport Folk Foundation, Inc., and its board of directors, of which I am a member.

We are very much interested in two bills now pending in the Senate: S. 165, to establish a U.S. National Arts Foundation, and S. 1316, to establish a National Arts Foundation.

The Newport Folk Festival, reorganized and presented this past summer with emphasis on the ethnic music of our country, was a great cultural and financial success. People from all over the Nation attended and heard, many of them for the first time, traditional music performed by the ones who live at the sources of the music—the little known but very exciting rural folk singers. There were farmers, carpenters, miners, American Indians, church people (white and Negro), housewives, very old people and many young people—all contributing through their music their firsthand knowledge of the regions they represented. It was a wonderful drawing together of just a few of the hundreds of different cultural groups which make up our amazing country.

There is an urgent need to encourage the survival of this kind of music, for our own spiritual enrichment as a nation. The Newport Folk Foundation, Inc., is making a small beginning along these lines, through promotion and subsidization of small regional folk festivals; through grants to organizations interested in collecting, preserving, and encouraging the continuation of the use of folk material; through giving financial assistance to good folklore publications; and in any other ways which in our opinion will give the traditional musician a sense of pride in the folk mores and music which he has inherited from his family and his community, and will give him the incentive and recognition he needs to keep his heritage alive and flourishing in its natural setting.

The Newport Folk Foundation recognizes this need, and is doing what it can, with funds available. Our funds, however, are but a drop in the bucket. We all feel that it would be a wonderful thing if long overdue recognition of American folk art, and aid in preserving and nurturing it, could be done at the National Government level. The Newport Folk Foundation is therefore not seeking to act as a channel for Government funds, but is rather urging that the National Government set up its own organizations by giving full attention to the passage of the appropriate bills, S. 165 and S. 1316.

There is an urgent need also to present this kind of real picture of America to the rest of the world.

To illustrate this latter point: When I was in England, Scotland, and Ireland in 1952–53 on a Fulbright scholarship, studying and collecting folk music (origins of my Kentucky family's songs), I was asked to represent the United States at the International Folk Music Council's annual meeting, held that year in Biarritz-Pamplona. The group of singers-dancers originally billed to attend from this country had been unable to raise enough money, and the Government would not help because there was no bureau concerned with this kind of good-will-ambassadorship-through-art. This festival was attended by representatives of almost all non-Communist countries and Yugoslavia.

Each of these countries (except United States) sent large groups of enthusiastic and talented young people who presented their native songs, music, and dances with zest, flavor, and color. It took all my courage to walk in the street parades before each performance behind the American flag (carried by a Frenchman)—one lone girl holding her Kentucky dulcimer.

Of course, I had to keep explaining that our large group had been unable to come, and why, and that my country had no provision for such things. "But why? Can't America afford to send her artists?" Other equally embarrassing questions: "Where are the cowboys and Indians?" "Is America too far above us to join us?"

I tried to answer all questions with good grace, and I am sure I did make some friends for our country, but really, there is no satisfactory answer to those questions. Why isn't the United States concerned with her cultural image abroad? As a singer, my performances were very well received and I gave my best, but that troupe of beautiful young people from Yugoslavia made a much bigger impression for their country. They were about 40 in number, brilliantly costumed, they were radiantly exuberant and their performances were extremely well coordinated—but the main feeling that came across was that Yugoslavia cares about its folk traditions and is proud to show them to the world.

Can we not do something about this? Perhaps, 40 or 50 years ago it did not matter what the world thought of us. I believe that the time has long since come when it does matter. It is, in fact, crucial.

As a performer of traditional American songs, I urge the Senate, and the Newport Foundation board members and officers join me in urging the Senate, to see to it that these two important bills, S. 165 and S. 1316, are passed without delay.

Respectfully and sincerely yours,

JEAN RITCHIE,
Member, Board of Directors, Newport Folk Foundation, Inc.

WASHINGTON, D.C., *November 1, 1963.*

Hon. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts, Senate Committee on Labor and Public Welfare, U.S. Capitol, Washington, D.C.

DEAR SENATOR PELL: I understand that hearings have been closed on S. 1316, the bill to establish a National Council on the Arts and a National Arts Foundation. May I submit this statement for the record, on a subject on which I feel strongly—the preservation of American folksong, as possibly affected by S. 1316.

A National Council on the Arts and a National Arts Foundation, if established, can serve a great purpose in preserving and nurturing American folksong. Of all the arts, perhaps the only segment that is actually dying in any sense is the traditional American folksong, which is thus the segment of the arts most in need of Federal assistance to nourish it, to give it a life outside the commercial field which is now essentially its only area of survival. The story of the death of the traditional American folksong in its native habitat, the rural areas, and its modern revival in urban centers and universities is well known; the reasons for its death—radio, television, moving pictures, modern tempo, urbanization—are clear; and it is also clear that the trend is irreversible so far as can be foreseen. The process of learning folksongs in the traditional manner, chiefly in family groups, and even the process of the making of folksongs, as to which scholarly disputes continue to rage, are apparently disappearing.

The present-day singer of folksongs is a far different type of person from the traditional singer. He may be, like the heroes of the present "hootenanny" rage, simply a commercial entertainer who, having capitalized on "rock and roll" and "the twist," has moved on to the latest fad. On a more enduring level, the

urban folk singer today is often a musicologist, a Ph. D. having written a lengthy dissertation on some aspect of folk music; he knows all forms of music and the history of music; he is a far better instrumentalist than his predecessor ever was, and can discuss learnedly what his predecessor did unlearnedly. This urbanization and scholarization of folksong is having an important effect, as yet unanalyzed. I do not want to be understood as criticizing this phenomenon, since I am happy to see the recent growth of the folksong movement (excluding the Tin Pan Alley "entertainment" type of rendition). I merely say that the pristine form of American folksong, which is still with us to some extent, is vanishing and will never come again. To me this is a great loss of something vital in our American culture, and obviously it indicates a job for the proposed National Council and National Arts Foundation to do. I hope I have made it clear that this job seems to me to be more immediate and essential than in other arts, since no one can claim that those arts—the theater, ballet, organ music, symphony music, poetry, etc.—are actually disappearing from the American scene.

The job cannot be done by the Archive of American Folksong in the Library of Congress. This is incomparably the finest collection of traditional American folksong in the country, but with its limited resources the archive cannot sponsor and foster the performing arts, as the proposed National Council and National Arts Foundation can, and thus there should be no duplication of function or effort. The Council and the Foundation should utilize the treasury of archive material and should call upon the personnel and facilities of the archive for assistance. This is a fortunate combination of resources.

Thank you for this opportunity to express my views.

Very truly yours,

IRVING R. M. PANZER.

THE COMMISSION OF FINE ARTS,
Washington, November 8, 1963.

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

DEAR MR. CHAIRMAN: I am writing in reply to your request for the views of the Commission of Fine Arts on S. 1316, 88th Congress, a bill to provide for the establishment of a National Council on the Arts and a National Arts Foundation to assist in the growth and development of the arts in the United States.

The Commission of Fine Arts recommends the establishment of a National Council on the Arts along the lines proposed in S. 1316.

The members of the Commission of Fine Arts believe that establishment by legislation of a National Council on the Arts would be desirable to assist the fine arts in the United States. A Council along the lines of that proposed in title I of S. 1316 would provide a statutory base for a representative body of qualified persons to improve existing programs in the fine arts administered by various agencies of the Federal Government and to suggest means to encourage the growth and development of private initiative in the arts.

The Commission believes that a National Arts Foundation as proposed in title II of S. 1316 is basically a sound concept and is in favor of its establishment. However, the proposed program of grants to groups and States described in the bill is a matter of such importance and magnitude that it should be the subject of careful study and consideration by the National Council on the Arts prior to the establishment of a National Arts Foundation.

Accordingly, the Commission recommends that Congress first establish the National Council on the Arts which would study and make recommendations regarding the establishment of a National Arts Foundation as an independent agency of the Federal Government. The Commission believes that such a procedure might avoid the necessity of future legislation to amend the program proposed in S. 1316, should the Council determine that another approach to the program would be more desirable.

The Bureau of the Budget has advised that it has no objection to the submission of this report from the standpoint of the program of the administration.

Sincerely yours,

WILLIAM WALTON,
Chairman
(For the Commission of Fine Arts).

Data on the Arts Council of Great Britain

(Excerpts From Council's Annual Report (1962–63)

ENDS

In the preamble of the charter of the Arts Council, the ends of our creation are set out as follows: To "develop a greater knowledge, understanding, and practice of the fine arts exclusively, and in particular to increase the accessibility of the fine arts to the public," and to "improve the standard of execution of the fine arts." We cannot do all that, but that is all we can do.

Our responsibility for effective leadership at the grand strategic level thus has to be discharged piecemeal, at the tactical and operational level, entirely by seconding the activities of others. Appreciation is the proper work of people who look at a picture, listen to music, go to a play, or read poetry. We are to help more people to do this work better, not to do it for them. Execution is the artists' work—painters and sculptors, composers and playwrights and choreographers, conductors, producers, actors, singers, musicians, and poets. Can we help them to do it better?

It is perhaps the most exhilarating prospect one could imagine, but it is a tall order. However, there are two alleviating circumstances. In the first place, we can reasonably expect our patients to be willing. Anything we can do to help people to appreciate works of art is directly enabling them to enjoy life more, and if we can help artists to do better work, that is just what they want. There may not be enough of our medicine to go around, but at least it is not nasty medicine. Second. we are not required to teach anyone his own business.

In one sense, our work can never be done. We have no single, definitive "target" whose achievement will complete our mission, such as raising a fund, or the eradication of some evil. As the standards of performance and appreciation rise in this country, an enjoyment of the arts is more generously diffused, we have to raise our sights. There will always be room for improvement, because perfection is unattainable. In another sense, the achievement of out aim can be continuous. Every distinguished new production anywhere in England, Scotland, or Wales, every individual's fresh experience of a work of art, is a fulfillment of our objects, whether or not we had anything directly to do with it. It is a special source of pleasure and pride to the Arts Council that some noteworthy successes result from our own efforts. One of our oldest established lines of business is in exhibitions of painting and sculpture: last year more than 175,000 people came to these exhibitions in London, and perhaps twice as many in the provinces. "Opera for All," which is "all our own work," played to more than 40,000 people who have little opportunity to enjoy opera otherwise. The work of Sadler's Wells, especially in tours outside London, and the ever-growing prestige of the Royal Opera at Covent Garden, and the constant progress, both in standards and in popularity, of the repertory companies that look to us for support, are heart warming. Full houses at Stratford-on-Avon this year will be all the more welcome to us because the programs are now noted "in association with the Arts Council of Great Britain." But full houses at Glyndebourne are also doing our work for us. The public standard of appreciation in Great Britain is as surely improved when our people enjoy Australian painting, or share the experience of Picasso's "War and Peace" at Vallauris, as when they are dazzled by a visiting ballet company, or feed on honeydew at a reading of poetry, under our own auspices. We are in the mainstream of a current of activity that flows irresistibly toward a finer and more splendid life for our own people: "everything's going our way."

MEANS

The means appropriate to our ends are listed generically in the charter. We are to advise and cooperate with government departments, local authorities, and other bodies, and we are to hold and deal with money provided by Parliament and with money or property "otherwise available" for our objects.

Advice to and cooperation with the constituted agencies of political authority imports a nuance of responsibility which is entirely characteristic of our special activity and also of British public administration. The Council consists essentially of public-spirited private persons, whose interest in the arts may or may not be professional. These people are appointed by the Chancellor of the Exchequer, and assessors from the civil service attend all meetings: but

the Council's work and discussions are uninhibited by any official veto. The Council appoints its own panels of experts, and its own staff (subject, in the single case of the Secretary General, to the approval of the Chancellor).

* * * * * * *

PROGRESS

It is by the fruits of much patient inconspicuous discussion and correspondence, fieldwork, expert counsel, and personal liaison, that we must justify our existence. Nor would we have it otherwise. The task is supremely rewarding, just because it means an incessant involvement in the practical and personal realities of the life of the arts in our own time and place.

For that reason among others we welcome the most important innovation of the current financial year, namely the Treasury's agreement to fix in advance the amount of the Council's grant for 1964–65 and 1965–66. This will deprive us of some of the speculative excitement of annual budgeting in an expanding economy, and it imposes certain limits on the exercise of creative imagination. But it means that we can help our clients to plan for the future with more confidence; it enables us to work out "pump-priming" operations in support of viable enterprises that require outside assistance at first, but offer good prospects of eventual self-sufficiency; and it frees us from the old crippling uncertainty that vitiated to some extent all our work on new developments in their most important formative stages.

* * * * * * *

Financial summary

1961/62		£ s. d.	1962/63 £ s. d.
£1,438,946	General expenditure on the arts in England		1,793,513 6 0
124,783	General operating costs in England		127,160 15 1
9,271	Capital expenditure transferred to capital account		9,433 16 9
3,000	Specific reserve—Coventry Cathedral festival		
	Transfer to Theatre Royal Bristol reserve fund		1,250 0 0
	Reserve for loans to associated organisations		1,000 0 0
	Sale of Investments:		
	Loss on sale of 3 percent Savings Bonds 1960/70	748 12 3	
	Less profit on sale of 3½ percent Defense Bonds (Conversion Issue)	1 15 4	
			746 16 11
123,267	Grant to Scottish Committee		144,666 0 9
78,345	Grant to Welsh Committee		108,290 0 0
19,040	Balance carried down		32,726 11 3
1,758,572			2,218,787 6 9

General expenditure on the arts in England for the year ended March 31, 1963

	£ s. d.	£ s. d.	£ s. d.
Music:			
Opera and ballet: Grants and guarantees		1,143,676 7 7	
Directly managed performances (opera for all):			
Gross expenditure	19,724 3 11		
Less: Gross revenue	14,300 9 2		
		5,423 14 9	
		1,149,100 2 4	
Symphony orchestras: Grants and guarantees		153,750 0 0	
Other activities: Grants and guarantees		51,727 9 4	
Wigmore Concert Hall (including costs of repairs to building):			
Gross expenditure	13,795 1 0		
Less: Gross revenue	10,543 17 3		
	3,251 3 9		
Less: Surplus on Wigmore Hall catering	376 14 0		
		2,874 9 9	
Audition expenses		63 0 0	
			1,357,515 1 5
Drama: Grants and guarantees			335,892 2 8
Art:			
Grants and guarantees		8,852 15 6	
Net cost of exhibitions		59,286 19 4	
Art films tours:			
Gross expenditure	2,397 6 0		
Less: Gross revenue	1,431 1 6		
		966 4 6	
			69,105 19 4

General expenditure on the arts in England for the year ended March 31, 1963—Continued

	£ s. d.	£ s. d.
Drama:		
Festivals: Grants and guarantees		17,848 14 11
Poetry:		
Grants and guarantees	3,285 0 8	
Poetry library and miscellaneous expenses	1,046 7 0	
		4,331 7 8
Arts centres and arts clubs:		
Grants and guarantees	3,195 0 0	
Arts associations	5,625 0 0	
		8,820 0 0
		1,793,513 6 0

Grants and guarantees for the year ended March 31, 1963

	£ s. d.	£ s. d.
Music:		
Opera and ballet:		
Royal Opera House, Covent Garden Limited	690,041 7 7	
Sadler's Wells Trust Limited	380,000 0 0	
Royal Ballet School Limited	15,000 0 0	
Mercury Theatre Trust Limited (Ballet Rambert)	24,000 0 0	
Western Theatre Ballet Limited	7,000 0 0	
National School of Opera	5,000 0 0	
London Opera Centre for Advanced Training and Development Limited	6,500 0 0	
English Opera Group Limited	7,000 0 0	
New Opera Company Limited	2,000 0 0	
Intimate Opera Society Limited	1,500 0 0	
Handel Opera Society	1,250 0 0	
Direct Grants and Guarantees to other Opera and Ballet organisations	1,520 0 0	
Amateur Opera and Ballet Societies	2,865 0 0	
		1,143,676 7 7
Symphony orchestras:		
City of Birmingham Symphony Orchestra	29,000 0 0	
Hallé Concerts Society	29,000 0 0	
London Philharmonic Orchestra Limited	10,750 0 0	
London Philharmonic Society Limited	7,500 0 0	
London Symphony Orchestra Limited	7,500 0 0	
Northern Sinfonia Concerts Society	5,000 0 0	
Royal Liverpool Philharmonic Society Limited	30,000 0 0	
Western Orchestral Society Limited (Bournemouth Symphony Orchestra)	35,000 0 0	
		153,750 0 0
Other activities:		
Brighton Philharmonic Society Limited	1,600 0 0	
British Institute of Recorded Sound:		
Administration £750 0 0		
Central Gramophone Library 1,500 0 0		
	2,250 0 0	
English Chamber Orchestra and Music Society	750 0 0	
Institute of Contemporary Arts (Music Section)	2,889 15 11	
Philomusica of London Limited	2,000 0 0	
The Royal Philharmonic Society	1,750 0 0	
Society for the Promotion of New Music	1,500 0 0	
Payments to Music Societies and Clubs affiliated to the National Federation of Music Societies in respect of guarantees (including Federation Administration)	31,124 10 9	
Direct grants and guarantees to musical Organisations for special concert activities	7,863 2 8	
		51,727 9 4
Barrow-in-Furness: Renaissance Theatre Trust Co. Limited	2,850 0 0	
Birmingham Repertory Theatre Limited	14,062 15 1	
Birmingham: Alexandra Theatre (Birmingham) Limited	64 0 0	
Bristol: Old Vic Trust Limited	14,400 0 0	
Bromley Productions Limited	1,069 5 4	
Cambridge Arts Theatre Trust	1,250 0 0	
Canterbury Theatre Trust Limited	4,200 0 0	
Carlisle Theatre Trust Limited	4,800 0 0	
Centre 42 Limited	200 0 0	
Cheltenham Everyman Theatre Company Limited	6,055 0 0	
Chesterfield Civic Theatre Limited	3,100 0 0	
Chichester Festival Theatre Trust Limited	10,000 0 0	
Colchester Repertory Company Limited	5,475 0 0	

Grants and guarantees for the year ended March 31, 1963—Continued

	£	s.	d.	£	s.	d.
Drama—Continued						
Coventry: Belgrade Theatre Trust (Coventry)	15,025	0	0			
Croydon: New Pembroke Theatre (Croydon) Limited	1,450	0	0			
Derby Playhouse Limited	5,114	12	10			
Farnham Repertory Company Limited	2,595	0	0			
Guildford Theatre Club Limited	6,681	14	7			
Guildford: Yvonne Arnaud Theatre Trust	5,000	0	0			
Harrogate (White Rose) Theatre Trust Limited	2,300	0	0			
Hornchurch Theatre Trust Limited	5,000	0	0			
Ipswich Arts Theatre Trust	5,700	0	0			
Leatherhead Repertory Company Limited	5,750	0	0			
Leicester Theatre Society	1,000	0	0			
Lincoln Theatre Association Limited	10,000	0	0			
Liverpool Repertory Theatre Limited	5,250	0	0			
London:						
English Stage Company Limited	20,000	0	0			
Hovenden Players Limited	150	0	0			
Mermaid Theatre Trust	7,000	0	0			
Old Vic Trust Limited	83,000	0	0			
Pioneer Theatres Limited (Theatre Workshop)	3,000	0	0			
Loughborough and District Theatre Association Limited	1,500	0	0			
Northampton Repertory Players Limited	6,099	11	5			
Nottingham Theatre Trust Limited	14,750	0	0			
Oldham Repertory Theatre Club	2,000	0	0			
Oxford: Meadow Players Limited	12,200	0	0			
Oxford: University Playhouse Reconstruction Appeal	5,000	0	0			
Richmond Theatre Productions Limited	1,200	0	0			
Salisbury Arts Theatre Limited	7,750	0	0			
Sheffield Repertory Company Limited	6,250	0	0			
Windsor Repertory Company: Capoco Limited	1,000	0	0			
York Citizens' Theatre Trust Limited	2,150	0	0			
Touring:						
Century Theatre Limited	3,750	0	0			
Mobile Theatre Limited	1,000	0	0			
Prospect Productions Limited	300	0	0			
Royal Shakespeare Theatre	10,000	0	0			
Studio Theatre Limited (Theatre in the Round)	4,901	3	5			
The British Centre of the International Theatre Institute	250	0	0			
Council of Repertory Theatres	350	0	0			
Awards for new Designers	2,392	0	0			
Bursaries and new Drama Expenses	1,207	0	0			
Travel grants for producers	300	0	0			
				335,892	2	8
Art:						
Bournemouth Arts Club	100	0	0			
Brentwood Art Society	25	0	0			
Bromley Art Society	50	0	0			
Bruton Art Society	50	0	0			
Cambridge University Centre of Architecture	15	0	0			
Caterham Art Group	40	0	0			
Christchurch: Red House Museum and Art Galley	60	0	0			
Cirencester Arts Club	100	0	0			
Colchester Art Society	30	0	0			
Leonardo Appeal	1,000	0	0			
Liverpool: Walker Art Gallery	508	7	2			
Lake District Art Gallery Trust	200	0	0			
London:						
Institute of Contemporary Arts	2,800	0	0			
Society for Education through Art	175	0	0			
The Finsbury Art Group	40	0	0			
Free Painters Group	50	0	0			
The London Group	400	0	0			
Trustees of the Whitechapel Art Gallery	300	0	0			
United Kingdom National Committee of the International Association of Plastic Arts	50	0	0			
Women's International Art Club	250	0	0			
Young Contemporaries 1963	250	0	0			
Midland Group of Artists	850	0	0			
Newcastle Society of Artists	30	0	0			
The Newlyn Society of Artists	250	0	0			
Nottingham Theatre Trust Limited	300	0	0			
Oxford: Bear Lane Gallery Limited	100	0	0			
Oxford University Art Club	40	0	0			
The Penwith Society of Arts in Cornwall	350	0	0			
Petersfield Arts and Crafts Society	25	0	0			
Truro and District Art Society	25	0	0			
Francis Bacon Film	389	8	4			
				8,852	15	6

Grants and guarantees for the year ended March 31, 1963—Continued

	£	s.	d.	£	s.	d.
Festivals:						
Aldeburgh Festival of Music and the Arts	2,500	0	0			
Bath Festival Society Limited	1,750	0	0			
Cheltenham Arts Festivals Limited:						
Cheltenham Festival of British Contemporary Music	2,000	0	0			
Cheltenham Festival of Literature	196	5	6			
Cheltenham Art Week	70	0	0			
Coventry Cathedral Festival	7,500	0	0			
The Dolmetsch Foundation (Haslemere Festival)	450	0	0			
The St. George's Guildhall Limited (King's Lynn Festival)	727	9	2			
City Arts Trust Limited (Festival of the City of London)	1,500	0	0			
Ludlow Festival Society Limited	500	0	0			
Stroud Festival of Religious Drama and the Arts	125	0	0			
Three Choirs Festival Association Limited (Three Choirs Festival, Gloucester)	530	0	3			
				17,848	14	11
Poetry:						
The Apollo Society	500	0	0			
The British Institute of Recorded Sound (recorded literature grant)	100	0	0			
Cley Women's Institute (Little Festival of Poetry, Cley-next-the-Sea)	9	11	6			
The Company of Nine	200	0	0			
Contemporary Poetry and Music Circle	50	0	0			
Little Missenden Festival	40	0	0			
The Poetry Book Society Limited:						
General £500 0 0						
Festival of Poetry 500 0 0						
1,000 0 0						
The Shakespeare Birthplace Trust	336	9	2			
Society of Barrow Poets	10	0	0			
Poetry Publications:						
"Ambit"	100	0	0			
"Listen"	225	0	0			
"Poetry and Audience"	150	0	0			
"The Review"	200	0	0			
"Stand"	90	0	0			
"Unicorn" (South Western Arts Association)	144	0	0			
"Universities Poetry"	130	0	0			
				3,285	0	8
Arts centres and arts clubs:						
Alfreton and District Arts Association	150	0	0			
Basingstoke Theatre Association Limited	100	0	0			
Beccles and District Arts Society	25	0	0			
Camberwell Arts Council	50	0	0			
Coventry Arts Centre: The Umbrella Club	175	0	0			
Cowes and District Arts Association	30	0	0			
Crewe and District Music and Arts Society	20	0	0			
Cromer Society	50	0	0			
Dudley Arts Council	50	0	0			
Eston and Ormesby Guild of Arts	30	0	0			
Frodsham Music and Arts Club	25	0	0			
Hartlepools Arts Association	75	0	0			
Huntingdonshire Music and Arts Society	50	0	0			
Kettering and District Three Arts Club	50	0	0			
King's Lynn: St. George's Guildhall Limited	175	0	0			
Leek and District Arts Club	80	0	0			
Lincoln Society of Arts	45	0	0			
Manchester Institute of Contemporary Arts	325	0	0			
Marple Arts Group	30	0	0			
Middlesbrough Little Theatre Limited	200	0	0			
Newcastle-upon-Tyne: People's Theatre Arts Group	200	0	0			
Newmarket and Districts Arts League	40	0	0			
Newport Arts Association	50	0	0			
Potheinos Limited	250	0	0			
Rosehill Arts Trust Limited	375	0	0			
Solihull Society of Arts	40	0	0			
Stafford and District Arts Council	100	0	0			
Tamworth Arts Club	25	0	0			
Tonbridge Theatre and Arts Club	15	0	0			
Tring Arts Society	50	0	0			
Waltham Holy Cross Arts Council	50	0	0			
West Wight Arts Association	30	0	0			
Whitby: Three Arts Club	75	0	0			
Wolverhampton Civic Hall Arts Society	25	0	0			
Worcester: S.A.M.A.	100	0	0			
Worsley Art and Music Society	35	0	0			
				3,195	0	0

Grants and guarantees for the year ended March 31, 1963—Continued

	£	s.	d.	£	s.	d.
Arts associations:						
South Western Arts Association:						
Administration	2,000	0	0			
Arts centres and clubs:						
Blandford Arts Club	35	0	0			
Bridgwater and District Arts Centre Limited	275	0	0			
Chippenham and District Society of Arts	35	0	0			
Crewkerne Arts Club	35	0	0			
Dawlish Arts Festival	30	0	0			
Devon Guild of Craftsmen	20	0	0			
Exeter: The Arts Group	100	0	0			
Falmouth: Royal Cornwall Polytechnic Society	475	0	0			
Isle of Purbeck Arts Club	50	0	0			
Kingsbridge Music Club	25	0	0			
Launceston Arts Society	30	0	0			
Newton Abbot and District Society of Arts	50	0	0			
Plymouth Arts Centre	300	0	0			
St. Austell Society of Arts	300	0	0			
Shaftesbury and District Arts Club	575	0	0			
Street Society of Arts	50	0	0			
Taunton Deane Arts Society	50	0	0			
Truro Three Arts Society	90	0	0			
Warminster Arts Club	25	0	0			
Weston-super-Mare Society of Arts	50	0	0			
Weymouth and South Dorset Arts Centre	275	0	0			
	4,875	0	0			
Midlands Arts Association (Administration)	250	0	0			
North Eastern Association for the Arts	500	0	0			
				5,625	0	0
				1,723,852	10	8
Art exhibitions						
Expenditure:						
Transport	42,428	12	10			
Organising	23,077	7	4			
Insurance	8,660	6	4			
Printing	10,788	9	10			
Publicity	5,520	5	3			
Materials	7,787	8	4			
Hiring fees	669	15	3			
				98,932	5	2
Less: Income:						
Admissions	21,483	6	7			
Catalogue sales	11,814	1	10			
Exhibition fees	6,347	17	5			
				39,645	5	10
				59,286	19	4

CLEARWATER, FLA., *November 7, 1963.*

DEAR MR. FULBRIGHT: I agree that the bill to provide for the establishment of a National Council on the Arts and a National Arts Foundation to assist in the growth and development of the arts in the United States would be splendid and most encouraging incentive along the lines which the bill sets forth.

Your truly,

LOUIS WILLOUGHBY.

CLEARWATER, FLA., *November 7, 1963.*

MR. THOMAS FULBRIGHT,
Washington, D.C.

DEAR MR. FULBRIGHT: Thank you for having brought to my attention S. 1316 a bill to provide for the estabilshment of a national Arts Foundation to assist in the growth and development of the arts in the United States.

It goes without saying that I would be heartily in favor of seeing such a bill enacted.

With the expression of my compliments,

(Madame) OLGA PETROVA.

[From the Christian Science Monitor, Aug. 31, 1963]

NEW ZEALAND PLANS TO GIVE BIG BOOST TO ARTS—BILL PROVIDES INCREASED STATE AID

(By Albert E. Norman, Austrialian-New Zealand correspondent of the Christian Science Monitor)

WELLINGTON, NEW ZEALAND.—New Zealand is about to give a big boost to the arts.

Increased state aid for the arts was announced recently in a bill to establish the Queen Elizabeth II Arts Council of New Zealand.

Broadly considered, this new arts organization will make accessible to the public all forms of artistic work and improve the standards of the execution of the arts in New Zealand.

Accordingly, it will formulate and implement policies of arts assistance, make grants to assist in studies, assignments, commissions, investigation or further experience in the arts in or beyond New Zealand.

Nine private citizens from among whom a chairman will be drawn will be members of the new Arts Council. Additionally, the Secretary of Internal Affairs, the Director of Education, and the Director General of the New Zealand Broadcasting Corp. (NZBC) will sit as ex officio members. Private members will be appointed for 3 years and may be reappointed.

FUNDS INCREASED

The bill transfer to the new Arts Council all the assets and liabilities of the existing Arts Advisory Council. This latter organization was formed in 1960 by the Government and was financed by equal grants from the Department of Internal Affairs and state lottery funds.

The funds of the Arts Advisory Council have been progressively increased and in its latest 1963–64 budget it holds some $250,000 for disbursement in promotion of the arts in New Zealand.

Financially considered, the operational tone of this organization has been pitched in a low key. Council members received no fees and secretarial staff and services were provided by the Department of Internal Affairs.

The initial directive to the Arts Advisory Council in 1960 suggests that the Government was feeling its way in state aid for the arts in this South Pacific country.

The Cabinet directed the Council to (1) define the fields in the arts in which aid could be given; (2) make grants in those fields; (3) formulate and implement an overall policy of arts cooperation and assistance, and (4) advise on the state of the arts in New Zealand.

BUDGET STRAIN FELT

Five private citizens, notable in the field of the arts, were appointed to this organization with the Minister of Internal Affairs as chairman. With them sat the same ex officio members who now appear on the new Queen Elizabeth II Arts Council.

In its 3 years of exploratory aid to the arts in New Zealand, the Arts Advisory Council has clearly reached a point beyond which its lightweight budget will not suffice.

As a measure of its achievement it is worth noting that while in office as an advisory body only, the council has not been refused by the Government in any recommendation, according to a reliable source.

Although the role of the Arts Advisory Council has been one of pioneering, state aid for the arts in New Zealand was a factor in arts assistance before the council appeared in 1960. As far back as 1940, the Department of Internal Affairs has been a source of state aid and there were other official organizations in the field helping to promote the arts, notably the Department of Education and the NZBC.

CITIZEN ADMINISTRATION

But state aid for the arts secured its permanent formal foothold through a vote of funds in the budget of the Department of Internal Affairs during the 1940's. A cultural fund within the departmental budget was drawn upon for

arts assistance with approval of the Minister of Internal Affairs and the Prime Minister.

In 1960 this project was vested in the Arts Advisory Council with practical administration mostly in the hands of private citizens, not officials.

While private enterprise has given substantial assistance to the arts in New Zealand in the past decade, the principal source of aid has come from state bodies with some useful help in a lesser role from municipal bodies.

The Department of Education, for example, has been an important source of promotion for the arts. Through its publications branch the department operates one of the largest publishing organizations in the country.

STRATEGIC POSITION

This organization commissions material in the arts for use among New Zealand school children and thus occupies a strategic position in and development of the arts in New Zealand.

At the level of state aid there has been no more to coordinate the pattern of assistance.

Just what the new Queen Elizabeth II Arts Council may do in this respect remains to be seen. In its directive it has power to "generally do whatever it considered necesary in order to stimulate artistic activity so that it may best accomplish the purpose for which it exists." This is a wide mandate.

But it is hoped in New Zealand that this will not mean the emergence of the new Arts Council as a kind of "artistic dictatorship." It is felt the new council can provide a basic and constant assessment of the balance of artistic potential and forces in the nation.

Through this panoramic view it is hoped that the council can discern the usefulness of artistic trends to the community and, where merit demands, give to the artists concerned all possible encouragement and practical assistance.

PREPARED STATEMENT BY RALPH HETZEL, ACTING HEAD OF THE MOTION PICTURE ASSOCIATION OF AMERICA

My name is Ralph Hetzel. I am acting head of the Motion Picture Association of America, which has offices in New York, Washington, and Hollywood, and of the Motion Picture Export Association with offices in various parts of the world.

The Motion Picture Association comprises these leading producers and distributors of motion pictures:

Allied Artists Pictures Corp., Columbia Pictures Corp., Metro-Goldwyn-Mayer, Paramount Pictures Corp., Twentieth Century-Fox Corp., United Artists Corp., Universal Pictures Co., and Warner Bros. Pictures.

The growing interest of the Federal Government in the sound development of the arts in this country is most encouraging. Legislation now before your subcommittee to promote this interest in cultural development is a very important step forward.

Both bills, S. 165 by Senator Javits, and S. 1316 by Senator Humphrey, would benefit the Nation as a whole. We believe such bills would achieve what must be the twofold purpose of any legislation of this nature: to broaden participation in the arts, and to broaden appreciation and enjoyment of the arts.

These objectives are bound together. One depends upon the other. We cannot spread appreciation of the visual and performing arts among more Americans unless we develop and channel the talent of more young men and women into artistic expression. Likewise, we cannot expect the arts to flourish unless the audience is prepared to support and nourish emerging talent.

The art of motion pictures, a meld of the visual and performing arts, could benefit from being a part of this effort to fertilize our country's great cultural resources. In turn, the inclusion of motion pictures will enhance the effectiveness of such a program.

The motion picture is about as American an art as there is. August Heckscher, in his report this year as the President's special consultant on the arts, described the film as "that most characteristic and indigenous of American art forms." But while born here, in a remarkably short time the motion picture has grown into an unrivaled international medium of entertainment and enlightenment. It is at once the most comprehensive and comprehensible of all media.

First, the film assembles and displays all the arts. It is a visual medium of literature, of music, of dramatic performance—but with characteristics all its own. Next, because of these characteristics, it is a medium that can be understood and appreciated by all, one that can reach beyond any barrier of language, of economic or social status.

No wonder the motion picture is used so widely in our Government information programs abroad. No wonder it's used so widely as a medium for education and training.

Its appeal is universal. And this appeal has been joined by fresh respect for the motion picture's place in our culture.

Only 2 weeks ago ground was broken for the Hollywood Museum, an institution that will undertake to depict and develop the history and techniques of motion pictures, television, radio, and recording. It will stand as a national center in which coming generations may view the evolution of a distinct element in our culture.

Recognition in recent years of the film's contribution to our culture has been accompanied also by new excitement. Witness the reaction recently to New York's first film festival. The festival, quite appropriately, was held in Philharmonic Hall at the Lincoln Center for the Performing Arts last month. Older pictures, never released in this country, were shown during the same period at the Museum of Modern Art. As with any subjective work, films seen at the festival ran the full scale of critical review. There were cheers and there were catcalls. But there was no question about the overwhelming public response. The festival played to capacity audiences and drew extensive press coverage.

Surprisingly to some—but not really surprising—the festival attracted droves of young people. Every year more and more young people, fascinated by the creative potential in this relatively infant art, are planning careers in the motion picture field. Their enthusiasm, in itself, is ample reason to welcome legislation that supports and stimulates national interest in the arts.

Many universities have established courses in the production as well as appreciation of films. Many high schools offer similar, though less advanced, courses. Imaginative young people—operating on no more than a shoestring, with a hand camera and shooting street scenes—are making movies of their own simply because they find this the most satisfying form of dramatic expression.

We would be neglecting a cultural resource if we did not cultivate this enthusiasm and develop this talent. We would be shortsighted not to encourage and assist the budding actor, writer, director, cameraman, designer, or specialist in any phase of the art.

The motion picture industry has sought to develop talent and to back education in the techniques of filmmaking.

I speak now of the motion picture not only as a theatrical medium. Government support of public, private, community, and university groups will develop talent—and the audience—for the motion picture as a medium of many purposes. It can stimulate the production and use, for instance, of informational, educational, technical, and institutional films.

Thus, the proposed legislation can offer encouragement and support to projects which other wise might fall by the wayside. And the resultant loss to our country's cultural growth would be serious.

PREPARED STATEMENT BY JOSEPH L. MANKIEWICZ

I wish first to express my appreciation at being privileged—at the invitation of Senator Pell—to present my views on these two pending measures. In whatever stage of formation—that there is even being contemplated, at long last, legislation which recognizes American artistic creativity as a basic and vital national resource, must be in itself high tribute to the sensitive awareness and deep responsibility with which its sponsors regard the national good and welfare.

Having lived and worked for my entire life within the areas of American cultural activity to which these two pending measures have application—having, indeed, been born into them—I think I can claim competence not only to applaud the intent, but to recognize and draw to your attention some major deficiencies in this legislation as presently written. Deficiencies which, in my opinion, unless remedied in future writings—could damage most severely, if not in fact destroy—the intent itself.

At the risk of seeming to repeat an irrelevant item of personal history—although I intend it to make a most relevant point—I was born, then, into a

family of educators. My father, for one—M.A., Ph. D., a professor of education at the time of his death—worked dedicatedly throughout his life in the single-minded cause of broadening and improving cultural awareness within our society. His range of pedagogical activity was enormously wide: from the teaching of modern languages to conducting cultural tours of Europe—the latter at a time when even the "grand tour" was considered more therapeutic than instructive and, in any case, more than a little radical.

This was the background against which, and within which, I grew up: that of schools, museums, exhibits, symposia, plans, projects and organizations—old and ever-new—for the popularization and stimulation of something called cultural appreciation. My own academic training—a rather extensive one in English literature and the humanities—was to have, hopefully, prepared me to follow my father's career as an educator.

But when the time came, as it turned out, I felt, overwhelmingly, the need for expression in an entirely different way. For better or worse, higher or lower, I found myself committed to a private and personal necessity to create. Not as a teacher, not as an interpreter, not as an inspirer or exhorter but as a creator.

And therein, I think, lies a terribly important dichotomy which must be clearly understood and carefully applied to legislation such as this. For within that highly complicated catchall of human experience vaguely charactedized as "the arts," there is a tremendous difference—of purpose, performance, and achievement—that exists, and should exist, between what is educational and what is creative.

It is the difference, for example, between organizing an opera fund—and composing an opera. Between establishing libraries—and writing the books they will hold. Between support for community theaters—and creating the theatrical and dance productions they will present. Between leading great numbers of young people to museum exhibits—and the bringing to fruition, by qualified professional assistance, the precious talents of the few. And so on.

Let me hasten to state that both are admirable, that both are worthy of your fullest support—but that one is essentially educational, and the other artistically creative. They are not interchangeable nor can their needs or welfare be intermingled and simultaneously served, except in terms of lofty generalities. In my opinion, any legislation so schizophrenically designed must for that very reason fail to accomplish its intent.

President Kennedy in his statement of June 12, 1963, establishing the Advisory Council on the Arts gave clear utterance to the purpose this legislation should have and to the need it should serve. He stated: "We have agencies of the Government which are concerned with the welfare and advancement of science and technology, of education, recreation, and health. We should now begin to give similar attention to the arts." (The emphasis of the words "education" and "recreation" is mine, of course.)

But the distinction between them and the arts is his. It is an inescapable one and must, of necessity, have rigid application to any proposed legislation which is purportedly dedicated in the words of its own title to "* * * the growth and development of the arts in the United States."

In S. 165 and S. 1316, as now written, that essential distinction is not only not stated but almost entirely disregarded. It would be difficult, indeed, to find in them any immediate or direct application to either the creative American artist or to the work which is the result of his creativity both of which should be their prime concern. Because the American art to which these measures should have application is, quite simply, no more than the American creative artist and his work.

And without them—to whom such niggardly attention is directed in these two measures—there could be no "museum profession", no "cultural groups", "civic groups", "state agencies", "panels", "committees", "planning commissions", "research projects"—or any of the innumerable educational and recreational and discursive cultural appendages so meticulously provided for, and perpetuated, in both S. 165 and S. 1316. In addition, that is, to the benefits they already derive not only from the educational and recreational agencies referred to by the President—but also the Fine Arts Commission.

In his speech at Amherst on October 26, 1963, the President defined, even more explicitly, the character of the creative artist: "The artist, however faithful to his personal vision of reality, becomes *the last champion of the individual mind and sensibility against an intrusive society and officious state.*" (Again, the emphasis is mine.)

The Congress of the United States, as we all know, is constitutionally privileged to take a position diametrically opposed to that of the Chief Executive. If, indeed, such is its position in regard to the American artist and if it now seeks to translate that opposing viewpoint into legislation designed not only to enhance "an intrusive society and officious state", but to insulate it from "the individual mind and sensibility" and "personal vision" of its artists Congress can do no better than to adopt S. 165 and S. 1316 as they are now written.

In their present form, they set up between the resources of American artistic creativity and the Federal assistance so urgently required for their growth and development—a complexity of cultural, quasi-cultural and noncultural bureaucracy to which only a Molière or Kafka could do justice. If, that is, Molière and Kafka were to submit proper plans, and to meet properly the standards of proper civic, cultural, and State groups and agencies and even then, only if their artistic urgencies are prepared to wait and wait.

To quote further from the President at Amherst: "I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist. *If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him.*" (Again, the emphasis is mine.)

On that same day, in New York City, two very impressive civic and cultural groups were established. And on the very next day, an additional arts panel, consisting of some 87 prominent and culturally minded citizens, came into being. Groups similar if not identical—without counting State agencies—in only the State of New York must flourish literally by the dozens. All most anxious to foster and stimulate American art—all flocking faithfully to the luncheons and banquets and benefits where their undoubtedly good intentions are paraded and applauded—but comparatively few, actually, knowing exactly what they mean by American art, or exactly how to go about either fostering or stimulating.

It is true, of course, that these comparatively few groups and/or agencies—in particular those which can call upon professional artists of recognized standing for judgment in matters of artistic quality and worthiness—can, of course, make an enormous contribution, and must be a part of any pattern of support for artistic creativity. But for the most part, the fact that they carry on their rosters the names, however imposing, of civic leaders or community-minded ladies or distinguished representatives of fields remote from artistic creativity does not establish their competence to pass upon either the quality or the worthiness of an artist, or an artistic project, or an artistic work.

This legislation, as it is now written, calls for the artist or artists in need of assistance to meet the standards of the local group or agency to which application is made. I can find no provision stipulating that the local group or agency must first demonstrate its competence either to recognize artistic creativity or to set up standards for it.

I think, moreover, that a proper evaluation of the vast majority of the cultural groups and State agencies will reveal them to be—however high minded—singularly unqualified to pass the highly sensitive judgment necessary under this legislation. It is my personal feeling that, for the most part, these groups do not have as their true objective, realistically speaking—direct assistance to artistic creativity. They are rather, I submit, in an odd way dedicated to their own perpetuation. They, the "culture seeke and art stimulators," have become, in and by themselves, a special form of social activity. Cultural cud chewing has become a highly regarded form of civic participation. It carries with it the attractive aura of intellectuality; it is pleasing to the vanity and compensates for all manner of personal and professional inadequacies. These groups, which flourish in great abundance throughout the land, have become an important part of that stratum of our society—the "spectator society"—as much to be feared in the arts as in other aspects of our culture.

If I seem to stress, perhaps to the point of overvehemence, my apprehensions concerning the incredible and vast complex, within this proposed legislation, of groups and agencies and commissions and panels and so on, and so on—it is because I am serenely confident that their ruminative cause has been, and will be, well represented in the pages of this record.

I referred, above, to the State of New York just as an example. These measures, of course, call for the total mobilization—without provision or machinery for selectivity—of the sum total of such groups in all of our 50 States. It is to be doubted that any artistic flow, however inspired, could

penetrate so dense a filter. And I question, further, the process of reasoning by which the inability to vote—as in the case, for example, of Puerto Rico—is assumed to imply a total absence of creative artistic resource. It is not altogether impossible that a painter, a group of dancers, or even a cellist, might emerge from Puerto Rico, whereas the great State of Massachusetts might prove barren of such talents.

We come now to a point which I know touches upon tender political sensitivities but which I feel must be made. For I cannot believe that any Senator—however impassioned a troubador to the virtues of his constituents—will seriously maintain that the artistic resources, present and future, of this great land, are equally divisible among the 50 States. And that Federal assistance, without regard to need, necessity or worthiness must therefore be apportioned equally.

Gentlemen, you are concerned here with a national resource akin to a phenomenon of nature—lightning, for example. Talent for artistic creativity is no more indigenous to any State or country than it is to time. There is no known Klondike of talent nor is there a disaster area. It exists where it exists at any time, at any place. You are not dealing here with interstate highways or defense contracts but with human resources of a rare and unpredictable nature. They may flourish 1 year within Rhode Island—and not at all in Texas; they may appear, at times, more often in Colorado than in California. What does it matter? If the growing and developing creative talents in this country are to be nurtured by a rigid formula of equal rations State for State one can only await the equally valid stipulation that all artists receiving Federal assistance are required to be proportionately Republicans and Democrats.

My concern for both the present and future welfare of American artistic productivity springs from a long—more than 35 years, thus far—and very full participation in it. I have had my share of honors—critical, popular and other rewards; I have held high office in national creative organizations—and I have had my share of resounding flops. I have worked in most of the theatrical arts—and, in common with most creative talents—while not always capable of living up to my standards, I have never considered that sufficient reason to abandon them.

Most importantly, for the purpose of this statement, I have lived and worked intimately with creative men and women in almost every area of artistic expression. I have shared their hopes and frustrations, their successes and failures; as well as anyone, I think I know them. And it is common knowledge, of course, that for many years the American artist has ambivalently yearned for, and regarded with apprehension, assistance from his Federal Government. I think that I can state his hope rather clearly.

It would the establishment of a means whereby the Federal Government could properly assume its duty and privilege and responsibility to seek out, foster, sustain, and develop both the creative artistic productivity and resources of these United States to the end that American artistic creativity would flourish, and to the end that the worthy and representative American culture would emerge.

1. As now written, the procedure by which assistance can be provided for worthy individual artists or artistic projects is almost too complicated to contemplate. The communicating of his need by the artist to the foundation or agency vested with the responsibility of administering to him should be as direct as possible. Artistic creativity, for the most part, is an urgent process and very often will not survive the passage through many time-consuming layers of evaluation and deliberation.

2. It is a mistake, in my opinion, to combine both the Foundation and the Council into one act or to interrelate their functions. A small detail will serve to illustrate my objection: I refer to the subtle redefinition of the Foundation Board of Trustees in S. 1316. Suddenly—although they do not appear as it is defined in S. 165—"members of the museum profession" are now included among Foundation Trustees.

If there is to be an agency dedicated to, and responsible to, the development and growth of our artistic resources, then let it be one agency. One agency, clearly and cleanly identified as to its purpose and objective—the realization of the high hope of the creative and productive American artist. An agency that cannot and must not be intermingled or confused with other and irrelevant interests which—I submit again—are more properly of educational and recreational concern.

I do not wish to imply any animus, indeed I profess the highest respect and regard not only for the museum profession but also—to name just a few—exhibitions, educational programs and artistic and cultural appreciation courses. But unless this legislation is to remain so all-inclusive as to preclude progress in any direction—the application of it to national artistic creativity and productivity must be kept separate and sovereign from tangential interests which are, or should be, already provided for by agencies of education and recreation, or might be more properly the concern of the Fine Arts Commission. And just as the authority of the Fine Arts Commission is quite rightly reaffirmed in this legislation so should that of the agency to which our creative artistic resources look for aid in their growth and development.

The apprehensiveness with which the American artist regards Federal aid cannot be so clearly delineated. I do not think, for example, that it finds expression in the overworked platitude about "fear of Federal censorship." Not in any direct sense, surely.

I think, rather, that what American artistic creativity would fear most is exactly what it might be confronted with by this legislation, as now written. The threat of conformity to arbitrary criteria—of meeting accepted standards—of being required to submit the unsubmittable, and explain the unexplainable. And, most threatening of all, the loss of his private artistic identity—and thus his very creativity—by being relegated to a cultural assembly line which might well produce a commemorative statue, but not a work of art.

And so, it is my frank and unhappy judgment that these pending measures might well set up between American artistic creativity and possible Federal assistance to it—a vast and impenetrable spongy barrier of well-read and well-spoken amateurs and dilettantes; self-authorized critics and uninformed collectors, librarians and museum personnel, city planners and city beautifiers; community and civic and State groups of prominent-but-not-necessarily-qualified cultural enthusiasts; together with an endless vista of panels, committees, commisisons, sociological analysts, and cultural pollsters, all the myriad forms of intellectual nit-picking which flourish now in our society as never before to the end that the perpetuation of this barrier will, in itself, be the ultimate result of this legislation.

I urge most respectfully that these pending measures be carefully reexamined and reevaluated. That they be reshaped to give full expression to the sympathetic recognition by the Government of the United States of those talented men and women—known and yet unknown—who are, and who will be, the creators of an ever-flourishing, ever-free American art. And that they will provide, in a most direct and practical manner, the full measure of support and assistance which the Federal Government can make available to them.

It goes without saying that I will be only too happy to make myself available for any discussion—in whatever detail—and to render whatever assistance my capabilities can provide.

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE,
December 4, 1963.

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 requests of January 18, 1963, and May 1, 1963, respectively, for reports on S. 165, a bill to establish a U.S. National Arts Foundation, and S. 1316, a bill to provide for the establishment of a National Council on the Arts and a National Arts Foundation to assist in the growth and development of the arts in the United States.

Both bills would establish an independent agency to be called, under S. 165, the U.S. National Arts Foundation and, under S. 1316, The National Arts Foundation, which would promote the advancement of the performing and visual arts through grants-in-aid to the States and to nonprofit professional groups. Grants to such groups would enable productions of both new and existing works, with preference for those by artists living in the United States, which would be unavailable to audiences without such assistance. Under S. 1316, grants to nonprofit professional groups could also enable surveys, research, and planning in the arts. Grants to the States under both bills would support existing projects and productions and develop new projects and productions so as to serve

all people and communities in the several States. Both bills would authorize $5 million in grants for fiscal year 1964 and $10 million each year thereafter. The bills, although not identical in these respects, would provide for a presidentially appointed Foundation Director and Board of Trustees.

S. 1316 would also establish a National Council on the Arts in the Executive Office of the President and the position of Special Consultant on the Arts (to the President), such person to serve as Chairman of the Council. Members of this Council would be selected from among private citizens, practicing artists, cultural leaders, and those professionally engaged in the arts, appropriate representation of the major art fields being required. The Council would recommend ways to maintain and increase the cultural resources of the United States, propose methods to encourage private initiative in the arts, advise and consult with the National Arts Foundation, and conduct studies on greater development of the arts. An annual report would be required. (Because the provisions of S. 1316 generally include and, we believe, are preferable to those of S. 165, we restrict the remainder of this report to consideration of S. 1316.)

On May 28, 1963, Mr. August Heckscher, Special Consultant on the Arts, wrote the following in his report on "The Arts and The National Government":

"Experience during recent months suggests the need for setting up continuing administrative means for dealing with issues of the arts. The public has come to anticipate that the expressed concern of the Government will be formalized in some way. It is important that nothing pretentious or heavy-handed be created, and equally important that recent initiatives not be allowed to expire. The following suggestions build upon what has already been done, and look ahead to what seems a natural development in the light of increased and deep-lying national interest in the arts."

Mr. Heckscher suggested (1) continuation of the position of Special Consultant on the Arts, with provision that the incumbent be full-time and hold the status of Special Adviser; (2) establishment of an Advisory Council on the Arts in the Executive Office of the President with the Special Adviser as Chairman; and (3) establishment of a National Arts Foundation to administer grants-in-aid, generally on a matching basis, to the States and to institutions of the arts, as a logical crowning step in a national cultural policy.

Two steps have been taken by the President to implement these recommendations: (1) Establishment of the President's Advisory Council on the Arts by Executive Order 11112 of June 12, 1963, and (2) continuation of the position of Special Consultant on the Arts. Our Department has strongly supported these steps and would support statutory authority for the Advisory Council. Such a Council would greatly strengthen the Federal role in the arts. However, we do not believe that statutory authority for the position of Special Consultant need be provided in view of the general policy of allowing the President flexibility in designating and appointing his immediate assistants.

While various Federal organizations—including the Smithsonian Institution, the Commission of Fine Arts, the National Cultural Center, the President's Advisory Council on the Arts—have certain functions with relation to preserving and promoting the arts, they do not have authority for financial assistance such as that contained in title II of S. 1316. However, we believe that action on the proposed Foundation should be deferred until the Advisory Council has had an opportunity to study the proposal and make further recommendations with respect to it.

We would recommend certain technical amendments to S. 1316 and will be pleased to provide such assistance as is requested at the appropriate time.

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,

/s/ ANTHONY J. CELEBREZZE,
Secretary.

MEMORANDUM

To: Senator Jacob K. Javits.
Subject: Expenditures for the Arts.

The New York Council on the Arts resulted from an original 1960 State appropriation of $50,000 to study the possible benefits to be derived from such a council.

By 1963, the State appropriations had increased more than tenfold (to approximately $560,000.) In fiscal 1963, $191,000 of these funds was designated to the council's professional touring arts program.

This program is conducted on the "subvention" principle. Accordingly, a total of $392,000 was contributed in fiscal 1963 by private sources in support of the program: specifically, to help defay the cost of artists fees connected with an increasing number of performances. In 1961, under the council program, there were 92 performances by dance, concert, and opera groups; 4 companies were involved; 46 communities were visited. In 1963, there were 224 performances, by 57 companies, visiting 88 communities.

In this one area of the council's work—from an initial sum of $50,000, 3 years later $583,000 was expended for the development of the performing arts. It can well be argued that the private funds, representing more than two-thirds of the total, would not have been expended without the stimulation of the State council's work.

It can also be argued that, in a 3-year period, the "subvention" principle brought this $392,000 of private funds into being from an initial State investment of $50,000.

In this context, the ratio between private funds in 1963 and the original State appropriation in 1960 is 8 to 1 approximately ($392,000 to $50,000).

According to Hon. Francis Keppel (U.S. Commissioner of Education), in his testimony before the Senate Special Subcommittee on the Arts, the unmet needs for the development of the arts in the United States now total $320 million. (The source quoted by Mr. Keppel: the American Association of Fund-Raising Council.)

Applying the "subvention" principle and above formula to these figures, it will be noted that a $5 million appropriation could stimulate private supporting funds totaling $40 million—or $80 million with a $10 million Federal appropriation. This latter figure would represent only 25 percent of the total unmet needs.

The United Kingdom Government spends more than $25 million annually to support the arts, according to the U.S. Information Agency. Approximately $5.6 million of this goes to the Arts Council of Great Britain.

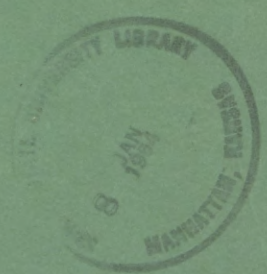
Using just the council figure, this means a per capita investment of 11 cents on cultural enterprises in the United Kingdom (based on Library of Congress figures showing the United Kingdom's population at 53,441,000).

The Canadian Council on the Arts, in material which you included in the subcommittee hearings, shows it is financed by public funds to the extent of $2.2 million.

On a per capita basis (Canada's population, 18,928,000), the Canadian council is supported at a slightly higher rate than is its British counterpart.

If the United States used such a per capita basis for support of the arts, the Federal appropriation for the legislation proposed would be $19,690,000.

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