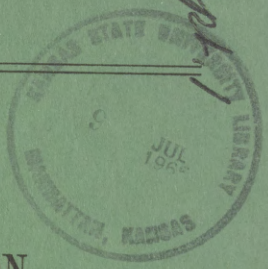
NATIONAL ARTS AND HUMANITIES FOUNDATIONS



JOINT HEARINGS

BEFORE THE

SPECIAL SUBCOMMITTEE ON ARTS AND HUMANITIES

OF THE

COMMITTEE ON LABOR AND PUBLIC WELFARE UNITED STATES SENATE

AND THE

SPECIAL SUBCOMMITTEE ON LABOR

OF THE

COMMITTEE ON EDUCATION AND LABOR HOUSE OF REPRESENTATIVES

EIGHTY-NINTH CONGRESS

FIRST SESSION

ON

BILLS TO ESTABLISH NATIONAL FOUNDATIONS ON THE ARTS AND HUMANITIES

PART 1

FEBRUARY 23 AND MARCH 3, 1965

Printed for the use of the Senate Committee on Labor and Public Welfare and the House Committee on Education and Labor

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U.S. GOVERNMENT PRINTING OFFICE

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NATIONAL ARTS AND HUMANITIES FOUNDATIONS

TUESDAY, FEBRUARY 23, 1965

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

The special subcommittees met, in joint session, pursuant to notice, in room AE–1, U.S. Capitol Building, at 10:10 a.m., Senator Claiborne Pell and Representative Frank Thompson, Jr., cochairmen.

Senators present: Pell (presiding), Yarborough, Kennedy of Massachusetts, and Javits.

Representatives present: Thompson of New Jersey, O'Hara of Michigan, Carey, Scheuer, Griffin, Findley, Andrews, and Moorhead.

Also present: Senator Ernest Gruening, of Alaska.

Senate committee staff present: Stewart E. McClure, chief clerk; Livingston Biddle, special assistant to Chairman Pell; and Roy H. Millenson, minority clerk.

House committee staff present: Robert E. McCord, director, Special Subcommittee on Labor; Dr. Deborah Partridge Wolfe, education chief; Michael J. Bernstein, minority counsel; and Lelia W. Troup, subcommittee clerk.

Senator PELL. We will come to order.

This morning marks the opening of hearings conducted by the two separate subcommittees of the Senate and of the House on legislation pertaining to the arts and humanities and today, as chairman of the Senate Special Subcommittee on Arts and Humanities, I take great pleasure in helping open this joint hearing on legislation which has a most significant bearing on the development of our Nation's cultural resources. This joint hearing is also a means of saving some time for the witnesses from the executive branch of the Government who have many arduous duties. It is a custom that I would like to see emulated by other committees.

I am glad that the House members and the Senate members are here together.

At the outset, I would like to extend my admiration to Congressman Frank Thompson, Jr., chairman of the House Special Subcommittee on Labor, meeting with the Senate special subcommittee in this unique assemblage of congressional leaders interested in this area.

Never before have we met jointly in this fashion to begin deliberations on legislation pertaining both to the arts and the humanities. There have been other joint congressional hearings, but we are setting a precedent today in regard to the legislation we are now considering. Indeed, the concept of a national foundation combining the arts and humanities within one structure, as has been proposed, is unprecedented in the history of the Congress. It is my great hope that this joint hearing augurs well for successful and cooperative congressional action.

Let me also acknowledge at this time the initiative taken by Senator Lister Hill, chairman of the Senate Committee on Labor and Public Welfare, in constituting this special Senate subcommittee, and the initiatives also taken by Senators Ernest Gruening and Jacob Javits, whose bills are to be considered along with the legislation I have introduced; and let me extend my regard to the many Members of the House of Representatives who have introduced legislation relating to the arts and humanities. They include Chairman Thompson, Congressman John E. Fogarty from my home State of Rhode Island, and Congressman William Moorhead, whose bill, H.R. 334, formed the basis for identical legislation introduced by almost 100 Members of the House at the start of the 89th Congress.

I would also like to take this opportunity of welcoming to the Senate special subcommittee its members: Senators Ralph Yarborough, Harrison Williams, Joseph Clark, and Edward Kennedy and Senators Jacob Javits and George Murphy. I look forward to receiving their valuable and experienced counsel. Senators Yarborough, Williams, Clark, and Javits previously served with me on the Senate Special Subcommittee on the Arts. Senators Kennedy and Murphy give new distinction and experience to the membership.

In addition, I am most pleased to welcome Senator Gruening to these proceedings.

In recent years the United States has placed needed emphasis on scientific undertakings and technological progress. We have accomplished virtual miracles in this regard. Over the weekend, Ranger 8 sent back to the earth a dramatic new series of thousands of photographs revealing in close-up detail the surface of the moon. We hail this event as an achievement of science and technology, as a new and exciting example of our inventive genius. We are a stronger nation today because of our imaginative and purposeful scientific programs and the enormous investment we have placed in them.

But, if we are to pass on to the future a really meaningful heritage, we must place, I believe, a like emphasis on our cultural growth; on the creative and performing arts; on the whole scope of humanistic knowledge and understanding. The aim and purpose of life itself is deeply involved in these two broad cultural areas, which are so closely allied to each other.

In a word, I am convinced that the arts and humanities are central not only to our national welfare today, but to the goals we seek for the years ahead. And that is what this legislation, which is now before us, is all about—those cultural areas which widen the understanding of man in relation to his environment as well as to other men; man's ability to appreciate the past, to comprehend the present, to project soaring new thoughts and images, ideas and ideals into the

future; man's ability to analyze wisely, to perceive and appreciate, to be fully aware of his particular moment in history in relation to other moments and eons of the past; and, ultimately, man's ability to understand more completely his potentials so that they may be realized.

There is a practical avenue to whatever may seem intangible. We will be addressing ourselves to practicalities, to the means for putting into final language what we strive to do. I feel that this legislation can have a most profound beneficial effect on the very core of our country.

Later this week the poet, Paul Engle, director of the creative writing program at the State University of Iowa, is expected to testify before these Senate and House hearings. In his book, "American Song," he has written:

Blow, long trade winds of American speech
Over this land where we can rise, unfurl
Our new and untried sails * * *.

And further on in this poem he has written:

* * * Nothing declared
Too hard but we will give it our endeavor * * *.

And speaking of our country, he writes:

* * * We build it out ourselves * * * blazing the trees for those
Who are the generations after us * * *.

These themes, which have always been traditional to our country's achievements, would seem especially propitious to the beginning of these deliberations.

And now that we have more of our members with us, I would like to take this opportunity to turn over the gavel to Congressman Thompson who has been working in this field for longer than I, and I am delighted that we have this joint session.

Representative THOMPSON (presiding). Thank you very much, Senator Pell.

I am very appreciative of the opportunity for us to sit together, and I think that we will all benefit enormously through it.

I have a brief statement.

During the second session of the 88th Congress this subcommittee conducted hearings on a bill to create a National Council on the Arts and a National Foundation on the Arts.

In its wisdom, the full Committee on Education and Labor dropped the portion of the legislation establishing the Foundation, and the House approved the resultant bill, H.R. 9586. We amended a Senate bill, which authorized both a Council and a Foundation, and the Senate accepted our amendment. This legislation, when signed by the President, became Public Law 88–579.

In the state of the Union message, President Lyndon B. Johnson said:

To help promote and honor creative achievements, I will propose a National Foundation on the Arts.

Meanwhile, Mr. Moorhead, who is sitting with us this morning, introduced H.R. 334, establishing a National Foundation on the Humanities. Ninety-five of our colleagues have introduced identical bills. Mr. Fogarty, who will testify later this morning, has introduced H.R. 2043 creating a Foundation on the Arts and Humanities. I have intro-

duced H.R. 3617, creating a National Arts Foundation. Mr. Fogarty has an identical bill. Other bills have been introduced by Mr. Halpern and Mr. Widnall.

These hearings will concern themselves with all of these bills, plus any specific legislative proposal submitted by the administration.

Representative THOMPSON. Senator Javits would like to speak.

STATEMENT OF HON. JACOB K. JAVITS, U.S. SENATOR FROM THE STATE OF NEW YORK

Senator JAVITS. I approach these hearings with gratification which comes from having sponsored legislation of the kind that we are considering today for 16 years—since January of 1949—and having seen these efforts come to partial fruition last year in the adoption of the bill for a National Council on the Arts which is advisory in character I look forward, now with the extraordinary support which appears to be manifest, to the final part which the Government should play in the development of the arts and culture in the United States, a role in which we have been so terribly lagging in comparison with every other civilized country on earth as noted very properly by Senator Pell.

DELAY IN APPOINTING COUNCIL

Mr. Chairman, I hope I will be pardoned, much as I welcome the President's initiative and applaud it greatly, for calling attention to the fact that it is now 6 months since we authorized the National Council on the Arts and the National Council on the Arts has not yet been appointed. If it takes 6 months to take this elementary small step, it seems to me that with all friendship and respect and understanding that this is not very auspicious in terms of implementing the call which the President issued in his state of the Union message for legislation even further implementing the participation by the Federal Government in this field. And so I most respectfully but most strongly urge the President to at least appoint this Council with whom we can then work and whose recommendations I think will be supremely important in respect of the type of legislation which we are to adopt.

If there is to be an administration policy, at least let us have the benefit of the advice and the guidance of the eminent men and women who, I know, the President will appoint to the Council.

And so, primarily, I make this plea at this hearing, Mr. Chairman. And, again, I repeat it has been the glory of this proposal that it has had tremendous bipartisan support.

Senator Pell has been a blessing to us. When he came on the scene things began to happen. And the same is true of Vice President Humphrey who sponsored the bill under which the National Council was passed and created.

So I hope that we will go forward, and I have cooperated closely with these men and with Congressman Frank Thompson of New Jersey, Congressman John Lindsay of New York, Congressman Seymour Halpern of New York, and all of those whose names have been so properly mentioned.

I say what I do today in the best spirit of friendship, fellowship, and bipartisanship, but nonetheless emphasize that the President

should at long last give us at least this Council so that we may know that action will match the words which he has uttered in his message which we all welcomed so much.

Senator PELL. In line with the bipartisan approach I would like to support Senator Javits in this regard. It has been a long time since we did provide the legislative framework for this Council. And I believe that all of us, Democrats and Republicans, who are interested in these cultural areas would like to see the appointments coming forth soon.

Senator JAVITS. Thank you, Senator Pell. And I deeply appreciate that because it would be a terrible disservice if what I said was taken in any sense as being critical or partisan or anything like that.

May I make just one further remark? I have just one or two very brief points.

PERFORMANCE EMPHASIZED

I have always contemplated that what we did in this field should emphasize performance rather than bricks and mortar which I think can properly be a local proposition. Such local initiative, I feel, is epitomized by the fact that in the District of Columbia we are setting the Cultural Center which I am thoroughly in favor of. That is again a local thing. We are doing it for the National Capital. It is true that throughout the country brick and mortar structures are springing up in centers for art and culture.

The big question is what is going to go in them and who is going to direct their policy, and are they really doing the things that we want done. Or are they just going to be ghost buildings with nothing to fill them except, as a last resort, moving pictures, which are fine and are also an evidence of culture, but not totally what we have in mind. I make this plea that we devote our attention to creating a cultural heritage rather than building buildings and that the thrust of this bill be that.

PRIVATE SUPPORT LAGGING

Secondly, I point out that we always must note that private financial support is lagging in this field. The Government will never do enough. Certainly none of the bills which we contemplate is going to do all that needs to be done.

I point out that as the figures for 1962 show that $9.3 billion of private philanthropy was given in this country from all sources. However, support of the arts amounted to less than $180 million; that is, under 2 percent of the total. This is contrasted with a reported $500 million at the very minimum being sought from this same philanthropic sources for cultural undertakings.

LONG FEDERAL INTEREST

Now, Federal concern with the arts goes back a very long way—way back to George Washington's time. We have not done too much about it. And the President is finally calling for action which was enunciated also by the last Republican President, General Eisenhower,

who said in his January 6, 1955, state of the Union message, and I quote:

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

And I would like to point out that in the 1960 campaign, both Vice President Nixon and our beloved tragically departed President, Mr. Kennedy, supported a national program very much like the Foundation program which a number of us here have been so interested in.

Finally, Mr. Chairman, I welcome the inclusion of the idea of the humanities which is somewhat of a broadening of the concept. However, I hope that those who suggest it will go to some pains to demonstrate to us not only its necessity which, I think, is probably unquestioned, but the fact that it will not dilute or divert us from the main issue which has always been before us, to wit, the issue of the performing and other similar arts. If it will not, I see no reason why we should not go the whole way, but if it will cause this dilution it would concern me very deeply.

I am very grateful to the chairman.

Representative THOMPSON. Senator Yarborough.

Senator YARBOROUGH. I want to express my congratulations for this joint meeting which shows great legislative progress in considering legislation for the arts.

I recall a few years ago when Senator Case, of South Dakota, had a related bill along these lines and I held a hearing. It was a great privilege to have the testimony of the one witness who appeared there whose testimony I will always remember, who was the late Robert Frost—his testimony was so stimulating that the New York Times in its Sunday Magazine printed virtually a whole page of it. We have made progress.

We have this joint committee hearing, which shows the increasing interest in both Houses of the Congress for the need for Federal legislation.

And I am joining in the remarks of my distinguished colleague, the senior Senator from the State of New York concerning our most beloved late President, John Kennedy. Under his administration we had the greatest stimulation of arts we have had under any administration in my memory.

Washington has become known as the city in which the performing arts, the graphic arts and all of the arts have been encouraged. He gave great forward thrust and stimulation to the Federal encouragement of the arts that I think bears fruit today and now there is increasing awareness of President Lyndon Johnson and both branches of the Congress of the need for Federal encouragement in these fields.

I congratulate our joint chairmen for their fine service in getting together and having this joint hearing.

THE JAVITS BILL

Senator JAVITS. May I, too, as a member in opposition congratulate both chairmen for what they have done in this way. It is most enterprising and extremely helpful. I hope that we have more of this.

May I also, Mr. Chairman, point out that for myself, Senator Cooper, of Kentucky, Senator Long, of Missouri, Senator Metcalf, of Montana,

Senator Pell, my colleague here, and Senator Randolph, of West Virginia, I have introduced a bill (S. 310) to establish a U.S. National Arts Foundation. And I ask unanimous consent that the text of the bill and my statement with respect to it be made a part of the record.

Representative THOMPSON. Senator Javits, that already has been entered. Senator Kennedy?

STATEMENT OF HON. EDWARD M. KENNEDY, U.S. SENATOR FROM THE STATE OF MASSACHUSETTS

Senator KENNEDY of Massachusetts. I have a statement, Mr. Chairman, which I would like to make at this time.

Mr. Chairman, I consider it a particular privilege to be a new member of this Subcommittee on Arts and Humanities, and I look forward with great interest to the forthcoming testimony supporting the establishment of a National Foundation for the Promotion of the Arts and Humanities.

I feel that this is a very important cause we are pursuing here; perhaps a crucial one. For years, we have had a National Science Foundation which has, through grants and contracts, supported basic research in the hard sciences, and has been particularly concerned with improving science education and the training of scientists and science teachers at various academic levels. This organization continues to conduct basic studies into our scientific resources which will provide the basis for formulating long-range national policies in science. This year, the administration is asking for an appropriation of $530 million to carry out its program. This is a substantial amount of money, but it is necessary, and vital, because the National Science Foundation helped provide the intellectual resources from which we have built, and will continue to build, our record of scientific achievement in the world.

Basic as this scientific achievement may be, it must at the same time be balanced and augmented by social and cultural development. We may make great strides in atomic energy, and space exploration, in automation, in biology and chemistry. But we will be dull and listless men, amid all these wonders, if we do not also expand the human mind and spirit. We will waste the leisure machines have released for us. We will not fully enjoy our higher incomes. We will travel without appreciation. We will not achieve the kind of development for our future citizens, that we want. They will know nothing about painting, poetry, music, architecture, drama, and philosophy. The wonders of science are nothing if we do not relieve human suffering, excite human thought and creativity, and provide a vehicle for understanding and respect between men of all races and cultures. We have learned from the past that national leadership, maintained through material wealth and technological superiority, cannot last if it does not appreciate people—their wants, their fears, their beliefs, their history, and their intelligence. We must encourage the development of culture, its expression of truth, and its broadening of all men. It is in the development of this wisdom that the humanities and the arts have such a vital role.

It is in pursuit of this kind of excellence that I have cosponsored the bill proposed by the very knowledgable Senator from Rhode Island (Mr. Pell), which would establish a National Arts and Humanities

Foundation. I agree with the opening paragraph of section 2 of the bill that—

> the encouragement and support of the humanities and the arts, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government.

We are making an effort, Mr. Chairman, to achieve excellence in the arts and humanities in this country. We are trying to make the fruits of culture available to all our citizens, just as we have been trying to make the fruits of abundance available to all our citizens. The United States now has 40,000 theater organizations, 1,400 symphony orchestras, 750 opera companies, and 200 dance groups. New art galleries, large public and small private ones, are spreading throughout the country. Programs by great institutions like the Metropolitan Opera and the Boston Symphony Orchestra are broadcast nationwide.

This spread of these institutions of culture in recent years shows that the thirst for culture among the people of our country is tremendous. But that is where the problem lies. We are not able to satisfy this thirst, in the way it should be because the artists and performers needed are not getting the economic incentive they need to do the job.

The average annual income of members of Actors' Equity is $2,000 a year. The salaries for members of symphony orchestras range from $2,000 to $9,000. As for dancers, Agnes Demille has said they "eat sawdust." Thus promising young men and women, who could be great performers in the arts are going into other occupations, not as personally satisfying, not as challenging to their talents, because they cannot afford to do otherwise. Is it not a distorted system of values when stagehands at theaters make more money than performers? And when the occupations in our country which are forced to moonlight to make ends meet involve teachers and artists?

The same type of distress is obvious in humanities. The humanists are the forgotten people of our educational system. Hundreds of millions of dollars are poured into research for science but humanists get almost nothing. People who want to teach and do research in the field of humanities are also going into other occupations. The supply falls short of both the demand and the need. Twenty-five percent of our secondary schools offer no art courses at all. Only 10 percent offer any courses in art history. These are some of the problems this bill is designed to solve.

I want to say that I am not wedded to the language of this bill, or to the particular machinery it provides for accomplishing the purposes set forth. There are other thoughtful bills under consideration, from both the Senate and the House. Some of these would separate the arts from the humanities. Some would alter the mechanics of directing foundation activities. All, however, are concerned with the need to coordinate the development of culture and the social sciences at the Federal level, and all emphasize the importance of this development to our future as a world leader.

Thus, I want to offer my cooperation, Mr. Chairman, in your efforts to work out effective and acceptable legislation in this field, with a view to early passage in this Congress.

In conclusion, I should like to make some general observations which express my immediate concern about the legislation proposed. Most of the bills suggest a yearly authorization of no more than $10 million. I would hope that this could be increased because I feel there is an immediate need to accelerate the program contemplated.

With respect to the administration of funds in connection with promoting the arts, I would hope that the legislation would require the widest geographical distribution commensurate with need.

In connection with humanities, I would hope that special attention be given to research and development in the behavioral sciences, and that there be provisions for joint studies and recommendations with the National Science Foundation.

In particular, I would hope that the forthcoming legislation would help provide for the widest opportunity for sharing our knowledge and our artistic efforts with cooperating countries, and that the foundation would also help to promote a mutual exchange of information on common problems, so that artistic achievements could better be appreciated on an international basis.

The example set by President Kennedy and President Johnson, by Mrs. Kennedy and Mrs. Johnson, have stimulated appreciation of the arts and humanities among all our people. Now is the time to put the resources of Government behind the broadening of the effort.

Thank you, Mr. Chairman, for giving me the time to express these views. I wish you well in these hearings, and in the legislation proposed.

Representative THOMPSON. Thank you very much, Senator, for that excellent statement. The ranking Republican member on the House Subcommittee on Labor is our colleague, the very distinguished gentleman from Michigan, Mr. Griffin.

Representative GRIFFIN. Thank you, Mr. Chairman. I only would remark that it seems to me—and I am sure to many other Members of the House who went along with the passage of the bill in this last Congress to create an Advisory Council on the Arts—that we might be a little premature in beginning hearings on legislation to create the National Arts Foundation before we have even had the advice of a council appointed to study ways and means by way of which the Federal Government might encourage this. Many of us in the House believe that there are many ways that the Federal Government can possibly encourage and promote the arts without subsidies.

I certainly agree with the distinguished Senator from New York, Mr. Javits, who said that Government will never do enough by trying to promote the arts with direct subsidies. We ought to be very careful if we embark on a program of direct subsidies—if we do—that we do not dry up the private sources.

We are approaching legislation that provides direct grants while we still have on the books taxes on entertainment and pictures which actually restrict performances in this area.

Certainly we have areas in the copyright laws where we could, without getting into the direct subsidy of the art, we could provide tax incentive to encourage more private support without having direct subsidies as is proposed in this legislation.

I certainly would join with those who have urged the President to get busy with the appointing of an advisory council which is sup-

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posed to be advising us. I would hope that would come at an early date.

I would like to introduce the other Republican members, Mr. Chairman, of the House side of this committee:

Mr. Findley of Illinois and Mr. Andrews of Alabama.

Representative THOMPSON. Thank you very much, Mr. Griffin. Our first witness this morning is the Honorable Roger L. Stevens, who is the Chairman of the John F. Kennedy Center for the Performing Arts.

In mentioning that I might say, Senator Javits, that I am sure that none of us who have been interested in this for a number of years consider that it is something being done just for the Nation's Capital. It is our view that it is being done for the Nation itself and that it belongs to the whole Nation rather than just to the Capital.

Among other things, another hat that Mr. Stevens is not wearing this morning is that of adviser to the President on cultural matters.

Senator PELL. Some on this side of the table hope that he is wearing that hat in his heart and his mind, even if he does not put it on his head.

STATEMENT OF ROGER L. STEVENS, CHAIRMAN, JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS, WASHINGTON, D.C.

Mr. STEVENS. Mr. Chairman, members of the committee, as Chairman of the John F. Kennedy Center for the Performing Arts, I welcome this opportunity to appear before you to discuss pending legislation on the arts and humanities.

After thorough examination of the bills now before you, I entirely support the concept of a combined Arts and Humanities Foundation as an autonomous agency with equal funding for both cultural areas and a virtually autonomous division between the two areas, with each side entitled to receive funding from private and/or public sources which would be specifically used for their own particular programs.

Based on testimony given at previous hearings, the passage of the National Arts and Cultural Development Act of 1964 last year by Congress, and from the phenomenal growth of numerous State and community arts councils in the last few years, it is apparent that the people wish the Federal Government to give leadership and stimulation to the arts through direct services to the States and artistic institutions.

This is in the best interests of the Federal Government because the level of learning and the ability to learn in every field on the part of its citizens is our vital concern. The arts and humanities are the whetstones on which our senses and minds are sharpened.

There is nothing unusual about a government supporting the arts. European countries have for centuries seen the necessity for strong governmental aid to cultural institutions. It is remarkable that this country, from its very founding, has always been concerned that every individual is entitled to a public education, and yet should be so loath to aid the arts which are such an essential part of creating a fully educated individual. Ironically, our concern for the education of all our people preceded public education in those countries which are now heavily supporting the arts. Yet Europeans feel that once schooling

is finished, education for the citizen should not stop. They believe the arts are a vital part of the further development and growth of a human being.

Therefore, I feel that for the best interests and welfare of our country, we should give every possible opportunity for continuing complete education by making available well-rounded programs which will enable our people to develop their minds. The ever-increasing amount of leisure time available, makes it a duty on the part of our Government to have the tools available to stimulate the productive use of this new-found time.

I do not feel, however, that Federal funds should be readily available to a project just because it has a deficit. These funds should be used partly as seed money to enable private, city, and State institutions to start or increase their services to the public. We know the demand for arts activities far exceeds the abilities of our institutions to meet these demands, especially in a case where a much-needed grant does not fall within the responsibility of any single institution.

I would like to point out to the committee that according to the United Fund Raising Council, the arts received far less than 3 percent of the private philanthropic dollars. In cities where organized federated annual campaigns are conducted for all local cultural enterprises, only 1.5 percent of the population contributes. Corporations have not been generally sympathetic to the arts.

Our major foundations have only recently started making a small portion of their funds available for arts and the humanities. I believe foundations would increase programs of aid if matching funds were available from Federal sources. Even though taxpayers have the advantage of tax deductibility for their gifts to the arts and humanities, the gifts available tend to be a very small portion of total deductions allowed by the Government.

Another important reason for the establishment of the Arts and Humanities Foundation is the tremendous help Government funds can supply toward solving the unemployment problems, especially as increasing numbers of high school and college graduates are thrown into the labor market.

The appropriations mentioned in the act could, through its matching provisions and stimulation of private giving, furnish means not only for the development of people's minds, but actually create a large amount of employment where it is badly needed.

Furthermore, increased tempo in the arts would make it necessary for cities and States to build proper facilities for the performing arts and museums, and thereby help the economy. Most of our buildings are obsolete today in terms of modern use. It is most ironical that in numerous places in Europe, buildings equipped with the most modern facilities have been built with American funds, while we have been loathe to make money available for the needs of our own citizens.

Besides the interest in the arts by the governments of our friends, our enemies make every possible use of culture for propaganda purposes. Since the governments of our friends and enemies make very substantial funds available for development of arts and the humanities, we, as the leading nation of the world, cannot do less.

In closing, I would like to remind the committees that the President, in his state of the Union message, said "To help promote and honor

creative achievements, I will propose a National Foundation on the Arts," and last fall at Brown University he advocated the establishment of a Foundation on the Humanities.

The administration will send to the committees its recommendations for specific proposals and changes in the very near future.

Representative THOMPSON. Thank you very much.

Senator PELL. Thank you very much indeed, for your statement and support of these ideas. There are a couple of points that I would like to clarify.

As I understand it, you believe that the arts and the humanities both could be under this umbrella, and that it is very important that there be a division between the two, so that they could each be funded and receive funds separately; is that correct?

Mr. STEVENS. That is right, sir.

Senator PELL. From your viewpoint, do you feel that this would work equally effectively as an independent agency, or operating under an umbrella with some fiscal connection with the Smithsonian Institution?

Mr. STEVENS. Well, I think that it can work well either way, Senator Pell. I think there are pros and cons for either way, but I would welcome doing it either under the umbrella of the Smithsonian Institution or by itself.

Senator PELL. I would agree with you. I think that as these things go along and we see what is coming about in connection with the legislation we have before us we will welcome further thoughts on this subject from the executive branch of the Government as to where they think it would best fit and be most appropriately placed.

I also would like to comment that it is delightful to see a hearing so well attended. We have had to go out and send for more chairs. These hearings may prove more profitable than before.

Representative THOMPSON. In connection, Mr. Stevens, with Senator Pell's question, obviously it has occurred to him and to me and I am sure to Senator Javits, from what he said, and to others, that there is a need as I see it, at least structurally to have the Arts Council which has been authorized by law and which will exist with the addition, we hope, of a foundation and a similar structure for the humanities, without mixing the two, or making one in any way superior to the other; is that your thought?

Mr. STEVENS. That is right, sir. I think the fact that the two groups would be separate is really more of an administrative problem. I think that everyone has the welfare of the program in mind but I think that the question of structure has or may have been overemphasized. If it was spelled out now it might avoid some possible misunderstanding in the future, but, certainly, we are all part of the same group, and we all want the same thing.

Representative THOMPSON. Thank you very much.

Mr. Scheuer, do you have any questions?

Representative SCHEUER. Yes, I do. You come from a theatrical background. You have a sophisticated conception of the performing arts.

I have been sitting on the subcommittee of the Committee on Education for the past several weeks hearing testimony on the President's proposed education bill. We have heard hours of testimony about

the remarkable variety of audiovisual tools that have become available for teaching purposes and for instructional purposes, and as a layman, I am not a particularly well-informed layman, in the field of education, certainly in my beginning stages of learning I have been impressed with the whole field of education, with the fact that to a considerable extent it is becoming permeated with the quality of the performing arts. I hope that when we begin to think about the facilities that will be devoted to the performing arts for the art program and the humanities program that we will describe the physical environment which is important. Anybody who has had the pleasure of attending a performance at the Lincoln Center in New York or in the many new performing centers across the face of the earth, indeed, many new ones in America, too, knows that added attractiveness and exhilaration of the new physical setup.

Has your group given any thought to the fashion in which the humanities as well as the performing arts could benefit from joint physical facilities—perhaps the facilities that are envisaged under title III of the President's proposed educational program. As you recall, those facilities are characterized as new educational centers which will supplement both the public school system and the non-public-school system and provide all kinds of special services and cultural activities and, indeed, serve as local community centers for various cultural and educational activities.

This is an involved question, but what I am trying to get at is, with this proliferation of audiovisual teaching techniques, is there not a kind of a merger of the performing arts with the humanities and might not they both benefit from having well-equipped physical facilities which might well serve the neighborhood need as well as the educational need of title III of the President's educational program?

Mr. STEVENS. I think a lot would depend on the technical definition of the word "humanities." I think that some of us have different views from others on this. I know that some of the educational groups, for example, would not feel that the performing arts or the visual arts were technically a part of the humanities.

I, personally, happen to think that it embraces the whole field and agree with you that anything that could be done to have facilities available for both groups would be in order.

I think at the moment we are talking about such a small amount of money that a large physical plant could not be provided in either field; and I think that there is a much better chance of the States and the cities and the individuals building their own city plans for performing arts and for educational purposes than there is for getting what you might call the intangible money that is mentioned in these various proposals.

I think, as has been said already today, the Arts Council will make recommendations. I think that I can assure the committee that the Arts Council will be appointed, one might say, momentarily.

Representative THOMPSON. That is very good news.

We do have four Government witnesses and a distinguished visitor. I want everyone and Senator Pell does too, to have an opportunity to ask such questions as they may have. But I think that if we can

move along quickly it would be appreciated. Do any of you Senators have questions?

Senator JAVITS. I do.

Mr. Stevens, I noticed that you said something in the last of your statement to the effect that you heartily are in accord with new recommendations coming in from some places for some purposes.

Would you refer to that again?

Mr. STEVENS. Yes, sir. I just stated in the last part that the administration has been studying the bills and will send to the committees its recommendation for specific proposals and possible changes in the very near future.

Senator JAVITS. On the bills?

Mr. STEVENS. On the bills that the committees have.

Senator JAVITS. It includes all of them?

Mr. STEVENS. It includes them all, sir.

Senator JAVITS. I am troubled about a number of things. I shall not take long.

One, I noticed that many communities have set up art councils. Has your office made any study or looked into the question of the Library of Congress having such information, so that we may have factually of record exactly what happened in this field by the States and by the cities or other efforts of this character?

Mr. STEVENS. Senator Javits, there has been a rather detailed study made by the Office of Education which will be available for the committees. I think they plan to call as a witness later the gentleman who made the study.

HUMANITIES PROBLEMS

Senator JAVITS. Fine. Now, I notice that the humanities problem which now is part of the measure which we are considering, that there is a reference to two things that trouble me. I would like your comments because I think they would be very helpful.

One, I direct your attention to the bill introduced by Senator Pell (S. 316) which refers at the top of page 4 to including among the humanities the history of law, religion, and science. Could we get, if not now, at least in due course, some comment as to how a provision like that would be administered, as religion has always been the stumbling block, for example, in Federal aid to education. I would not like to see something introduced here which could give us this kind of a hurdle.

Mr. STEVENS. Senator Javits, there will be, as I understand it, leaders of the humanities field specifically testifying in a couple of days. I think that they would be much better qualified to discuss that than I would.

Senator JAVITS. I also have a question with respect to page 6, line 17, of S. 316, which deals with the improvement of library and museum resources.

I call attention to the fact that we are dealing with libraries in the National Defense Education Act, and the Higher Education Act and in the pending aid to primary and secondary education measure. All of these deal with libraries. I am troubled with their being included here.

Also, there is the question of the inclusion of studies in sciences such as archeology, which again deals with work carried on by the National Science Foundation and other similar agencies.

If I may just set a ground rule I think that we need from any witnesses who can give it to us the lines of delineation as far as these two foundations are concerned with respect to what we would be doing.

I gather that you would prefer that other witnesses in those disciplines speak.

Mr. STEVENS. I would think so, sir. I cannot emphasize, however, how important the libraries are in the culture of this country.

Senator PELL. I think that this might well be one of the amendments that the Office of Education might suggest. I think I may be a little presumptuous in including libraries because they are at least in part covered by other aspects of the legislation that is in effect or being considered now. I think this is one of the areas we might wish to reexamine.

Senator JAVITS. Could we have your critical analysis—and I do not demand it now, because you may not have gone over the bill completely, of section 13(f) of Senator Pell's bill, which occurs at page 22. This section deals with an effort to apply the prevailing wage theory to all people who perform in respect of arts which are helped by the Foundation with the exception contained therein, which is, in my judgment, extremely limited? You are a very practical theatrical producer. You are a fellow New Yorker. I know that well. I think that your concepts on this question of expertise here involved in view of your experience not only in the production field for your own account, but in the work of AFGA and other organizations which produce, would be very valuable to have. We should like to have from you an analysis of the practicality of extending the principle which we carry out in other programs where the Government helps, such as in public works, et cetera, as it applied to this field.

Mr. STEVENS. Senator Javits, I would be happy to supply to you such information and I would like to send it to the committees.

Senator JAVITS. Of course, and it will be part of the record?

Representative THOMPSON. Yes.

(The information appears in app. B.)

Mr. STEVENS. I actually can now definitely state that our council has been chosen and released to the press today.

Senator JAVITS. Today?

Mr. STEVENS. Today.

Representative THOMPSON. Would the Senator from New York like to have anything else done today? [Laughter.]

Senator JAVITS. I might say that this is a good day.

Would it be proper to include a copy of that release for the record which I assume you have in your pocket?

Mr. STEVENS. I do not have it in my pocket, but I will have it before you finish.

(The release entitled "National Council on the Arts" follows:)

THE WHITE HOUSE

FEBRUARY 23, 1965.

The White House announces the following people to serve on the National Council on the Arts. Mr. Stevens will be nominated to the Senate; Dr. Ripley will be a member ex-officio, and the other members are designated by the President for terms ending in the indicated years.

NATIONAL COUNCIL ON THE ARTS

Chairman, Robert L. Stevens, Special Assistant to the President on the Arts, New York City.

Class of 1970

Albert Bush-Brown, head, Rhode Island School of Design, Providence, R.I.
Paul H. Engle, poet, writer, teacher, Cedar Rapids, Iowa.
Ralph Philip Hanes, president, Community Arts Council, Winston Salem, N.C.
Rene d'Harnoncourt, folk art, Modern Museum Director, New York City.
Oliver Smith, scenic designer, producer, painter, New York City.
Isaac Stern, musician, New York City.
George Stevens, Sr., film director, Los Angeles, Calif.
Minoru Yamasaki, architect, Seattle and Detroit, Mich.

Class of 1968

Leonard Bernstein, composer, conductor, teacher, New York City.
Anthony A. Bliss, president, Metropolitan Opera, New York City.
David Brinkley, NBC News, Washington, D.C.
Warner Lawson, musician, educator, Washington, D.C.
William Pereira, architect, teacher, former movie producer, Los Angeles, Calif.
Richard Rodgers, composer, producer, writer, Southport, Conn.
David Smith, sculptor, Bolton Landing, N.Y.
James Johnson Sweeney, writer, museum director, Houston, Tex.

Class of 1966

Elizabeth Ashley, actress, Los Angeles, Calif.
Agnes deMille, choreographer, New York City.
Ralph Waldo Ellison, writer, lecturer, teacher, New York City.
Father Gilbert Hartke, clergyman, theatrical educator, director, District of Columbia.
Eleanor Lambert, fashion designer, head: Council Fashion Designers, New York City.
Gregory Peck, actor, Los Angeles, Calif.
Otto Wittman, art museum director, Toledo, Ohio.
Stanley Young, author, publisher, executive director ANTA, New York City.
Ex-officio, Dr. S. Dillon Ripley, Secretary of the Smithsonian Institution.

Representative THOMPSON. Are there any other questions or demands?

Senator YARBOROUGH. This is a request. You mentioned that practically less than 3 percent of the private giving is for the arts, according to the United Fund Raising Council report. Would you submit for the record again later an extract showing how these charitable contributions came in and are distributed?

Mr. STEVENS. I will.

(The information appears in app. B.)

Senator YARBOROUGH. You mention the statement from President Lyndon Johnson at Brown University last fall, which advocated the establishment of a foundation on humanities. Will you submit for the record extracts from his speech so it may be put in the record?

Mr. STEVENS. Right, sir.

(The information appears in app. B.)

Senator YARBOROUGH. Thank you. That is all.

Representative THOMPSON. Senator Kennedy?

Senator KENNEDY of Massachusetts. No questions.

Representative THOMPSON. Senator Gruening.

Senator GRUENING. No questions.

Representative THOMPSON. Mr. Findley.

Representative FINDLEY. Yes. You indicate:

Besides the interest in the arts by the governments of our friends, our enemies make every possible use of culture for propaganda purposes. Since the governments of our friends and enemies make very substantial funds available for the development of arts and the humanities, we, as the leading Nation of the world, cannot do less.

Can you state from your own knowledge that these grants or these funds are available primarily through public activities in these foreign countries or through private enterprise?

Mr. STEVENS. Well, are we talking about the governments of our friends at the moment?

Representative FINDLEY. I would think that would be a good starting point.

Mr. STEVENS. I think so, too. Yes, Dr. Frederick Dorian of the Carnegie Institute of Technology in Pittsburgh has written a rather extensive report on that.

Representative THOMPSON. He will testify on Friday very comprehensively on this point, Mr. Findley.

Mr. STEVENS. I have read his report and I think that he can fill you in on that point a lot better than I can. It is an excellent report. And you are correct.

Representative FINDLEY. Am I correct?

Mr. STEVENS. You are correct. Each country differs from the other. There is no real sort of an across-the-board rule. Take West Germany, for example—there the cities and the States furnish a tremendous amount of the money but the National Government does not furnish as much. England has its own way of doing it. In England it is all national money and very little city or localized money. In France the Government furnishes an immense amount of money for the opera and for the support of their ballet, theater, and the like. They are going into developing theaters all throughout the country. And so it goes.

Practically every country in Europe supplies a very substantial percentage of the funds to the performing arts.

Representative FINDLEY. But the performing arts are largely controlled, if not owned, by the government at some level, though, is that not correct?

Mr. STEVENS. Well, that is partially correct. You have to go into the tradition. For example, it has always been a tradition in the German cities that they supplied an immense amount—a large proportion of the money, but I happen to have made a check of artistic organizations of most of these cities last spring, and every single one of them said that there is no political control, artistically over the management of these various concerns. I asked that question in every large city in Germany. That was the one thing that they specifically stated, that the management is kept completely away from any political consideration.

Representative FINDLEY. It is controlled by the States.

Mr. STEVENS. The appointments are made by the States, but they have a contract to operate it in their own way and the contracts are made for 10 years or longer periods of time so that it is very hard to bring political pressure. I was very much interested in that point, too.

Representative THOMPSON. I wonder if you will be available, Mr. Stevens, sometime within the next few days to the subcommittee of either body, in the event the members who really are not getting a full opportunity to question may wish do so?

Mr. STEVENS. Right, sir; anytime.

Representative THOMPSON. Thank you very much.

Our next witness this morning is Francis Keppel, the Commissioner of Education.

STATEMENT OF FRANCIS KEPPEL, COMMISSIONER OF EDUCATION, ACCOMPANIED BY KATHRYN BLOOM, DIRECTOR, ARTS AND HUMANITIES BRANCH, U.S. OFFICE OF EDUCATION

Mr. KEPPEL. Thank you, Mr. Chairman and gentlemen of the committee.

Miss Bloom of the Office of Education is present and may I have her join me here in testifying?

Representative THOMPSON. You may.

Mr. KEPPEL. Miss Bloom is Director of the section within the Office of Education, dealing with the arts and humanities.

My prepared testimony, Mr. Chairman, is rather bulky, much more so than I think the subcommittees would like to deal with line by line. Would it be satisfactory if I summarized it?

Representative THOMPSON. Without objection the statement in full will be put in the record at the conclusion of your remarks and you may summarize it.

Mr. KEPPEL. I will, of course, in view of my job, speak particularly to the question of the arts and the humanities in relation to the schools and colleges.

I would like, if I may, Mr. Chairman, to bring forth some statistical information that might be of interest to the committees. I believe the members of the committee have copies of this paper before them. If I could draw your attention to this testimony, we see some quite remarkable statistics about the growth of symphony orchestras, museums, and other cultural enterprises in the United States in the last 25 or 30 years.

I think this speaks to the point that Mr. Scheuer was raising, which has been made a part of the thinking of the administration in regard to title III of the Elementary and Secondary Education Act.

The further information that is included in my testimony is detailed data along the point made by Mr. Stevens a moment or two ago on the financial needs of many of these organizations and, sir, there is a specific reference in the second paragraph to the development of State arts councils, and a study made by Mr. Charles Mark, who is here today, sir, if you would like to question him, which shows that there are now 26 such councils in existence. We have, if the Chair will permit, data which will be put in the record on those councils.

Senator JAVITS. Could we have that made a part of the record by unanimous consent—this data?

Representative THOMPSON. Without objection it may be done.

Mr. KEPPEL. We have more.

(The information follows:)

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE

OFFICE OF EDUCATION

Washington, D.C.

During the last several years much attention has been focused on the formation of arts councils at the State level. These councils are essentially organizational structures which provide services to arts groups in the State, and help to make the arts more generally available on a community level.

State arts councils can play an important role in strengthening education in the arts. As a result of an interest in exploring the educational potentialities of these organizations, as well as services being provided at the community level by colleges and universities, a study was carried on by Mr. Charles C. Mark for the Office of Education. His report was completed in January 1965. The following portion of the report describes the organization and function of a number of State arts councils, as well as community services carried on by selected colleges and universities.

CHAPTER TWO

In general, the project being discussed in this report is concerned with organization procedures in the arts. Within that overall framework, this chapter will concern itself with methods of work for the project and with information about State arts councils and universities.

Rationale and Methodolgy

One of the problems confronting the study was the need to assemble a large amount of accurate information within a short period of time with limited funds. It was decided that this end could best be accomplished by a three part procedure: (1) Making use of the existing studies on this subject; (2) surveying the known State arts councils by means of a mail questionnaire; (3) interviewing representatives of selected State councils and university programs. It was also decided that detailed reports would be submitted based on the interviews, and that a final report would be written.

The rationale for the selection of councils and university programs which would be most germane to the project was not so easily developed. Since no material existed which described the programs of all councils and schools, selection had to be made on knowledge of a limited number of them. No selections were made until after this limited number of extant studies had been examined and several knowledgeable persons had been asked for opinions. After this was done, 14 State organizations were selected as representing various types of programs and concepts, ranging from the most highly developed to those only recently activated. The goal was to obtain information about all types of programs, elaborate and simple, those well financed and those underfinanced, the successful and the unsuccessful. Looking back it is possible to say the selections lived up to expectations. It is doubtful the inclusion of more organizations and programs would have added any material amount of knowledge on which to base conclusions.

Background of the State arts council movement

For all significant purposes, the State arts council movement has developed since 1960. While several States had established councils or commissions with varying degrees of success and effectiveness prior to that time, these were either private or concerned with a limited area of arts activity. Utah, for example, established its Institute of the Fine Arts in 1937 largely to foster the visual and literary arts within the State through annual contests and exhibitions. In 1940, the Utah Symphony became a member, and State aid has been given to the orchestra since that time. Washington and Wisconsin organized private corporations during the fifties which assumed responsibility for the arts activities within the State in a very limited way. Recently, both these States have joined the ranks of those with State government-sponsored councils. Many other States have had arts commissions which date back, in some cases, as long as 100 years. These bodies have been concerned only with the buildings, art works, monuments, and the like financed by the State government. Confusion still exists today about these commissions; they are often mistaken for the newer and more broadly conceived State arts councils. (Many councils use the title of "commission"—among them California and Connecticut.)

Perhaps to avoid confusion it would be well to define a State arts council. By whatever name, a State arts council is a representative statewide body, public or private, which carries on a program in the arts for the benefit of the people and a majority of arts organizations within that State. It may be an agency of the government created by executive order or legislative act, or it may be completely private. It is not a State council when it is concerned only with one art form or one aspect of the arts, or when its representation excludes major institutions.

By this definition, 24 councils were in existence when this project began. (See appendix for list.) With the exception of those discussed above, all but one (the Montana Institute of Fine Arts, a private institution established in 1948) were established after 1960, and all but three are involved with the State government in some way. Without exception, they are dedicated to serving the cause of art and maintaining some sort of program to collect data on the extent of cultural development within the State. Typically, a State council was organized to find solutions to immediate problems and to offer permanent assistance. Almost all of these State cooperative organizations are designed to remain permanently in business and to carry out some form of service to the arts within the State irrespective of whether the Federal Government creates a national program.

What caused this spurt of interest on the part of States beginning in 1960? Doubtless may factors are involved. First and foremost has been the growing concern for the management of arts organizations everywhere in the country. The growth in the number of arts institutions during the postwar years was phenomenal. Communities first and then States became concerned about duplication of efforts, lack of planning, and the need for some form of centralized administrative and promotional services. Like the State movement, the community arts council movement has been a recent phenomenon. Since 1945, some 70 community arts councils have been established in this country and more than 30 in Canada.

Since early in the Eisenhower administration, bills have been introduced into the Congress toward providing Federal aid for the arts. Many of the most widely supported proposals had language referring to "appropriate State agencies." Undoubtedly, many States became aware of the need to establish some mechanism for serving the arts in the event Federal legislation should be enacted. The importance of this influence is difficult to assess; that it caused most States to look for the first time at the arts as a legitimate concern of government is nevertheless a safe assumption. However, a close examination of most State councils does not suggest that the possibility of receiving Federal assistance was the crucial reason for organizing a council.

Perhaps the greatest stimulation to the State council movement has been the New York State Council on the Arts. In 1960, under the leadership of Governor Rockefeller, New York became the first State to undertake an ambitious program of assistance to the arts. Other States could not help but be impressed when $450,000 was appropriated to carry cultural programs to the smaller communities of the State and to create services designed to make local activities more effective. If New York's action did not prompt other States to go forth and do likewise, it at least established a precedent which arts leaders could use in seeking action from their legislatures. All other factors considered, the establishment of a living and vital council in New York probably did more for the cause of State participation than any other single event.

Any number of other causes could be cited, such as the general trends described in chapter 1, but these would be speculation. However, it is fact that since 1960, a majority of our States (at least two more States are developing plans to join the existing 25 State councils) have voluntarily organized agencies to serve the arts and bring a fuller cultural life to the people within their borders. In addition, Virginia has had an active State-sponsored program for many years, thought it has not specifically formed an arts council. In any case, although many States are only beginning to organize a cultural program, and although some of these may falter or even fail, the precedent has been established. The arts have been recognized as a legitimate concern of a majority of State governments, and several States are presently carrying out active programs.

A composite picture of State art councils

Twenty-two States replied to a mail survey sent out from the White House by Roger L. Stevens, Special Assistant to the President on the Arts. The two not replying have been interviewed by the author, and most of the pertinent information recorded. This data is not included in the results of the survey,

because it was transmitted verbally and no written record exists. However, it can be said that these two councils do not in any way stretch the findings of the total study, which can accurately claim to represent a reliable assessment of the State arts council movement as of the last 6 months of 1964.

Utah possesses the only State Council which actively carried out a program before 1960 with public funds. Montana's private corporation began in 1948. Four State councils were organized in 1960, one in 1961, three in 1962, six in 1963, and six in 1964. More than half have come into existence during the last 2 years.

Of the 22 reporting, 10 are presently operating under an executive order issued by the Governor of their State, 9 have legislative sanction, and 3 are wholly private corporations. Several with legislative sanction began under executive order, and two which are included as public agencies also hold private corporation charters. Almost all of the councils indicated they would prefer to have legislative sanction for their operation, and those without it are endeavoring to obtain it as the earliest possible date.

When asked to check all of the applicable functions of 5 categories listed on the questionnaire, 21 of the 22 respondents checked "study cultural resources and make recommendations," 19 checked "promotion of cultural activities," only 6 checked "providing financial support or subsidy to arts institutions," 3 indicated they are involved in "overseeing the establishment of physical facilities for the arts," while 14 were concerned with "developing and executing a State plan for cultural development." Various functions were described by a few councils in the space asking for "other functions." These included programs of awards, contests, conferences, and the responsibility for State-owned art.

While it could be said that the functions and purposes of the State councils are reasonable and substantial, when the financial means of accomplishing these goals are examined, a somewhat altered impression emerges. It should be remembered, however, that many of these councils are in the formative stage or were created solely to conduct a survey of cultural resources and report to the legislature. Of the 19 which are public agencies, only 9 have been appropriated any money at all to carry out their purposes, and of those 9 only 4 have had appropriations in excess of $10,000.

Nine of the twenty-two reporting councils have received some private funds. All have received less than $25,000 with the exception of one (Arkansas), which has averaged $270,000 per year. Six of the nine operated on $10,000 per year or less, and six received less than $5,000.

If we consider all sources of income, which in one case (Nebraska) includes membership fees from the cultural agencies in the State, the prospect is not much brighter. One State council (New York) has averaged in excess of $500,000 for each of its 4 years of existence. One (Arkansas) averaged more than $300,000, also for 4 years. One (California) received $50,000 in its first year to conduct a survey and report to the legislature on the findings. Four councils received between $10,000 and $25,000 during at least 1 year. One has received between $5,000 and $10,000. Three have received more than $500, but less than $5,000, while nine have had less than $500 to carry out a program.

To questions relating to the envisioned role of their State arts councils, written and verbal answers were less definite. Most of the leaders of these councils readily admit to a lack of experience and confidence. Their reports reveal no clear picture of the role they practice or foresee. Nevertheless, discussions held with 14 of the 24 organizations brought out the strong motivation of the leaders to improve conditions for the arts in their States. Terms like "promotion," "coordination," "assistance to the people," and "community involvement" are frequently used. These leaders apear to possess a strong hope, backed by an equally strong intent to work, but at the moment little is evident to indicate that State arts councils are nearing a consensus concerning the role of the State in the development of its cultural resources.

This is not a cause for alarm, however, but simply a case in which a complex problem faces people who could not possibly have had the experience to solve it. The involvement of the State in the arts, as we have seen, is not traditional but rather an event of this moment. The leaders of this movement have not had the time to sharpen their dreams against present reality, nor can they look to other States for guidance. They have strong ideas and opinions about the role their organization should play in the State, but these ideas are only generalized. The present and pressing problem is to translate ideas

and opinions into concrete policies and firm concepts. Time and communication between councils will do much to overcome this obstacle.

When State councils were asked to catalog their past accomplishments and describe their immediate plans, the variety of answers pointed up the infancy of this movement. Almost all of the councils listed a survey or cultural inventory as their immediate past accomplishment, their current project, or their immediate goal. Only a few pointed to past accomplishments of a substantial nature.

Many of the councils listed a report to the legislature as a past or present project. Many also listed conferences, festivals, contests in the arts. the encouragement of the formation of community arts councils, and organization of museum or art exhibitions for the State. Several said they were publishing, or planning, a calendar of events toward coordinating the activities of the various institutions within the State. Considering the newness of the movement, the accomplishments overall are rather impressive.

One question on the mail survey, and one often raised in discussions with State councils, concerned relationships with colleges and universities. Responses indicate that 19 of the 24 existing councils now have or are planning joint undertakings with a college or university. This alliance typically includes utilization of faculties, facilities, or special services provided by the educational institution. Of the five which presently do not relate to any school, three have not as yet been effectively organized, and it is possible and even likely that they will follow the majority after some consideration. In Florida there are two councils, one primarily concerned with State-owned art and facilities, while the other is largely univresity oriented. Only Montana has definitely decided against any university alliance.

A composite picture of State arts councils at the close of 1964 would show that the average council is 2 years old, has had little money to spend, has spent its short life surveying its State's cultural resources at the request of the Governor or legislature, has only a vague idea about the proper role of the State in the arts, and probably will ally itself in some way with a university or college at some time in the future. If their accomplishments are relatively limited, the reason is that they have lacked money and sufficient time to gain experience. If they are unsure of their role, it is because they are still trying to find their way.

A guess at prognosis

The fact that a majority of States have now given some sort of official recognition to the arts suggests that the trend will continue. Nonparticipating neighboring States will not wish to be left behind when the cost of being equal is as low. Increasing national interest, including that of the Federal Government, also can be expected to encourage more States to organize their art life. The vigorous state of the Nation's economy is also a favorable factor; new programs are seldom begun when tax reevnues are descending. Moreover, a move toward closer working relationships is underway in many places between the arts leadership and leaders of education.

Perhaps the key factor in determining future trends could be the character and extent of a Federal program through the National Council on the Arts, a program that would make the difference between slow, haphazard growth in the States and a rapid, solid one.

The atypical councils

While the preceding composite picture and general description fits most of the State arts councils, several State programs require separate discussion.

The New York State Council on the Arts is the most developed State council in the country. Since 1960, over $500,000 per year has been invested in various arts programs throughout the State under the Mitchell bill. Enactment of this legislation proved that a State legislature representing widely disparate views could look favorably upon an arts program, and subsequent operations have clearly demonstrated that the people will embrace the arts if given an opportunity to do so. Case histories on file show that community after community which previously had revealed little or no interest in the arts now boast of arts festivals, arts centers, and exhibitions sponsored by the chamber of commerce or other local groups.

New York has also amply demonstrated that a State can assist and further the arts without loss of freedom—without setting up controls. This single accomplishment has already influenced the actions of other States and could serve

as a helpful pattern for future Federal programs. No hint of control or censorship has been evident in 3 years of operation, and the annual appropriation from the legislature has been treated as a bipartisan matter.

Perhaps the most important lesson to be learned from the pioneer efforts of New York, even more important than resolution of the imagined incompatibility of arts and government, has been the realization that public funds can be a powerful catalyst to the arts. Since 1961, the New York council has underwritten or subsidized performances by professional organizations in communities throughout the State. During the first year, 4 professional companies gave 92 performances in 46 different locations. The cost was $330,000. In 1963, 57 professional companies gave 224 performances in 88 locations. The cost to the council was $166,800. In other words, the number of performances nearly tripled and the number of locations doubled, while the cost was reduced to about one-half. The reason for this reduction in costs was that the communities were gradually enabled to assume more of the cost of performances through ticket sales and local subvention as the number of exposures increased. Whether or not the source of funds is public or private, the message seems clear; adequate financial stimulation of high quality art will result in enthusiastic participation and enjoyment by large numbers of people, in greater private support and box office income, and in gradual reduction in the need for subsidies.

The New York council also carries on other programs which have had considerable impact on the cultural growth of the State. One of these is the technical assistance program. Under this service, any museum or performing or visual arts organization in the State can request help with a particular problem of administration or program. The council is responsible for supplying an expert in the particular area of concern and for paying his travel and consultation fee. A total of $30,000 was spent for technical assistance in 1963, and services ranged from supplying guest directors of community theaters to assistance with the installation of a diorama for a nature museum.

The visual arts are also well served by the council. Between $25,000 and $30,000 is spent annually for traveling exhibitions and approximately $50,000, for educational and special projects. Similarly, $150,000 is set aside annually for educational and special projects in the performing arts. (This is in addition to the $170,000 spent on performance subvention.) Of roughly $200,000 budgeted for these purposes, one-half is used for educational projects through the school districts of the State.

No government arts agency has had a more illustrious history or exerted such beneficial influence in so short a time. In the first annual report of the council, former executive director John MacFadyen offered a "dream goal" for his organization: "Ultimately, it is the purpose of the New York State Council on the Arts * * * that the endowed human resources of any resident of our State should not remain unexhausted because of our failure to provide the opportunity to stimulate or express them." This council is well on its way to the achievement of that high purpose.

The Virginia Museum of Fine Arts is not actually a State arts council. However, its unique and highly developed program deserves special attention. It is a prime example of a State service to the arts over a considerable period of time.

The Virginia Museum has the oldest active State arts program as far as can be determined. It began in 1936 with a mandate from the legislature to serve the State in all of the fine arts. Initially, this was interpreted to mean the visual arts. The motivation for its creation was to provide housing for a donated collection of art works. Recently, fine arts also has come to mean lectures on general subjects and programs in the theater and dance.

Perhaps the most famous service of the museum is its artmobile, invented in 1953 by the present director, Leslie Cheek, Jr. This well-equipped trailer-truck tours the entire State with tastefully exhibited art works, requiring 3 years to complete its circuit. A second artmobile, added 2 years ago, is more elaborate in equipment and is used to circulate more valuable exhibitions to larger communities affiliated with the museum. Artmobile I has carried "Art from Ancient Egypt," "The Little Dutch Masters," and many other shows to every corner of Virginia. Artmobile II, since 1962, has completed three 6-month tours of such showings as "Twelve Portraits: Delacroix to Gauguin." Behind the obvious purpose of the artmobiles is an equally important benefit. The artmobiles serve as a focal point, a rallying place for local interest in the arts. Often they are booked as the main physical attraction of an arts fes-

tival, or as a means of stimulating interest in a newly formed painting group. This service has served well within the mandate of the legislature by bringing the arts to the people.

From almost the very beginning, circulating exhibitions to other museums of the State has been part of the program. Since 1960, this basic service has been considerably revised and elaborated to form a network of loosely associated chapters and affiliates. Using the museum in Richmond as a headquarters building, a number of services are provided to participating groups and museums. At present, there are 15 chapters and 3 affiliates. During a typical year, each confederation organization (chapters and affiliates) would likely receive two visits from Artmobile II, three visits from a rental paintings service, lecture-demonstrations by the two resident craftsmen of the museum, and at least one lecture from the distinguished lecturer series. Also offered would be organized exhibitions of painting and graphics, films, and slide sets. Visits to the headquarters building to participate in theater and dance activities as well as viewing major exhibitions are also encouraged.

Plans are being formulated for the expansion of the State confederation plan and for closer program ties with other museums. The Norfolk Museum, as an example, is adding a theater wing which will be an exact duplicate of the museum theater at Richmond. This will enable fully mounted productions to be exchanged with a minimum of expense.

The Virginia Museum of Fine Arts is heavily weighted in favor of visual arts and offers only limited service to the State in performing arts. The headquarters building program embraces only the theater. Music and dance are affiliated only in that the museum underwrites some losses for sponsored commercial attractions. However, it is not broad service in the many arts which makes this institution outstanding. Rather, it is the attitude of the institution toward its constituency. Art has been made a part of the State, and determined effort has made art acceptable and exciting to all the people. It is the spirit and concept of the Virginia museum that is important. Virginia is not a particularly rich State. Yet its legislature annually appropriates approximately $400,000 to operate a museum of fine arts and has made proportionate grants for nearly 20 years.

The Arkansas Art Center is admittedly patterned after the Virginia museum experience in many ways, but with one important exception; almost all of the income for the program and maintenance of the building is derived from private sources. Begun in the late 1950's as a project spearheaded by the Junior League of Little Rock for the benefit of the local population, the concept and program of the center have expanded to include serving the entire State. In less than 2 years of operation the impact can be observed readily throughout Arkansas.

Like the Virginia museum, the Arkansas center offers exhibitions and classes at its headquarters building, theatrical productions, and several direct services throughout the State. These include art classes, traveling exhibitions, and an artmobile. In addition, and uniquely for this type of organization, the center offers accredited training in drama and visual arts, scholarship programs, and a developing library of arts, including recordings. Also, the center casts itself as the central organization for the performaing arts groups of the State and in the Little Rock area. Individual support agreements were negotiated in 1963 with the Arkansas State Ballet, Arkansas State Opera, Arkansas State Festival of the Arts, the Community Theater of Little Rock, and the Little Rock Philharmonic. Also, a network plan has been developed, similar to the Virginia museum's, which has enlisted 25 chapters in less than 1 year.

To appreciate the impact of this institution upon the State, it is necessary not only to realize the short time it has operated, but also the condition of he arts before the center came into being. Six years ago, the arts organizations of Arkansas were either struggling to keep functioning or had suspended operation altogether. Almost no arts activity existed outside the city of Little Rock. The majority of the young people outside Little Rock had never seen a painting.

In the first year of operation, the center directly served 349,169 people in a State with a population of 1,800,000, about 20 percent of the population. Opera and ballet companies, which had ceased production, are today performing again, and on a wider audience basis. Like New York and Virginia, Arkansas has proved the existence of a large and appreciative audience for the arts. About $340,000 per year, $80,000 of it earned income, provide a viable arts program in a predominently rural State. The needed ingredients of sound planning, determination, and the cooperation of all the cultural organizations and leaders

have been present. Arkansas has created, through private means and with some help from the city of Little Rock, an institution which is bringing enrichment to the lives of all its citizens. The organization and administrative pattern of the Arkansas Art Center, and the program developed there, could well serve as a model for many States.

The California Arts Commission deserves special mention for the sound method of approach exhibited in its work to date. The California commission began as a survey body charged with reporting its findings to the Governor. The enabling legislation was outstanding in that it recognized that enterprises as complex as the arts require not only funds but the services of a full-time staff. Further, the legislative act assumed the commission's permanent existence; it is not necessary to return to the legislature year after year and plead for a new act.

Under the authority granted by the legislature, the California Arts Commission is charged with several responsibilities: (1) To make a comprehensive survey; (2) to determine the germane needs and aspirations of the citizens of the State; (3) to ascertain how the existing resources could serve these needs; (4) to assist communities in originating their own cultural programs; and (5) to report to the Governor and legislature every term on action taken, studies made, and legislation recommended. A sum of $50,000 was appropriated for the first year.

The commission has held several planning sessions, has engaged in considerable promotion of its functions and purposes, has begun an elaborate survey, and has employed a full-time executive director and staff.

A noteworthy and somewhat unusual provision of the California law is the requirement that two members of both legislative houses serve on the commission. These members also constitute a joint interim legislative committee on the arts.

The Illinois Arts Council presents another unusual approach. Though it was created as an advisory group, followed by executive action, and is engaged in survey activity, it differs from most of the councils in its sponsorship of an active, though limited, service program. Instead of waiting for legislative action to provide funds for projects, the chairman solicited money from private foundations to underwrite various performances by Illinois-based cultural institutions. These performances involve the Chicago Symphony Orchestra, the Chicago Little Symphony, Walden String Quartette, and the Children's Theatre of the Goodman Theater. Special traveling exhibitions are made available from the Art Institute of Chicago, and the Krannert Art Museum of the University of Illinois.

The oldest State council is the Utah Institute of Fine Arts, which was organized through an act of the legislature in 1937. Under the provisions of this law, the institute was authorized to promote, develop, and encourage all of the arts, enlist private support, advance adult education in the arts, and serve as the official agency for cooperation with Federal agency programs in the arts. Its first years were spent primarily in promotion and development of the visual and literary arts. In 1940, the Utah Symphony, formed under a WPA program, became a division of the institute. Since that time, visual art, literature, and symphonic music have absorbed the majority of the time and funds of the institute. In recent years, appropriations have amounted to $18,500 per year, with the Utah Symphony receiving more than $13,000 of this amount. Currently, plans are underway to study the cultural resources of the State and to develop closer cooperation between the institute and a broader spectrum of organizations carrying on programs within the State. Also, a proposal is being studied which would bring the Utah State Ballet into the institute as a division with status similar to that of the symphony. These plans would indicate an annual appropriation in excess of $50,000.

North Carolina also has an unusual arts program. For many years, the Governor and legislature have followed an ad hoc approach of support for cultural institutions which hold significance for the State. Those wishing support came before the legislature and pleaded its case. A large sum was appropriated initially for the establishment of a State museum of art, and nearly $200,000 has been granted annually for its support. The North Carolina Symphony receives approximately $60,000 per year, an Institute of Outdoor Drama receives $20,000, the Brevard Music Camp is given a small subsidy, and the outdoor dramas for which North Carolina is well known have received grants from time to time to offset seasonal deficits. In addition, various restorations and historical landmarks have been supported generously. North Carolina clearly has

been one of the most culturally committed States of the Nation, and has played this role for many years. Within the State are 13 community arts councils, a State museum, a State orchestra, a State ballet, and, most recently, a traveling theatre group organized to give performances in the schools. Curiously all of this activity does not seem to have resulted in quite the degree of enthusiasm and impact upon the State as comparable programs have in Arkansas, Virginia, and New York.

One important reason seems to be that the extent of commitment to each project has varied and that little preplanning was done on the extent or quality of the programs. The State symphony could not exist without State subvention, nor could the State museum. Funds raised by private means for these institutions proved to be a small fraction of the amount required for operation. The State museum has an outstanding collection but offers no services to the outlying communities. Consequently, the museum receives much less support, proportionately, from public and private sources than do those of Virginia and Arkansas. Funds appropriated for the State orchestra apparently are inadequate for first-quality performance, and few voices plead for improvement. There seems to be lack of depth in the planning, and a confusion of quantity with quality in the State's ad hoc approach.

Nevertheless, North Carolina has in many ways led the way in establishing the precedent for State support of the arts, particularly by publicizing all that has been done. It has proudly supported cultural enterprises and challenged other States to follow.[1]

In this chapter we have looked at the recent phenomenon known as the State arts council movement. We have reviewed the typical State organization, and examined a few States conducting particularly unusual programs. Before stating further general conclusions about State activity in the arts, it is necessary to examine another kind of statewide activity which is creating an impact on the cultural life of the Nation—the expanding arts programs of universities and colleges.

Statewide arts programs at universities

Less will be said about these programs, not because they deserve less discussion, but for other reasons. First, less attention was given to the role of the university within the scope of the project. It was decided initially to approach selected States as States and let each program reveal itself through the mechanism of the State arts council. As a result, only a few university programs were covered.

Secondly, the pattern of statewide programs conducted in conjection with universities varies so greatly from State to State that any description or conclusion based on the few which were questioned and observed would be only fragmentary. A thoroughly effective study of the arts programs radiating from the campuses to the boundaries of the States is greatly needed, but such an undertaking was far beyond the time and funds for this project.

However, it seems desirable to describe four outstanding programs. They are:

The University of Michigan Professional Theater Program is a part of this university's general commitment to statewide service in the arts, among other academic enterprises. The program was established in 1962–63 to bring students, the community, and the State a significant new project—performances of fine professional theater under academic sponsorship.

The professional theater program employs a highly competent company. The company is paid a lump sum to produce four or five plays for the Ann Arbor season and for a tour of 2 weeks throughout the State, as scheduled by the extension services division of the university. The 1964–65 season will include four plays performed over an 8-week period, following a 9-week rehearsal period, plus the 2-week tour. Following this 19-week commitment, the company is free to assume any other contracts it wishes. This year the company will transfer three of the four plays from Ann Arbor to New York under the sponsorship of the Phoenix Theater. The total budget for this part of the program is $100,000 per year, with $10,000 to $30,000 representing the net loss to the university.

In addition to this service, the professional theater program brings touring plays to the Ann Arbor community, operates a lecture series by distinguished

[1] Recently in North Carolina a State arts council was created by executive order. The major task of the council will be to survey cultural resources and recommend a plan to the Governor in 1966.

theater experts, provides a liimted number of graduate fellowships, and produces one new play per year. Between $10,000 and $15,000 is spent on the new play, with the university paying a net deficit of $5,000 to $7,000. The lecture series is sold for a 50-cent admission and loses a small amount annually. The touring play series shows a profit or at least meets expenses in any given year.

The essence of this project is the willingness of the University of Michigan to support quality professional theater, regardless of cost. This is not an unusual arrangement. Universities can be said to "lose" money on many programs in science, medicine, and agriculture; in some cases such "losses" run to hundreds of thousands of dollars each year. It is not unreasonable for a school to provide high quality theater experiences for its drama and literature students in the same spirit it provides the latest laboratories and equipment for its students in science. Where other programs benefit farmers and industrialists as a result of university investment, this program benefits these groups as well as the general population of the State.

The University of Wisconsin, the University of Michigan, and Michigan State (all of which were interviewed) and many other land-grant colleges and State universities have elaborate extension programs in all phases of academic life. The arts are part of these programs to a greater or lesser decree. It would be unfair and inaccurate to give emphasis to particular programs solely because the institutions happened to be part of the itinerary of this project. On the other hand, developments taking place in arts programs require descriptions to illustrate a growing trend. Perhaps the best procedure would be to describe a limited number of these developments, acknowledging that none of these are offered as examples of outstanding programs but at the same time indicating the growing interest in the arts evident on the campuses of many of our leading universities.

Several schools have established or are contemplating touring companies of actors or musicians for the benefit of their States. Unlike the professional company engaged by the University of Michigan, which has the added ingredient of quality stemming from highly experienced actors working in ensemble over a considerable period, these are changing groups of graduate students. In any case, the people of the State are able to see and hear quality art, often for the first time. Few of these programs have existed longer than 2 years. Indications are they will become popular with many more schools in the near future.

One program in theater that seems deserving of mention is the work done by the extension division of the University of California at Los Angeles. With a pool of talented theater artists available in the area, the division has mounted a season of plays using these experienced performers to the benefit of the school and community.

Another program which should be mentioned, because of its pioneer efforts, is the arts programs of the agriculture extension division of the University of Wisconsin. For over 40 years this division has invested in informal arts programs for the rural areas of Wisconsin. Artists-in-residence have traveled throughout the State teaching and demonstrating the benefits of art. John Steuart Curry was artist-in-residence before World War I and was successful in stimulating farm people to take up painting. Others who have followed him have managed to build an annual rural art show which attracts nearly 5,000 entries. The agriculture extension provides funds for personnel to stimulate activity in the theater, music, visual arts, and writing. The famous short course at Madison, which provides agricultural training for farmers during the winter months, calls upon all students to participate in a course in vocal music, and there is another course in instrumental music.

The last description of an academically based program in the arts is included because of the potential that the concept holds. The particular organization involved is The Piedmont University Center in North Carolina, 1 of at least 20 similar programs in existence throughout the country. Essentially, the concept is one of cooperation among many small colleges for the mutual benefit of all. Some of these centers unite the small schools of a metropolitan area, some serve a region of a State, some two or three States, and in at least one case, a center serves several large and sparsely populated Western States. These cooperative ventures hold tremendous potential for the arts, and the small liberal arts college.

The Piedmont University Center is privately supported by foundations and member institutions, of which there are 17. It has eixsted officially since March of 1963, though joint fundraising for operating deficits has been carried on

by this group for many years. The center is administered by a full-time staff and is governed by a board comprised of the presidents of member schools.

Basically, the center is the sum of six standing committees, of the funds which translate committee ideas into programs, and of the staff to execute the programs. The committees have spheres of responsibility and entertain ideas in their assigned areas until a consensus is reached. Each committee has one representative from each member school. The committees are variously concerned with such academic functions as visiting scholars, faculty research, library affairs, exhibits and films, and general education. Most important to the arts is the artists and performing groups committee, though the general education program committee could have important implications for art education. The exhibits and film committee, as a part of its responsibility, organizes various exhibitions and displays for circulation among the member colleges. At present, these exchanges are limited to the development of basic visual material collateral to subject matter, and to exchanges of faculty and student art shows. However, this committee has the potential of pooling resources to sponsor special exhibitions of major art shows for exchange. As the program develops, the committee could become an important visual art and museum education service.

The artists and performing groups committee currently employs artists to give performances on the campuses of member schools. By contracting with touring attractions and artists on a wholesale basis, the members are able to save a significant portion of the normal costs of contracting individually. This saving allows for more attractions to appear in a given year and for higher quality artists. The administrative organization has also made it possible for faculty and regional arts groups to tour. A particular city possesses the outstanding symphony orchestra of the area; a particular college has a talented string trio. Both of these groups have received additional opportunities for performance. Student productions are also offered to the circuit on occasion, allowing additional funds to be spent on the initial mounting of an opera or play.

The benefits of this system to the members are obvious. The individual schools receive better attractions with greater frequency. Faculty performers can be attracted to the schools for teaching because of the additional income and prestige of concertizing. Occasionally, a school can invest in an elaborate production of an opera or play on the basis of greater income through the additional bookings at other schools. Since most of these colleges open their doors to the general public for all such attractions, the entire region receives significant cultural improvement. Additional benefits also are derived by the communities. Regional visual art and performing organizations are able to increase their income and service opportunities through an alliance with the colleges of the region. Prohibitive costs would make it infeasible to attempt such alliances without the center. The center also makes commercial and other contracted attractions available directly to communities where no college member is located or where a college has been unable to finance a booking. Through cooperation and careful planning, communities can utilize this service to enhance their own concert and play series and exhibition seasons. The potential for this system of cooperation is enormous.

The general education program committee is concerned with the joint employment of faculty and the interchange of students. The eventual goal is to establish special training within each school in certain expensive and difficult areas of study. For the arts this could mean that one of the 17 member schools would specialize in music or theater, with students from all the schools congregating at that school for upper class and/or graduate work. The basic subject matter in the specialized area, whether in the arts or sciences or some other field, would not be dropped from the nonspecialized schools but rather would be reemphasized as part of general education.

With at least 20 centers similar to the Piedmont University Center already in existence, and the likelihood of many more, small colleges can look forward to competing culturally with larger schools possessing greater resources. Because of the enrichment these programs can offer to the medium and small cities in which most of these schools are located, this new trend of arts development has special significance in the face of the growing concentration of artists on metropolitan campuses.

Mr. KEPPEL. You may wish to note the extent of the support given in New York and California. Senator Javits, in New York it is $500,000.

Senator JAVITS. The New York council has $500,000 or averaged that.

Mr. KEPPEL. And my testimony even ventures to suggest at a later point that California followed its lead.

Senator JAVITS. Thank you.

Mr. KEPPEL. You will notice the development in the State of New York that followed what we might call initiatory funds for the State council. In the first year 4 professional companies gave 92 performances in 46 different locations with a cost of $330,000. In 1963, a couple of years later, there were 57 professional companies that gave 224 performances in 88 locations, with a cost to the council of $116,000, which meant a drop in cost from $330,000 to $116,000. Obviously the local communities were able to assume more and more of the cost.

Now let us turn for a moment to the situation in the humanities and the arts. In the academic community there have been some excellent studies made, one by the Brookings Institution which shows the relative allocation of Federal investment as between the sciences, social sciences, and the arts. I need not trouble the committees with that because I know that you are well familiar with these figures.

One point that I think is sometimes lost sight of is the following:

> When we examine the status of the arts and humanities in higher education, we must ask whether we are attracting those young people whose talents and interests equip them best for the pursuit of an academic career in these fields.

We summarize the statistics. If you will look at the undergraduate majors, fields of concentration, you will notice that there is a favorable picture for the humanities and the arts, but when we go to the master and the doctoral degrees, the situation changes quite dramatically. You will see that the proportion of those entering the arts and the humanities in the educational field at the doctoral level swings almost around from the way it was at the bachelor's degree level. It is a radically shifted pattern from the undergraduate level.

I am not suggesting for a moment, sir, that I would recommend that the social sciences or the sciences be reduced—that is not the point. But rather with the total growth of our establishment we are, I think, in a position to put those figures more nearly in balance. The action of the Congress at the last session in dealing with title IV of the National Defense Education Act—greatly expanding the number of fellowships from 1,500 to 3,000 and then to 6,000 and then to 7,500—I think will be reflected in the years to come in righting what I would call an imbalanced figure at the doctoral level.

Senator YARBOROUGH. May I ask a question?

Representative THOMPSON. You may, indeed.

Senator YARBOROUGH. Do you not think that this imbalance that you describe might be due in part to the restrictive nature of the original National Defense Education Act of 1958 with reference to the subjects that might have been taken under loans at that time?

Mr. KEPPEL. That is possible, sir. The actual fellowship program, title IV, did include some of the humanities, though not all.

Senator YARBOROUGH. The bill as originally introduced covered the humanities and all of that, but it was restricted by an amendment.

Mr. KEPPEL. We have been running about 25 percent, if my memory is right. It is in the table.

Representative THOMPSON. There was in the legislation a general preference given to students with talents in mathematics, science, and foreign languages. It was not a requirement. Once they got the scholarship it was not required that they had to pursue the courses in that field. It is very good that the humanities have been included, and broadened.

Senator YARBOROUGH. It was unfortunate on the part of the Congress for not having restricted it to those subjects for which preference was expressed, but not mandatorily required.

Mr. KEPPEL. I venture to quote not from the humanities, but rather a scientific magazine in favor of the bills before you.

Mr. Chairman, there are reports on what the Office of Education has done in this area under the Cooperative Research Act and under certain other authorities which Miss Bloom has been directly connected with for the last few years.

You will notice, we point out that for the 3 years this program has been underway—the program for the encouragement of research and new development of programs in the schools and colleges, primarily the schools—that financial support has been raised from $145,000 in 1963 to the amount expended this year of about $475,000. The appendixes to the testimony give the details as to what these particular grants have been and for what purposes.

To the point that Senator Yarborough raised, we point out that since 1961 the National Defense Act graduate fellowship program has excluded from its support such humanistic disciplines as the classics, music, fine arts, and drama.

I think it is to be pointed out that amendments made by the Congress in October of 1964 to that act included two items which may suggest these fields of study—I think this is the point that the chairman was making—should again be made eligible for Federal support. And I argue that point in my testimony in a little more detail in the following pages.

Another point dealing rather more with the schoolteacher, rather than the graduate level for the college person, is developed in the middle of the page. In the second full paragraph, it is pointed out, under the National Defense Education Act of 1958 as amended, that the Office of Education is authorized to support short term or regular session institutes for teacher training, including study in the use of new materials. These institutes are designed to improve the qualifications of individuals engaged in or preparing to engage in the teaching or supervising or training of teachers in history, geography, modern foreign languages, reading or English, in elementary or secondary schools.

You will recall that at present there is no authority—and this is brought to the committees' attention—there is no authority now providing for institutes for teacher training in the arts and many of the humanities. Somewhat connected with that fact is the amendments of the National Defense Education Act made last year, which extended the use of equipment—if I may go back to Mr. Scheuer's point—beyond the earlier somewhat narrower range to include the fields that I mentioned earlier, but, again, not in the fields of the arts and the humanities.

Mr. Scheuer pointed out that there is a lively development in that field. And one of the suggestions we would like to make for your consideration is that the committees consider providing such equipment which can include audiovisual reproduction teaching machines, printed materials and the like, to enlarge the potential for effective teaching by all teachers. I am emphasizing, however, at this moment the elementary and secondary schools.

I doubt, sir, that I need argue at any length the accomplishments of these teacher-training institutes that have already been going on in the languages and the sciences for some years now. These have been a most effective means of raising the quality of work in the schools. And the point I make in the following pages is that this would seem to be something that the committee should consider in the range of formal schooling, which is what, perhaps, I am best qualified to testify on.

The following pages describe in a little more detail some of the things that Mr. Scheuer was speaking of. For example, the testimony ends, sir, with an argument with which the members of the committees are already familiar—the importance of a balanced educational diet, if I may put it that way. We have been in our judgment imbalanced.

The Department which I represent, the Department of Health, Education, and Welfare, looks forward with enthusiasm to cooperating with whatever arrangement the committee may establish for further encouragement in these areas and particularly because of our interest in the formal educational system we have made the specific suggestion, Mr. Chairman, for your consideration.

Then attached to the testimony is a detailed description of various projects the Office has supported in the arts and in music and a detailed statistical summary of the graduate program under the National Defense Education Act.

Thank you, Mr. Chairman.

(The prepared statement of Francis Keppel, together with the attachments, follows:)

PREPARED STATEMENT OF FRANCIS KEPPEL, COMMISSIONER OF EDUCATION

Messrs. Chairmen and members of the Special Subcommittee on the Arts and Special Subcommittee on Labor, I am delighted to have the opportunity to speak in favor of legislation designed to strengthen the arts and the humanities in American life for I believe that the Federal responsibility to the arts and humanities is no different from our responsibility to the other components of our society.

It is gratifying, indeed, to note the number of bills introduced in both Houses of the Congress in support of this concept. My comments this morning will be directed to the essential soundness of a Federal commitment to work in cooperation with States and groups, individuals and colleges, toward the maximum improvement of the status of the arts and humanities in the Nation. As an educator, I will focus my remarks largely on the place of education in strengthening the fundamental public appreciation of the creative and performing genius of professionals in these fields. While other Government witnesses will discuss the particular instrumentalities which the Federal Government should erect and support in order to meet its commitments to the arts and humanities, I shall, perhaps predictably, be dealing in particular with the role of the schools and colleges of our country and what they must do if the arts and humanities are to flourish.

The fact is that the Nation has long recognized the importance of the arts and humanities to the quality of American life, but the programs of support and encouragement in this area have not kept pace with the growth of the Nation and its changing needs.

Today a substantial proportion of our attention and our national budget is directed toward motion in space. Our aspirations and goals are linked, literally, with the moon and the stars. This is understandable in view of the importance of science and technology as the chief instruments of national survival. It seems to me that at the same time, however, we must devote the time and money required to do a satisfactory job of transmitting our cultural heritage to the rising generation.

There is considerable statistical evidence to show that the cultural resources of the Nation are increasing. This may be seen in the growth figures in several areas.

In 1920, there were about 100 symphony orchestras throughout the country. By 1940, the number had increased to 500. Today, 25 years later, there are more than 1,400. As of December 31, 1964, the American Music Conference estimated that there were 37 million amateur musicians in the United States, compared with 19 million in 1950. Music is second only to reading among the Nation's leisure-time participation activities.

At present there are almost 3,500 museums of all types compared to only 1,000 in 1920. One-third of these museums have been established since 1950. Attendance at museums across the country in 1962 exceeded 200 million. Quite, obviously, many people went more than once to a museum. Public participation in other cultural events is equally impressive.

In short, the case for the quantity of our national pursuits in the arts and the humanities is not a difficult one to make. The dramatic growth of the institutions of the arts is an admirable expression of the creative interest of our people.

But the essential underlying fact is that museums, symphony orchestras, and theater and dance groups are in dire need of funds. In the museum field, for example, we are able to make some generalizations about sources of income as a result of a survey of U.S. museums performed cooperatively by the American Association of Museums, the Smithsonian Institution, and the U.S. Office of Education. Endowments, once considered a major source of operating funds, now contribute to the support of less than one-quarter of the Nation's museums. Foundations and corporations provide minimal support. Other sources of financing, such as local and State funds and individual memberships, are far from adequate. The paradox of public acceptance but lack of adequate economic support is producing problems which range from questionable quality in programs offered for the public to an inability to care properly for works of art which represent a substantial share of our cultural heritage. I know that the witnesses who follow will document in poignant and pointed manner numerous examples of this unavoidable conclusion.

As a result of an interest in learning the educational implications of activities carried on at the State level by arts councils and institutions of higher education, a study was done by Charles Mark for the Office of Education and the Special Assistant to the President for the Arts. The results illustrate the paradox of public interest and involvement but inadequate financial support in the area of community planning in the arts.

State arts councils are defined as representative statewide bodies, public or private, which carry on a program in the arts for the benefit of the people and arts organizations within that State. The majority of these councils have been established since 1960. At the present time 26 are in existence. (See app. 1.)

The survey was done by means of a mail questionnaire and personal interviews with representatives of selected State councils and university programs. Twenty-two States replied to the mail survey which was sent out from the White House by Roger L. Stevens. Of these councils, 10 are presently operating under an executive order issued by the Governor of that State, 9 have legislative sanction, and 3 are private corporations.

Of the 19 which are public agencies, 9 receive public funds. Of those nine, only four have had appropriations in excess of $10,000. Councils in two States, New York and Arkansas, averaged $500,000 and $300,000 annually during their 4 years of existence, with California receiving $50,000 in its first year. Four councils received between $10,000 and $25,000, one received between $5,000 and $10,000, three have received more than $500 but less than $5,000 and nine have had less than $500 to carry out a program.

It must be kept in mind that most of these councils are relatively new and have not had time to develop a program. Nevertheless, funds presently available for this purpose are minimal in relation to the services which these councils could render.

The fact that under proper circumstances people will support the arts is illustrated by the experience of the State council on the arts in New York where public funds have been a powerful catalyst in developing public support. The first year, 4 professional companies gave 92 performances in 46 different locations. The cost to the council was $330,000. In 1963, 57 professional companies gave 224 performances in 88 locations with a cost to the council of $116,000. The number of performances nearly tripled and the number of locations doubled while the cost was reduced to about one-half. The reason was that local communities have been gradually able to assume more of the cost of performances through ticket sales and local subvention as the number of performances increased through the use of risk capital.

The situation in the arts is paralleled by the condition of the humanities and the arts in the academic community. This is documented in a study by the Brookings Institution entitled "The Effects of Federal Programs on Higher Education." This study indicates the substantial commitment of the Federal Government to the natural sciences, the secondary role of the social sciences, and the obviously less important role of the humanities. In response to a question asked about government-financed work and research in three types of institutions by various disciplines, faculty members indicated that their institutions received about four times the amount of support for science as for social sciences, about 10 times more support for science than for the humanities.

The Elliott committee report, "Impact of Federal Research and Development Programs," commented on these figures as follows:

"The problems attendant upon such desparate support by the Federal Government of research in the three areas, are numerous. Mr. Donald L. Peyton, Secretary to the U.S. Chamber of Commerce, Committee on Science and Technology, who submitted testimony during the committee's general hearings, suggested that it involves a crucial question of whether or not an imbalance is developing which might lead to permanent distortion in the faculty, curriculums, and career planning of students of our colleges and universities."

When we examine the state of the arts in our elementary and secondary schools, we find further cause of concern. Music is taught in approximately one-third of the elementary schools, and art in over half, by classroom teachers whose efforts are frequently hampered by inadequate training and experience in these subjects, and who often have no assistance available from specialized teachers or supervisors. Art history and/or art appreciation is offered in only 1 secondary school in 10. I shall suggest an appropriate remedy in a few moments.

When we examine the status of the arts and humanities in higher education, we must ask whether we are attracting those young people whose talents and interests equip them best for the pursuit of an academic career in these fields. Or alternatively, have existing programs for support of research, development, construction, scholarship, and fellowship activities actually siphoned off some of the talent and resources which might have gone toward strengthening arts and humanities programs.

At the undergraduate level, degrees earned indicate a very favorable picture for the humanities and arts. Degrees in arts, humanities, and education in specialized fields of the arts number 80,414 compared with 75,827 in the social sciences, and 65,855 in mathematics, physical science, and engineering. However, at the master's level shifts in emphasis have taken place: arts, humanities, and arts education, 13,338; social sciences, 9,970; and mathematics, physical sciences, engineering, 17,090. At the doctoral level, which represents professional career commitments, a quite different situation is apparent: arts, humanities, and arts education, 1,665; social sciences, 2,340; and mathematics, physical sciences, engineering, 4,248. These figures, further described in appendix 2, illustrate the need to insure that the young people who will shape the future of the arts and humanities, as well as education in these fields, will have the best resources, training, and development which can be provided for them.

The case for balance is well recognized by the scientists and engineers. Science magazine recently commented that the world of learning is always kept off balance by the achievements of individual scholars by special needs and interests, or by special opportunities. Moreover,

"Scholarship never moves forward uniformly over its entire frontier. Nor should it. Perfect balance, if we knew what that means, could be achieved only

by letting the slowest set the pace. Yet there is recognition that the imbalance should not become too great or last too long, and in recent years many scientists, whose fields have been prospering greatly, have recognized that special effort should be devoted to nurturing the humanities and arts."

The Office of Education is now able to provide limited assistance to strengthen the educational components of the arts and humanities. For the current fiscal year, funds appropriated under the Cooperative Research Act, Public Law 531, 83d Congress, have been allotted to the Arts and Humanities Branch. This Branch, established in 1962, is evolving a program of research and related activities for education in the arts and humanities at the elementary, secondary, higher, and adult education levels. Research activities include basic research on teaching and learning, new and improved curriculum materials, and planning conferences which focus national attention on educational problems in the arts and humanities and the ways in which they may be solved. For the 3 years that this program has been underway, financial support has ranged from about $145,000 in 1963 to approximately $475,000 for this year.

I have included as appendix 3 an article which appeared in the January 1965 Music Educators Journal which describes this program and lists Office of Education projects in music. Appendix 4 lists projects in art education. I would also like the record to carry the recent American Education article describing a project being carried on by the Julliard School of Music, with financial support from the Office of Education, to develop new repertory materials for the teaching of music.

Funds from title VII of the National Defense Education Act, the educational media program, support in a modest fashion investigations of ways in which a variety of media can contribute effectively to education in these fields.

An additional comment on what the Office might be able to do under existing authority is in order. Since 1961 the national defense graduate fellowship program has excluded from its support such humanistic disciplines as the classics, music, fine arts, and drama. Amendments in October 1964 to the National Defense Education Act included two items which may suggest that these fields of study should again be made eligible for Federal support. The first of these changes deleted the stipulation in title I, section 101, that a major purpose of the National Defense Education Act should be to support graduate study in those fields related primarily to science, mathematics, modern foreign languages, and technology. This deletion was made, obviously, to accommodate the act to the newly authorized institutes for teachers of English, history, geography, reading, disadvantaged youth, and for school librarians and media specialists.

The second change involved the specific exclusion of the fields of theology and religion from title IV support. This marked the first time in this legislation that such an exclusion was made by statute. By implication, it seems reasonable to us that the Congress intends that only those specific areas of study must be excluded from the support of title IV. I am, therefore, undertaking an exploration by legal counsel and consultation with the appropriate congressional committees to determine if this interpretation is justified.

There is good reason on educational grounds for such a change in administrative practice. In point of fact, title IV of National Defense Education Act has supported humanistic studies in larger proportion than any other broad group of disciplines. During its 7-year history, title IV has allocated over 25 percent of its funds to students and programs in English, philosophy, foreign languages, linguistics, and comparative literature. (Apps. 5 and 6 show this fact rather dramatically.) The line of demarcation between those fundamental fields of study and those involved in the hardware of national defense is a difficult, if not impossible, one to discern. It seems to me impossible to conclude, in the light of the statutory changes recently made, that studies involving the basic foundations of democracy, or of music and the fine arts, are any less essential to the national defense and the national welfare.

To strengthen further the educational foundations of the arts and humanities, the administration suggests new legislation to increase the effectiveness of the Office of Education in these fields.

Under the provisions of the National Defense Education Act of 1958, as amended to date, the Office of Education is authorized to support short-term or regular-session institutes for advanced study, including study in the use of new materials. These institutes are designed to improve the qualifications of individuals engaged in or preparing to engage in the teaching or supervising or training of teachers of history, geography, modern foreign languages, reading, or English in elementary or secondary schools. Training is also available for

school library personnel, educational media specialists, and teachers of disadvantaged youth.

There is at present no authority providing institutes for teacher training in the arts and humanities.

Yet the needs in these areas are particularly pressing. Provisions for teaching art, theater, and music are perhaps most notably inadequate in our public schools. Classroom teachers in 70 to 80 percent of our elementary schools are expected to teach music, yet more than 60 percent of these schools do not require that training in music be included in the preparation of elementary school teachers. In well over half of our elementary schools, the regular classroom teacher is expected to teach art without any help from a specialist or a professional in that subject. Of the secondary schools that planned to offer art courses, more than a fifth report they could not do so for lack of a qualified teacher.

Advances in our knowledge of learning principles and teaching techniques resulting from extensive research activities throughout the country have not been made available to many teachers in the arts and humanities. Such knowledge can best be imparted in an institute setting where outstanding teachers can demonstrate their methods and techniques to other teachers.

New equipment for audio and visual reproduction, teaching machines, and new printed materials have also greatly enlarged the potential for effective teaching by all teachers. Teachers in the arts and humanities must be given the opportunity to become familiar with new developments. Again, the teacher training institute would provide the answer.

Training institutes for teaching art would incalculably benefit the elementary classroom teacher with little or no preparation for teaching this subject. At present we are too often confronted with the elementary classroom teacher who uses stereotyped devices or copying or unguided self-expression under the guise of teaching art—an inadequacy we can no longer permit.

Institutes can be of particular value at the high school level, where intensive instruction in team teaching techniques can effect great improvement in teaching humanities and in relating the teaching of art, music, theater, and dance to a wide variety of other subjects.

The high school English teacher who has been able to acquire special training in theater techniques can stage performances that acheive important educational objectives rather than serve as random extracurricular activities of perhaps a dubious entertainment level. The more of our students who have been exposed to meaningful theater experience, the more discriminating will be the audience of tomorrow.

The majority of metropolitan centers and a number of smaller communities have art museums which offer outstanding educational programs, including classes in arts and crafts. The three factors which differentiate these programs from art classes offered in the great majority of elementary and secondary schools are, first, highly qualified instructional personnel; second, facilities and equipment which are part of the physical plant of only a few fortunate schools; and third, such educational materials as reproductions and slides that are essential resources upon which to build effective learning in the creative arts.

These programs could provide models for dramatically improving the quality of art instruction in our schools through teacher institutes and the use of special equipment. Further, these resources would make it possible to improve visual perception where the lack of specialized resources makes teaching difficult if not impossible.

As one example, every one of us has been subjected to the slides of the amateur photographer that range from the merely acceptable to the appalling. Yet basic camera and darkroom techniques, and a familiarity with design that could raise these efforts to a range of from interesting to excellent, can be taught with comparative ease. This teaching is particularly appropriate for junior and senior high school students. It is in these age ranges that young people are interested in mastering the mechanical controls that are fundamental to the use of a camera or an enlarger, and in learning to see with a discriminating eye. Instruction of this nature appears particularly appropriate when we realize that of the numerous purchasers of photographic equipment, more than a third are teenagers.

Under title III of the National Defense Education Act, the Office of Education may make payments to State educational agencies to acquire laboratory and other special equipment, including audiovisual materials and equipment and printed and published materials, to help provide education in science, mathematics, history, civics, geography, modern foreign language, English, or reading.

The administration recommends new legislation to authorize the Office of Education to extend similar support for the arts and humanities. It is clearly time to recognize that the better life we seek for our future requires greater attention to the arts and humanities. Trained teachers are one element in the equation for the future; modern teaching equipment is yet another.

Craft equipment, kilns, looms, metalworking tools, and the like facilitate the learning of manual skills and the nature of materials. Moreover, they help young people gain a knowledge of the beauty and appropriateness of form which confers the ability to choose such functionally sound and esthetically satisfying objects and implements of daily use as furniture, textiles, tableware, and containers.

A materials center well stocked with reproductions, slides, films, and filmstrips serves not only the art classes which find these materials essential, but also classes in social studies, history, and literature.

Music classes can benefit from tape recorders for self-instructional use, orchestral instruments (the shortage of which is a constant problem in smaller schools), and records and quality listening equipment. Recording and sound reproduction devices also, of course, have numerous other uses in the school.

The benefits of these instruments and pieces of equipment would not be limited to those persons majoring in art, music, or history, or specifically headed for careers in teaching the arts and humanities. They would be of important benefit to all students, including those training to become scientists, doctors, and engineers, for whom a considerable portion of the curriculum is in arts and humanities. The necessity of this component of education is recognized by professional organizations of scientists and engineers. All education would be improved.

Mr. Chairman, this concludes my statement as to the administration's recommendations for a larger role in strengthening education in the arts and in the humanities. Education in the schools and colleges is, after all, the essential foundation upon which the other instrumentalities embodying the Federal responsibility for aiding the arts in public life and for enriching the humanities may be built.

The Department of Health, Education, and Welfare looks forward to continuing cooperation with other Federal agencies and with the States, cultural and artistic groups, schools and colleges, and interested individuals in the common cause of insuring that America is not merely a land of abundance, but also a land of beauty—that America is concerned not merely with the things of the body, but matters of the mind and of the spirit.

The legislation being developed by your distinguished subcommittees, we believe, will give reality to this aspiration we share in common.

APPENDIX 1

SUMMARY OF ARTS COUNCILS, COMMISSIONS, OR CENTERS, JANUARY 1965

Arkansas: Arkansas Art Center

William H. Turner, director, McArthur Park, Little Rock, Ark.

California: California Fine Arts Commission

Abbott Kaplan, acting chairman, University of California, Los Angeles 24, Calif., or

Mr. Martin Dibner, executive director, 575 Kirkeby Center, 10889 Wilshire Boulevard, Los Angeles, Calif., 24.

Connecticut: Connecticut Commission on the Arts

Charles C. Cunningham, chairman, 25 Atheneum Square North, No. Hartford 3, Conn.

Mr. Albert Zuckerman, executive director, care of Yale School of Drama, Yale University, New Haven, Conn.

Florida: Florida Arts Council

K. O. Kuersteiner, president, care of Florida State University, Tallahassee, Fla., 32306, or

Florida Arts Commission, James E. Garland, chairman, 315 NW. 27th Avenue, Miami, Fla.

Georgia : Georgia State Art Commission

Dr. Wilhelmus Bryan, chairman, Georgia Art Commission, 1280 Peachtree Street NE., Atlanta, Ga. 30309.

Hawaii : Governor's Cultural Commission

John Wyatt Gregg, chairman, 426 Queen Street, Honolulu 13.

Illinois : Illinois Arts Council

George M. Irwin, chairman, 300 Maine Street, Quincy, Ill.

Miss Anne Nicholson, vice chairman, Goodman Theater, Art Institute of Chicago, Chicago, Ill.

Indiana : Indana Commission of the Arts

Mrs. Hertha A. Duemling, executive secretary, 530 West Berry Street, Fort Wayne, Ind.

Kentucky : Kentucky Council of Performing Arts

Col. Eben Henson, president, Pioneer Playhouse, Danville, Ky.

Louisiana : Louisiana Commission on Culture and the Performing Arts

J. Paul Hewitt, chairman, 1312 Louisville Avenue, Monroe, La.

Michigan : Michigan State Council for the Arts

Dr. Karl Haas, chairman, care of Radio Station WJR, Detroit, Mich.

Minnesota : Minnesota State Arts Council

Louis N. Zelle, chairman, 30 East Tenth St., St. Paul, Minn.

Missouri : Missouri Council on the Arts

William Howard Adams, chairman, R. D. Mize Road, Blue Springs, Mo.

Montana : Montana Institute of the Arts

James E. Logan, president, Box 151, Great Falls, Mont., 59401.

Nebraska : Council for Nebraska's Cultural Resources

James B. Shaeffer, president, P.O. Box 636, Grand Island, Nebr.

Nevada : Governor's Council on the Arts in Nevada

J. Graig Sheppard, chairman, 1000 Primrose, Reno, Nev.

New Jersey : Commission to Study the Arts in New Jersey

Prof. Howard Goldstein, executive director, Trenton State College, Trenton, N.J.

New York : New York State Council on the Arts

John B. Hightower, executive director, 250 West 57th Street, New York City, N.Y., 10019.

North Carolina : North Carolina State Arts Council

R. Phillip Hanes, president, Box 749, Winston-Salem, N.C.

Oklahoma : Governor's Council on Cultural Development

Ralph Hudson, the Oklahoma State Library, Oklahoma City 5, Okla.

Rhode Island : Rhode Island Fine Arts Council

Arlan R. Coolidge, president, Box 421, Providence, R.I.

Utah : Utah State Institute of the Fine Arts

Harold L. Gregory, executive secretary, 55 West First South, Salt Lake City 1, Utah.

Vermont : Vermont Council on the Arts

Mr. Carlton Howe, president, Manchester Depot, Vt.

Washington : Washington State Arts Commission

Mr. Robert W. Evans, chairman, 708 Pacific Ave., Takoma, Wash., 98402.

Wisconsin : Governor's Council on the Fine Arts

Dean A. A. Suppan, School of Fine Arts, University of Wisconsin, 3203 N. Downer Ave., Milwaukee, Wisc., 53211.

Appendix 2

Summary: Earned degrees conferred, level, and sex by field of study: Aggregate United States, 1962–63

Field of study	Bachelor's			Master's			Doctorate		
	Total	Men	Women	Total	Men	Women	Total	Men	Women
Arts, humanities, arts education	80,414	38,585	41,809	13,338	7,781	5,467	1,665	1,390	275
Social sciences	75,827	50,332	25,495	9,970	7,702	2,268	2,340	2,048	292
Mathematics, physical sciences, engineering	65,855	58,529	7,326	17,090	15,972	1,118	4,248	4,106	142
Biological sciences, health professions	45,132	29,838	15,294	4,945	3,314	1,631	1,612	1,426	186
Education other than arts, library science, social work	100,652	24,872	75,780	36,634	19,681	16,953	2,066	1,655	411
Other fields	72,542	62,910	9,632	7,646	6,749	897	337	289	48
Grand total	440,422	227,104	175,336	89,623	61,289	28,334	12,368	10,914	1,354
Arts, humanities, arts education	80,414	38,585	41,809	13,338	7,871	5,467	1,665	1,390	275
Fine and applied arts	14,538	6,279	8,259	3,363	2,027	1,336	379	322	57
Art, general	3,203	1,070	2,133	488	261	227	1	1	
Music, including sacred music	3,091	1,312	1,779	1,191	742	449	154	133	21
Speech and dramatic arts	4,240	1,837	2,403	1,043	591	452	185	162	23
Fine and applied arts, all others	4,004	2,060	1,944	641	433	208	39	26	13
General program	3,119	2,314	805	54	28	26	5	4	1
Arts, general program	990	709	281	37	21	16	5	4	1
Arts, sciences, general program	2,129	1,605	524	17	7	10			
Architecture	2,048	1,940	88	356	344	12	3	3	
Humanities	53,139	25,035	28,104	7,885	4,467	3,418	1,212	1,008	204
English and journalism	30,357	10,916	19,441	4,307	2,110	2,197	527	415	112
English and literature	28,094	9,552	18,542	4,019	1,896	2,123	516	405	111
Journalism	2,263	1,364	899	288	214	74	11	10	1
Foreign languages and literature	9,861	3,240	6,621	1,961	983	978	275	214	61
Philosophy	4,085	3,545	540	446	392	54	134	117	17
Religion	8,836	7,334	1,502	1,171	982	189	276	262	14
Arts education	7,570	3,017	4,553	1,680	1,005	675	66	53	13
Art education	2,580	793	1,787	450	222	228	20	16	4
Music education	4,990	2,224	2,766	1,230	783	447	46	37	9

Social sciences	75,827	50,332	25,495	9,070	7,702	2,268	2,340	2,048	292
Basic social sciences	62,042	41,298	20,744	7,244	5,595	1,649	1,345	1,205	140
Applied social sciences	2,723	2,529	194	808	762	46	151	143	8
Psychology	11,062	6,505	4,557	1,918	1,345	573	844	700	144
Mathematics, physical sciences, engineering	65,855	58,529	7,326	17,090	15,972	1,118	4,248	4,106	142
Mathematics	16,121	11,163	4,958	3,323	2,665	658	490	454	3
Physical sciences	16,276	14,038	2,238	4,132	3,704	428	2,380	2,285	9
Engineering	33,458	33,328	130	9,635	9,603	32	1,378	1,367	11
Biological sciences, health professions	45,132	29,838	15,294	4,945	3,314	1,631	1,612	1,426	186
Biological sciences	19,218	13,827	5,391	2,921	2,153	768	1,455	1,279	176
Health professions	25,914	16,011	9,903	2,024	1,161	863	157	147	10
Education other than arts, library science, social work	100,652	24,872	75,780	36,634	19,681	16,953	2,066	1,655	411
Education	95,226	23,158	72,068	35,842	19,434	16,408	2,009	1,619	390
Specialized teaching fields	30,168	15,202	14,966	6,914	4,017	2,897	310	224	86
General teaching fields	64,111	7,621	56,490	9,796	3,503	6,293	262	204	58
Nonteaching fields	393	139	254	18,631	11,620	7,011	1,375	1,136	239
Education	554	196	358	501	294	207	62	55	7
Library science	2,351	554	1,797	474	103	371	17	10	7
Social work	3,075	1,160	1,915	318	144	174	40	26	14
Other fields	72,542	62,910	9,632	7,646	6,749	897	337	289	48
Business and commerce	53,684	49,463	4,221	5,847	5,633	214	250	244	6
Home economics	4,463	69	4,394	542	18	524	45	4	41
Law	10,181	9,854	327	615	594	21	29	29	----
Trade and industrial training	1,687	1,670	17	32	31	1	7	7	----
Miscellaneous fields	2,527	1,854	673	610	473	137	6	5	1
Grand total	440,422	227,104	175,336	89,623	61,289	28,334	12,268	10,914	1,354

Source: "Summary Report on Bachelor's and Higher Degrees Conferred—1962–63," U.S. Department of Health, Education, and Welfare, U.S. Office of Education.

Appendix 3

A New Federal Educational Program in the Arts and Humanities

(By Kathryn Bloom) [1]

The Office of Education has a long-standing interest in the arts and humanities. For many years advisory services have been offered by a specialist in the fine arts and a specialist in the humanities. The conviction that the arts are increasingly important in education and that services in this area should be strengthened resulted in the establishment of the Cultural Affairs Branch in August 1962. Between that time and May 1963, the director, a music education specialist, Harold Arberg, and a museum education specialist, Richard Grove, were appointed, and the beginning of a program—oriented primarily toward the arts—began to take shape.

Last spring, as the result of a Bureau reorganization, the Branch was provided with increased staff, funds, and responsibilities. A science curriculum and museum specialist (Lola Eriksen Rogers) and a specialist in the humanities, (Chester Neudling) theater education (Esther Jackson), and art education (Harlan Hoffa), joined the staff. The increased scope of responsibility is reflected in the change of name to the Arts and Humanities Branch.

The objective of the Arts and Humanities Branch is to develop programs and activities designed to promote extension and improvement of education in the arts and humanities at all levels. Attention is given to these fields within the formal educational system and also to informal educational programs such as those offered by community art, music, theater, and dance groups and education programs conducted by museums cultural centers, and arts councils.

Emphasis is being placed on several areas of primary concern. First, the improvement of teaching and learning at all levels in the formal curriculum. There is a need for the development of educational procedures which will make it possible to discover and encourage the artistically gifted. Equally important is the effective education of the vastly larger number of persons who wish to enjoy the arts and humanities for their own sake and who comprise the potential audiences of the future.

One of the ways in which this goal is being approached is through developmental conferences. An example is the Yale Seminar on Music Education which brought together in an extended working session leading representatives of the many areas which comprise the field of music. This conference is reported in the publication "Music in Our Schools: A Search for Improvement," published by the U.S. Office of Education. From this meeting came a number of proposals related to the improvement of instruction in music. Of major significance are the Juilliard repertory project and the MENC-sponsored conference on the uses of educational media in the teaching of music.

Other developmental activities are underway such as an art education conference which is similar in plan to the Yale Seminar on Music Education, and planning conferences in theater, the performing arts, and the humanities.

Another approach to the need for improvement of teaching and learning is through the support of basic research and projects in curriculum improvement. Examples include a preparatory study for a high school curriculum in the fine arts for able students carried on by the Carnegie Institute of Technology.

A second area of concern relates to the educational contributions being made by many types of informal educational programs. Museums, for example, are active in a wide variety of educational activities, and projects are being encouraged which will relate curriculum development to such programs in order to improve teaching in many subject areas. Children's concerts are considered a basic educational function of symphony orchestras, and vital to their long-range public support. This is a fertile field for study in order to extend existing knowledge regarding effective planning.

Thirdly, the role of the arts in meeting national needs is only beginning to be recognized. There is much interest in the significance of the arts in the education of the culturally deprived, and exploratory activities are underway which

[1] The author is Director, Arts and Humanities Branch, U.S. Office of Education.

are designed to meet the needs of this segment of society. There is, however, little definitive knowledge regarding the contributions which the arts actually make. Similarly, there is considerable speculation but too few facts regarding the significance of the arts in educating the very young, or the ways in which the arts may meet the challenge of increased leisure time or the needs of the growing numbers of older persons.

Substantial resources exist within the Office of Education to provide support for projects directed toward the educational needs of the arts and humanities. The National Defense Education Act was broadened considerably by the 88th Congress. Title VII, the communications media program, is of particular significance to the arts and humanities, since it is aimed at research to promote more effective educational use of television, radio, motion pictures, and similar media, and at increasing the flow of information about their use to the schools.

With the establishment of the Arts and Humanities Branch, funds were allocated to this branch through the Cooperative Research Act. This act, Public Law 531, provides support for research and related activities which are of significance to education. In the words of the law—the U.S. Commissioner of Education is authorized to enter into contracts and jointly financed cooperative arrangements with universities and colleges and State education agencies for the conduct of research, surveys, and demonstrations in the field of education. Proposals may be submitted in six program areas:

Basic and applied research: These projects include, among others, controlled experimental research; surveys, correlational, methodological, and case studies; and developmental and historical studies.

Curriculum improvement: This may include projects that are significant to education at one or more grade levels. They may deal with a curriculum, a program, a course, a subject, or any aspect of these.

Developmental actiivties: Developmental activities are stimulatory in nature, opening up new research and development problems for further exploration. The general purposes are: (1) To increase the quantity of high quality research and development projects in particular areas of education, (2) to promote the large-scale, collaborative attacks on unusually pressing problems, and (3) to enhance the competence of those engaged in educational research. Participation in developmental activities is by invitation only. However, if individuals or groups have ideas for developmental activities, they may contact a member of the Branch.

Demonstration program: The major purpose of this program is to disseminate, through demonstration, applications of new educational techniques and materials which have been developed by research.

Small contract program: This program supports small-scale research on educational problems. Funds requested may not exceed $7,500, and the duration is 18 months or less.

Research and development centers: These centers are university-based affiliations of colleges, State departments of education, and local school systems in which researchers, administrators, and teachers can work toward the improvement of the educational process. Centers conduct basic research, translate research findings into educational procedures which will then be evaluated, and disseminate information about both the research and the procedure.

Proposals are reviewed by the Arts and Humanities Panel which is comprised of distinguished scholars and educators in the disciplines of the arts and humanities. Criteria relate to the significance of the proposed project for education; soundness of the research design or operational plan; personnel and facilities available to carry out the proposed project; and the economic efficiency of the proposed project.

The arts and humanities are vitally important in an increasingly technological society. It is hoped that the resources which are available through the Office of Education will be utilized to their fullest by individuals and institutions concerned with education in the arts and humanities. These resources provide a means not only for strengthening the arts, but also for making apparent the contributions which they can provide as a basic component of the total educational enterprise.

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APPENDIX 4

RESEARCH PROJECTS IN ART SUPPORTED BY THE U.S. OFFICE OF EDUCATION

RESEARCH PROJECTS IN ART UNDER THE PROVISIONS OF PUBLIC LAW 531, 83D CONGRESS (THE COOPERATIVE RESEARCH ACT)

Title: Bases of Esthetic Judgment and Esthetic Preference.
Project director: Irwin L. Child, professor of psychology, Yale University, New Haven, Conn.
Duration: July 1964–August 1966.

Office of Education funds	$49,380
Institution's funds	23,457
Total cost	72,837

Objectives: (*a*) For pairs of works of visual art for which esthetic judgments or preferences of American college students and children of various ages are known, to determine the stimulus-characteristics which are correlated with these judgments.

(*b*) To verify the influence of these stimulus-characteristics on children's preferences with stimulus materials which more nearly isolate particular stimulus variables.

Title: Effects of Two Programs and Two Methods of Teaching Upon the Quality of Art Products of Adolescents.
Project director: Leon Frankston, assistant professor of art education, Pennsylvania State University, University Park, Pa.
Duration: April 1964–June 1965.

Office of Education funds	$6,899
Institution's funds	1,195
Total cost	8,094

Objectives: (*a*) To compare the effects of two art programs (the one self-developed and the other prescribed) as measured by the quality of the art products of pupils.

(*b*) To compare the effects of two styles or methods of teaching (the one spontaneous and the other divergent) as measured by the quality of the art products of pupils.

Title: The Development and Validation of a Descriptive Scale for the Measurement of Art Products.
Project director: Mary J. Bouse, assistant professor of education, Indiana University, Bloomington, Ind.
Duration: June–December 1964.

Office of Education funds	$5,244
Institution's funds	-----
Total cost	5,244

Objectives: To develop a method by which art objects may be judged on a single scale in order to establish a standardized set of terms by which art objects can be described, largely in terms of the primitiveness or sophistication of the elements found in the art objects.

Title: Preparatory Study for a High School Curriculum in the Fine Arts for Able Students.
Project Director: Norman L. Rice, dean, College of Fine Arts, Carnegie Institute of Technology, Pittsburgh, Pa.
Duration: June–August 1964.

Office of Education funds	$19,847
Institution's funds	5,122
Total cost	24,969

Objectives: (*a*) To develop a rationale and a suggested series of courses for 5-year required program in the fine arts for able students in American secondary schools.

(*b*) To find ways to relate the experiences in the arts to other curricular experiences, through close cooperative efforts with curriculum experts from other disciplines.

(*c*) To develop ways to prepare teachers for the new curriculum.

Title: Verbal Interaction Between Students and Teachers During the Evaluation of Works of Art.
Project director: Layman H. Jones, Jr., graduate student, the Pennsylvania State University, University Park, Pa.
Duration: April–December 1964.

Office of Education funds	$6,046
Institution's funds	268
Total cost	6,314

Objectives:

(*a*) To develop a classification system for the elements of student and teacher evaluative dialog which will account for (1) the content area, (2) psychological tone, (3) possibility for reflective thinking, and (4) logical structure.

(*b*) To determine what relationship may exist between patterns revealed by the classification system and (1) personality measures, (2) creative strategies, (3) predisposition for learning in art, and (4) learning in art.

Title: Creative Thinking in Art Students: An Empirical Study of Problem-Solving in "Presented" and "Discovered" Situations.
Project director: J. W. Getzels, professor in the Departments of Education, Psychology and the Committee on Human Development, the University of Chicago, 5835 South Kimbark Avenue, Chicago 37, Ill.
Duration: April–December 1964.

Office of Education funds	$14,830
Institution's funds	8,586
Total cost	23,416

Objectives: To provide answers, at least of an exploratory sort, to the following questions:

(*a*) What is the nature of the processes involved in dealing with discovered problems?

(*b*) What is the relationship of these processes to those involved in dealing with the more ordinary presented problems?

(*c*) What are the personalistic, cognitive, and perceptual correlates of regularities and individual differences in performance in (*a*) and (*b*)?

Title: Effect of Self-Reflective Training in Art on the Capacity for Creative Action.
Project director: Kenneth Beittel, professor of art education, Pennsylvania State University, University Park, Pa.
Duration: October 1962–December 1964.

Office of Education funds	$62,288
Institution's funds	23,859
Total cost	86,147

Objectives: To determine whether methods designed for self-reflective training will increase the capacity of spontaneous and deliberate students for creative action, as determined by growth in the predictors of their creative potential in art, and their progress in spontaneity and quality in art, both in classes and independently.

Title: A Study of Esthetic Judgment.
Project director: Irwin L. Child, professor of psychology, Yale University, New Haven, Conn.
Duration: October 1959–September 1962.

Office of Education funds	$57,301
Institution's funds	35,356
Total cost	92,657

Objectives: To determine by experimentation factors which may be important in the development and training of esthetic judgment in the field of art, with particular emphasis on: (*a*) the degree of difficulty of the training task, (*b*) verbalization by the subject of the basis of judgment, and (*c*) the personal appeal of the materials used.

Title: A Comparison of Especially Designed Art Activities With Traditional Art Activities as Used With Mentally Retarded Children and Youth.
Project director: Dr. Jean Hebeler, coordinator of special education, University of Maryland, College Park, Md.
Duration: June 1960–September 1961.

Office of Education funds	$22,400
Institution's funds	18,990
Total cost	41,390

Objectives:

(*a*) To evaluate the extent to which the predicted order of preference for (1) art activities, and (2) teaching procedures, agree with the empirically determined preferences of the same activities and procedures when they are instituted in an experimental program.

(*b*) To test whether or not the experimental art program will modify significantly the development of general motor skills, academic achievement, and social behavior.

Title: Conference on a Longitudinal Study of Expressive Behavior in the Arts.
Project director: Dr. Jack Morrison, associate professor of theater arts, University of California, Los Angeles, Calif.
Duration: November 1964–May 1965.

Approximate Office of Education funds	$11,940
Institution's funds	-------
Approximate total cost	11,940

Objectives:

(*a*) To explore and assess the promise of a longitudinal study of expressive behavior in the arts.

(*b*) To develop approaches to the study of expressive behavior in the arts which will lead to fundamental knowledge useful for the teaching of the arts at all levels of education.

Title: A Seminar in Art Education for Research and Curriculum Development.
Project director: Dr. Eward L. Mattil, head, Department of Art Education, Pennsylvania State University, University Park, Pa.
Duration: November 1964–May 1966.

Approximate Office of Education funds	$49,985
Approximate institution's funds	9,253
Approximate total cost	59,238

Objectives:

(*a*) To integrate knowledge in five definite areas into a workable interdisciplinary base for educational change.

(*b*) To identify from a base of interdisciplinary knowledge, critical and representative areas in which needed action proposals can evolve to effect theory and practice in art education.

(*c*) To maintain openness and self-correction in the development of action proposals through planned cycles of definition, evaluative interaction and reconstruction into operational form.

Title: Seminar on Elementary and Secondary School Education in the Visual Arts.
Project director: Dr. Howard Conant, professor and chairman, department of art education.
Duration: September 1964–February 1965.

Office of Education funds	$29,134
Institution's funds	1,100
Total cost	30,234

Objectives:

(*a*) To discuss the present condition of curricular theory, practice, and research in elementary and secondary school art programs.

(*b*) To explore and seek means of implementing new approaches to art teaching, curricular theory, practice, and research.

RESEARCH PROJECTS IN ART UNDER THE PROVISIONS OF TITLE VII OF THE NATIONAL DEFENSE EDUCATION ACT OF 1963

Title: A Demonstration of New Media and Methods for Integrating the Arts in the Secondary Curriculum.

Project director: Dr. Robert Brown, the University of the State of New York, State Education Department, Albany, N.Y.

Duration: March 1963–August 1964.

Office of Education funds	$82,598
New York State funds	39,260
Total cost	121,858

Objectives: To demonstrate the value of new media for developing interest and activities in cultural affairs and to discover ways of bringing art materials to schoolchildren through the use of the new media. To create a pilot project in the schools to aid in insuring a balanced place throughout the curriculum for the arts through the use of the new media. New York State will be used to demonstrate the feasibility of the concept so that the the systems developed can be used on a national level.

APPENDIX 5

Title IV programs approved and fellowships awarded in the humanities

A. APPROVED PROGRAMS BY FIELD AND YEAR

	59 to 60	60 to 61	61 to 62	62 to 63	63 to 64	64 to 65	Total
Classics	2	6	8				
Comparative literature	4	5	6	8	11	13	
English	18	23	31	36	30	34	
Linguistics		3	4	8	8	11	
Modern languages and literature	15	27	31	37	35	42	
Music	2	3	5				
Religion	4	4	4				
Philosophy	5	11	14	16	15	25	
Speech and dramatic arts	3	4	5				
Humanities, other	5	4	7	1	4	8	
Total	58	90	115	106	103	133	

B. FELLOWSHIPS ASSIGNED TO APPROVED PROGRAMS BY FIELD AND YEAR

Classics	8	23	29				60
Comparative literature	24	21	17	30	35	33	160
English	85	106	102	105	95	96	589
Linguistics		15	16	29	27	28	115
Modern language and literature	70	142	119	112	106	103	652
Music	6	16	18				40
Religion	12	15	10				37
Philosophy	21	46	46	37	41	72	263
Speech and dramatic arts	11	13	14		2		40
Humanities, other	18	16	22	3	12	23	94
Total	255	413	393	316	318	355	2,050

APPENDIX 6

Approved title IV programs and fellowships

APPROVED TITLE IV PROGRAMS BY ACADEMIC AREA

Academic area	1959–60		1960–61		1961–62		1962–63		1963–64		1964–65		Total	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Humanities	58	21	90	22	115	22	106	19	103	17	133	19	245	20
Education	15	6	30	8	42	8	54	9	58	9	60	9	96	8
Social sciences	61	23	93	23	134	25	131	23	154	25	168	24	283	22
Biological sciences	50	18	63	16	87	17	100	18	109	18	97	14	209	17
Physical sciences	63	23	82	20	99	19	110	19	121	19	133	19	237	19
Engineering	25	9	46	11	48	9	67	12	76	12	104	15	172	14
Total	272	100	404	100	525	100	568	100	621	100	695	100	1,241	100
Subtotals:														
(Humanities, education, and social sciences)	134	50	213	53	291	55	291	51	315	51	361	52	623	50
(Biological and physical sciences and engineering)	138	50	191	47	234	45	277	49	306	49	334	48	613	50

TITLE IV FELLOWSHIPS ALLOTTED BY ACADEMIC AREA

Humanities	255	26	413	28	393	26	316	21	318	21	355	24	2,050	24
Education	48	5	109	7	122	8	143	10	154	10	135	9	711	8
Social sciences	253	25	423	28	411	27	376	25	352	24	384	25	2,199	26
Biological sciences	161	16	160	11	195	13	243	16	268	18	208	14	1,235	15
Physical sciences	202	20	252	17	233	16	256	17	248	16	258	17	1,449	17
Engineering	81	8	143	9	146	10	166	11	160	11	160	11	856	10
Total	1,000	100	1,500	100	1,500	100	1,500	100	1,500	100	1,500	100	8,500	100
Subtotals:														
(Humanities, education, and social sciences)	556	56	945	63	926	61	835	56	824	55	874	58	4,960	58
(Biological and physical sciences and engineering)	444	44	555	37	574	39	665	44	676	45	626	42	3,540	42

Musical Treasure Hunt

There are signs around us these days that two wishes dear to the heart of the music educator—dear also, for that matter, to the heart of many another thoughtful person deeply interested in both children and music—are at last coming true.

One is the wish that music scholars would share the fruits of their research with teachers, who, now that they are teaching, have little time for doing research themselves. The other is the wish for a great variety, at hand, of good, authentic music that children will enjoy singing, playing, and listening and dancing to.

The Juilliard repertory project obviously relates to both wishes. Five scholars in five periods of musical history—Gustave Reese in the centuries from about 100 A.D. to 1400 Noah Greenberg in the renaissance, Claude V. Palisca in the Baroque, Paul Henry Lang in the classic, Alfred Wallenstein in the romantic and the postromantic, and Norman Dello Joio in the contemporary—and one other, Nicholas England, in the folk music of all times and places, have undertaken to search their fields for buried jewels and to decide which ones are most likely to light up the eyes and catch at the hearts and minds of kindergartners and of children just a little bit older—the children in grades one through six.

Most of the search will take place in reference libraries. Peter Mennin, president of the Juilliard School of Music and the man ultimately responsible for all decisions on the project, underlines the fact that the music we are looking for now lies unused, stacked away on library shelves. "Music itself," he says, "not textbooks about music, will be our source of material. Our interest is in works not now available to teachers over the country. When the project is concluded, we will, I hope, have put into circulation some great music that has been neglected."

Meanwhile, as the six men search and compare, they will be consulting with three music educators who also are an intrinsic part of the project—Allen P. Britton, associate dean of the School of Music, University of Michigan; Sally Monsour, associate professor of music education, University of Colorado; and Louis G. Wersen, director of music education, Philadelphia public schools.

Through it all, they will certainly keep in their minds a thought injected there by Dr. Wersen at one of our early meetings. "I suggest," he said, "that you not hamper yourselves with thoughts of what the average elementary school is, of what it has in the way of facilities and funds, of what the average teacher can do, musically, and of what the average child can understand and enjoy. I hope you will look for the most beautiful music there is, and take the rest on faith. If you do less than this, if you make choices on the basis of what you think the common denominator is, you will do the schools a disservice."

The six researchers on the project are men who know the repertory, are familiar with libraries, and are acknowledged to be experts in their fields. Gustave Reese, a musicologist and a cofounder of the American Musicological Society, is on the faculty of New York University. Noah Greenberg, music director of the New York Pro Musica, conducts an ensemble famous for its performance of renaissance music. Claude V. Palisca, who has held several research fellowships, is professor of the history of music at Yale University. Paul Henry Lang, who for many years was chief music critic for the New York Herald Tribune, is chairman of the Musicology Department of Columbia University. Alfred Wallenstein has conducted many orchestras and has guided many young conductors in his association with the young conductors project at the Peabody Conservatory. Norman Dello Joio, who has won many awards for his compositions, is a member of the composition faculty of the Mannes College of Music in New York. And Nicholas England, an ethno musicologist who has worked much in Africa and Europe, is on the faculty of Columbia University.

Through the work of these men we hope to assemblem uch more material than one teacher could possibly use. Each teacher, then, will become his own anthologist. What he selects will depend on his ability and interests, on the stage of advancement his pupils have reached, and on the facilities available to him.

The anthology will include chants from the early Christian church; vocal pieces of one, two, and three parts from the prerenaissance and renaissance periods, as well as some of the two- and three-part canons which flourished then. These will be highly rewarding periods. Dr. Reese, who is searching through the prerenaissance period, makes an encouraging report.

"Take for example," he says, "the melodies of the singer poets of the 13th and 14th centuries—the troubadours, trouvéres, and minnesingers. Not only is much

of the music easy and charming, but some of the texts deal with subjects appealing to children. Some, like a song by Richard the Lion-Hearted, have the advantage of being related to historic persons and events. The texts will be translated into singable English, but not doctored in any way that makes them less than authentic."

For Dr. Wallenstein the task of finding music by great composers in the romantic period that children can perform will be a challenge, and every discovery will be more than welcome. "It's certainly not an easy task we've set for ourselves to do," he says.

Nothing daunted by his assignment, Dr. Wallenstein has set high standards: "Each composition ought, I think, to meet at least three requirements. Will it excite the imagination and curiosity of young children? Is it an original composition, not an arrangement? And will it be a stepping stone to an appreciation of the more complex works of the composer?"

The contemporary period offers its own set of problems. It contains little that seems suitable for the very young. But Mr. Dello Joio is not dismayed. "The period," he says, "gives us an advantage none of the other periods can give—living composers. And living composers can compose."

It is true that we may have to consider a commissioning program especially for this project. As Mr. Dello Joio says, we should not feel apologetic about asking composers to write for children.

"Of course," he says, "it's hard to write music that's simple and original. But Schumann, Bach, and Brahams, perhaps even without children in mind, often wrote music that children enjoy; and contemporary composers can do it too. The Soviet composer Kabalevsky, when asked how he wrote for children, quoted Gorky's answer to the same question, 'As for grownups, only better.' "

The fact is that children need to sing and play contemporary music if they are to develop a taste for the music of their own generation. As Mr. Dello Joio reminds us, today's composers are creating a new beauty that ranges far outside the limits of the musical idiom we have known.

The search in all these periods, which has already begun in earnest, will take up the first 12 months of our 2½-year project and will be completed by the time school opens in the fall of 1965. The remaining 18 months will be spent in testing the music in selected school systems and in making final selections for the anthology on the basis of what the tests tell. After that, the materials will go to the U.S. Office of Education. The Office, which is supporting the project through its cooperative research program, has the responsibility of seeing that the materials become commercially available.

No project of such depth and breadth has ever been undertaken before in behalf of young school children. The scope of the project, as Miss Monsour points out, "is far beyond anything a single publisher would be likely to undertake."

"Consider what it will mean," she says, "to have hundreds of authentic songs from various regions of the world in one source, and that source available to all the people of the land. The benefits of this project could reach far; how far, it is impossible to imagine. This will depend on the context in which the music itself is presented to the children."

If the good from this project extends as far as Miss Monsour suggests—to "all the people in the land"—the dismal picture Dr. Palisca paints of the current uses of music may one day disappear. "To an alarming degree," he says, "music is being used today as a tranquilizer, as a cushion to soften stark modern interiors, or as a means of promoting a variety of products and causes, from beer to community schools."

He, like the rest of us, however, has a remedy in mind: "To counteract this modern tendency to put music in everyday servitude to nonpartisan ends, music in the schools should more than ever fulfill the essential purpose of music—to provide the singer, the player, the listener, with an opportunity to have an aesthetic experience. However simple or primitive, the music children sing, play, and listen to should be chosen for its artistic qualities." Dr. Lang emphasized this goal at our November meeting. "A man's musical taste is formed early," he said, "when he is only a child; and the extent to which it develops in later years depends on the memories of his childhood, the most impressionable time of his life. Children, unless they have already been poisoned by radio, television, and other purveyors of poor music have no inhibitions or prejudices; they like all kinds of music."

Dr. Lang pointed out that until the early 1800's everyone played or sang music, that is, the compositions of the major and minor masters of the day. Then, he said, "came the so-called pedagogical literature, an invention of the 19th century; and on it we can place much of the blame for the gap between the tastes of the general public and the march of art. To provide youngsters with good music—not 'educational materials' but living art, old and new—is one thing we must do if we are to close that gap."

Noah Greenberg, who was in the Soviet Union at the time of our November meeting, sent us a statement which says the same thing in another way: "Education today, more than ever before, must attempt to extend the cultural horizons of schoolchildren and raise the level of their taste."

To Nicholas England, this use of music to extend cultural horizons is one of the greatest importance. "More, perhaps, than any other children who ever lived," he says, "today's children should be free of any idea that people of other countries, and their ways, are strange, or funny, or unlovely. It's because I feel this so strongly—and because I know from my own experience how swift an entree to a foreign culture the music of that culture can be—that I am more than glad to have a part in the project.

"Among the folksongs that I will be adding to the collection, are many from foreign countries—not only from Europe but also from Africa, the Middle East, and the Orient. As our children sing and play these songs they will come to understand and, I hope, to appreciate important elements of the cultures in which the songs were born; with that understanding, when they are grown, they might hold the world together."

But let me return briefly to the plan for the project.

Some preliminary testing will be going on at the same time we are still collecting and collating; it will be going on in schools close to the headquarters of each consultant on the project. Claude Palisca has already made arrangements with music teachers in the New Haven schools; they will copy and then try out Dr. Palisca's gleanings with the pupils there. And certain schools in and near New York City also will act as informal laboratories for us. From the very start we will be choosing our materials not in a vacuum but against the background of the classroom and in reference to the reactions of our ultimate judges, the children.

Our selections will at last be formally tested in six school systems. Five have been chosen—Amarillo, Tex.; Ann Arbor, Mich.; Elkhart, Ind.; Philadelphia, Pa.; and Winfield, Kans. How we selected these schools was described at our November meeting by Gideon Waldrop, who was formerly consultant to the Ford Foundation for its young composers project and who now, as dean of the Juilliard School, shares with Mr. Mennin the responsibility for our project.

"Several criteria were used," he said. "We wanted communities of moderate size, one large city, and a small town; and we wanted them, too, from different parts of the country. The most important criterion, however, was quality. Each system gives evidence of a high quality of musical instruction at all levels."

We will begin the testing in these schools in the fall of 1965 and will continue it through that school year. "The teachers who will test our materials," Dr. Waldrop says, "will be chosen by their supervisor for their ability, general knowledge, and interest in improving the musical materials used in the classroom." As to the kind of testing, this will be decided by all of us working together—not just the consultants on the project but also the teachers and their supervisors. While the testing is going on, the consultants, will, I hope, visit the classrooms as often as they can.

For each piece they test, the teachers and their supervisors will write a report. They will give their own opinion of it as an educational piece, tell what grades it proved most suitable for, and, above all, describe the reactions of the children.

A search, a testing, and a compiling—this is what the Juilliard project is. Having said this, I should be able to lay my pen down and end my exposition. But the fact is that the project has aroused more than a modicum of excitement, not always happy excitement, in all parts of the country, and it has done so chiefly because any exposition of it given so far has ended too soon.

It is, therefore, also important to say what the Juilliard project is not. It is not, for one thing, a project concerned with methodology. To the question, "How will this music be taught and used in the schools?" We can give no answer, nor do we wish to. The procedures—these are the teacher's business and the school's.

Nor is the project an effort to impose a new curriculum. We merely want to give the teacher a wider collection of good music to choose from. As Miss Monsour says, "Come April, if you have 50 spring songs to choose from, how much better than if you have only a few."

The project may produce some side benefits, of course, like the one Dr. Wersen has suggested. "All of us have seen," he says, "what happened when we improved the teaching materials in physics and biology: teachers and students alike rose to the challenge of the new content."

The collaboration between music educators and scholars which this project represents seems to be welcome in many quarters. Wiley L. Housewright of Florida University, the chairman of the editorial board of the Music Educators Journal, writes in the November-December issue of that magazine that "the timing of the project could not have been better."

"The changes in our times," Dr. Housewright says, "and our own curiosity about the music of other times and other places now lead naturally into collaborations that few segments of the profession were willing to undertake even a generation ago."

This is the point of view we hear also from the music educators on the project. Dr. Britton puts it well, and we all join in his hope: "The thing we music educators find most significant about this particular search is that now, for the first time, we are joined by a group of our country's most distinguished composers, performers, and music historians. Never before has a group of this kind accepted the responsibility of providing anthologies for the elementary school. I hope it's only a beginning. I hope that from now on many of the Nation's best musicians will show an active interest in the musical education of our children."

I could not write so hopefully about this project did I not believe that our goal—the building of a rich anthology of good, authentic music for young children to enjoy—is also the goal of thousands of musician-teachers all over the country. Our satisfaction, when the anthology is finally completed, will be that we will have made more available to teachers the finest tools in music—great music.

Representative THOMPSON. Thank you very much. I will ask you if the members of the subcommittee would like to have you come back after reading and digesting your statement, for further questioning, would you be available at some time?

Mr. KEPPEL. Of course, at your convenience.

Representative THOMPSON. Senator Pell.

Senator PELL. In connection with where the Arts and the Humanities Foundation will be established, if we enact this legislation, would it be equally acceptable to you as an independent agency or as one that was under the fiscal umbrella of the Smithsonian Institution?

Mr. KEPPEL. My answer would be exactly that of Mr. Stevens. We could cooperate with either arrangement and would be delighted to do so. We have had some practice at it and we think we can do it.

Senator PELL. A further point here, I believe a special consultant ing your office has prepared a report concerning the State arts councils. Would you care to enlarge on that at all, regarding development within the States in recent years?

Mr. KEPPEL. I would be grateful if Miss Bloom could handle that. She has been working intimately with Mr. Mark and the others on it.

Senator PELL. Very well.

Miss BLOOM. You will learn as you look at the testimony presented by Mr. Keppel, that we have been very much interested in the idea of exploring the educational significance of arts councils at the State level. I think many of us know that art councils have existed on a community level for many years. We discovered that since 1960 a development has happened whereby we are seeing many, many States, in face we have a majority of 26 States that have organized State councils.

We were interested in exploring the educational significance, as well as the general services of these councils. We are interested in finding out, also, the relationship between the arts councils, and the universities and the colleges.

Mr. Mark spent several months on this. He visited 17 States. He talked with representatives of 14 councils that have active programs. He also talked in those same States to a number of college and university representatives and he has written since that time—completed about a month ago—a report for the Office of Education and, also, for the use of the National Council on the Arts.

That is a brief summary, Mr. Chairman, of what has been involved with the background of the study.

Representative THOMPSON. Senator Javits.

Senator JAVITS. I have just one question.

Assuming that you recommend essentially that we extend authority for teacher institutes for training in the arts and the humanities the same as with the aids to teaching, does that mean that you will exclude all of the other things which Senator Pell's bill seeks to do about the humanities on the ground that it is included within other educational statutes, particularly the National Educational Defense Act—in short, what I would like to get from you—I am not trying to entrap you—is a really balanced appraisal, an unraveling of the new skeins of this bill. I am very worried about whether we are advancing it. I think Senator Pell wants to advance it by getting the aid of all of the people who are actually in the humanities or are we presenting such a complicated, duplicating structure that will cause us new difficulties which we do not now find? We have had enough of them before. And this may be new ones. I am really openminded on that. We need your help.

Mr. KEPPEL. I could speak primarily from the point of view of the formal educational system for I think the Office of Education is, at least, in a position to lay some claim to being qualified in trying to present the balanced picture there.

I think with regard to the present training of teachers for the schools, and at the graduate level, we have the show underway. It seems to me that including authorization in your bill to include explicitly the arts and the humanities would not result in an administrative problem of overlap.

There is another area in which there seems to be a comparable situation, which relates to libraries. Here you have a big expansion of library buildings in colleges and universities as a result of the Higher Education Facilities Act of 1963. The administration has before you now a bill proposing books for those libraries, which were not provided in the 1963 act.

It would be possible to draw a line, which I think it is important to draw here between the libararies in academic institutions which we are proposing to try to assist through such legislation, and the libraries of the museums or other arts institutions. Those are not covered under present or pending educational legislation and I do not think that they should be. However, the arts and humanities legislation would logically meet the needs of museum libraries.

Senator JAVITS. Will you give us a memorandum drawing the lines with suggested amendments to the bills, because much as I am devoted

to my bill, we have to deal with the humanities first and then we come to the arts, but in the first instance I think that we have to deal with this new edition that has come in from Senator Pell and Senator Gruening and the others. I think that you can help us enormously by dealing with the question of duplication in either pending or enacted bills or what you have recommended. I do not think that you want to be caught recommending the humanities bill here and something else to use in the Education Subcommittee, on the educational side. So if you will unravel that for us, it will be helpful.

Mr. KEPPEL. We will be very happy to do so, sir.

(The information follows:)

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE, OFFICE OF EDUCATION

The arts endowment would engage in educational work of a general nature, for example, the direct support of artists and the production or exhibition of their works. The Office of Education, on the other hand, could make a study of the educational effectiveness of art exhibitions but could not support the exhibition itself. Such activities are not within the present or contemplated authorization of the Office of Education and, hence, no duplication is involved.

The National Endowment for the Humanities would be authorized to "award fellowships and grants to institutions or individuals for training in the humanities and the arts." This authority would permit the training of artists and performers and their teachers. Many such artists and teachers function outside the formal education system. They may be individual art, music, or dance teachers. They may teach in specialized schools, such as music conservatories. They may teach in museums, community art, and music programs, or may act as the educational directors of music, dance and theater groups. Such training could be aided by the endowment for the humanities and not by the Office of Education.

Other artists and performers (and their teachers) function within the formal educational system. Under the proposed bill, the Office of Education would support "short-term or regular session institutes for advanced study" for teachers at the elementary and secondary level, analogous to that now provided under title XI of the National Defense Education Act.

Therefore, the proposed legislation would complement rather than duplicate the existing authority of the Office of Education.

MEMORANDUM PREPARED BY THE OFFICE OF EDUCATION JUSTIFYING SECTIONS 12 AND 13 OF S. 1483

Sections 12 and 13 of S. 1483 are designed to carry out the purposes of the bill by strengthening instruction in the arts and humanities at all levels. They will do this by training teachers and by providing them with the necessary equipment and materials. Under existing legislation, the Office of Education cannot do so.

Section 12, by making the funds available through State educational agencies, will give teachers the facilities and equipment essential to modern, effective teaching in the arts and humanities.

At present, with the authorization of title III of the National Defense Education Act of 1958 (as amended to date), the Office of Education is helping States to acquire laboratory and other special equipment, including audiovisual materials and equipment and printed and published materials, suited to the teaching of science, mathematics, history, civics, geography, modern foreign language, English, and reading. The special needs of arts and humanities instruction are not met at all. To continue this unfortunate exclusion would be to rob this bill of a highly practical aspect of its educational substructure.

Commissioner Keppel gave some specific illustrations in his statement of February 23 before the Special Subcommittee on the Arts:

"Craft equipment, kilns, looms, metalworking tools, and the like facilitate the learning of manual skills and the nature of materials. Moreover, they help young people gain a knowledge of the beauty and appropriateness of form which confers the ability to choose such functionally sound and esthetically satisfying

objects and implements of daily use as furniture, textiles, tableware, and containers.

"A materials center well stocked with reproductions, slides, films, and filmstrips serves not only the art classes which find these materials essential, but also classes in social studies, history, and literature.

"Music classes can benefit from tape recorders for self-instructional use, orchestral instruments (the shortage of which is a constant problem in smaller schools), and records and quality listening equipment. Recording and sound reproduction devices also, of course, have numerous other uses in the school.

"The benefits of these instruments and pieces of equipment would not be limited to those persons majoring in art, music, or history, or specifically headed for careers in teaching the arts and humanities. They would be of important benefit to all students, including those training to become scientists, doctors, and engineers, for whom a considerable portion of the curriculum is in arts and humanities. The necessity of this component of education is recognized by professional organizations of scientists and engineers. All education would be improved."

Section 13 authorizes the training of teachers in the arts and humanities. Again, the present authorization (the National Defense Educational Act) specifically precludes this.

The training would take the form of short-term or regular session institutes for advanced study, including study in the use of new materials. Such training is a primary need. The recent "Report of the Commission on the Humanties" pointed this up:

"The teachers now in the schools will set the tone and standard of education in the humanities for at least the next 10 years. Even though many of them will be replaced gradually during that period by resignation and retirement, teachers coming in will not be able to bring new thinking to bear unless their senior colleagues understand it and sympathize with it. It is important, therefore, both to improve the education of those who will take over in the years ahead and to provide opportunities and incentives for the teachers already in the schools to improve their competence."

There is ample information to demonstrate that provisions for teaching art, theater arts, and music are inadequate at the present time.

Representative THOMPSON. Are there any other questions on this side.

Mr. Findley?

Representative FINDLEY. Mr. Keppel, you have shown the level of performances in New York State. I presume that you have it for the rest of the country. Now, would you compare it in terms of quantity, if not quality—just the quantity—the level of cultural activities in the United States with Western Europe today; are we lagging behind them or are we ahead of them, or where do we stand?

Mr. KEPPEL. I am not a good witness on this, as was Mr. Stevens who was on the stand before me. As it happens, however, this is in the area of my personal interest having started in the arts. I have been impressed with the very rapid rate of growth in museums and also in theaters in the United States since the end of the Second World War. But you have in Canada, for example, the Canada Council which has encouraged the arts and humanities through its arrangements, which are a mixed public-private kind of pattern. They have a rate of growth which I would judge is roughly comparable to what we have had. As Mr. Stevens pointed out, the tradition in France, Italy, and elsewhere has been going on much longer. I think I would summarize my view—and I would want to be very careful to qualify myself as not an expert witness here—I would say that we are catching up in a hurry.

Representative FINDLEY. We are not doing too badly under present circumstances?

Mr. KEPPEL. But the problem, of course, is that it is a shoestring operation in many cases. We have to face the question of quality, I think, as well as the question of quantity. It is very difficult to get a measure of that.

Representative FINDLEY. There is one thing that brought this question to mind. I understand that all of the symphony orchestras in the world, of all of them, more than one-half of them are in the United States and these have been brought into being and kept going without Federal subsidy at all.

Mr. KEPPEL. Miss Bloom does not have a precise answer on this question. I do not think that I would know. There has been a rapid growth, sir. I think my answer is that we should measure ours against national growth and that we can go further.

Representative THOMPSON. I think that at least in a sense under our tax laws these orchestras are very largely supported by the Federal Government in that the donors deduct the amounts which they give to those orchestras. In testimony 2 or 3 years ago in San Francisco the president of the board of that orchestra related a set of facts. He said that for every large contributor who passed on they have to get 10 small contributors in order to generate the same amount of tax-free money.

Mr. KEPPEL. One of the points I did try to make in my testimony was the shift in the nature of the financial support which is to be noted here from the proportion of endowments and foundation gifts which are going down. I think that we are at the stage, as I read the figures—and I realize that they are difficult figures to compare—but as I read the figures we are skating on very thin ice indeed.

Representative FINDLEY. In order to stimulate private gifts and not tend to dry up the source of private money, do you recommend that any funds made available from the Federal Government be limited strictly to a matching base?

Mr. KEPPEL. I do, sir.

Representative THOMPSON. Mr. Carey.

Representative CAREY. On the point of price support, it seems to me that we see at this juncture possibly a reversal in policy, even within the administration in the last 4 years. If I recall the tax reform bill of 1964, that is, 1964–65, the approach insofar as art donations are concerned, initially it was that we restrict actually the amounts that could be deducted for gifts for the support of museums, art collections, and even musical activities. Now, at this juncture we see from your statement a pointing up of the dire needs for funds.

Is it not true that by reason of the act, as we passed it, there has been a discouragement, actually an inhibition of the donation of private art collections to the public galleries and so forth because of the fact that we took away what previously existed in terms of the donor having a life estate in the art collection and at his demise the collection would pass to the public institution as a tax-free item?

Has Miss Bloom noticed any drying up or diminution of these large gifts? I think this is an important area where this donation could protect and establish Government policy in attempting to preserve these very important gifts which are responsible for our greatest art collection at this time.

Mr. KEPPEL. Mr. Carey, may I say that you obviously know a lot more about that tax arrangement than I do. And I doubt if I should turn up as a witness on this question. I think the following witnesses will probably cover that more carefully that I can. Miss Bloom may be able to comment on the point that you made as to whether what has happened has meant a reduction in the giving to our museums and the like. And if I may, I would like to call on her.

Miss BLOOM. I cannot answer that with specific figures. We simply do not have the figures. I do know, however, that among people concerned with the development of the museum field and continuing to build very worthwhile collections, which will be very valuable resources to the people of our Nation, there has been a great deal of concern on this very point. I think there is a feeling that it does possibly have rather serious threats to the future of museums.

Representative CAREY. I was going to suggest that among the museum people and the art groups who look for help to Washington during the consideration of the last tax bill their voices were very few and far between and very low register. We did not hear very much from them. I think that the Foundation could be a sounding board in this direction to make sure their voices are given more consideration in new tax measures.

One other point which I hope you will not refer to Miss Bloom.

I notice in childrens' report cards that they are doing all right in math and are getting through in geography and history. You actually have a little ginger ale and cake party for them at the end of the week. But we never find out what they have done in music and in art. But at the bottom it is indicated by an "A" or "B" or "C". If it is passing, why we say that we do not have a prodigy in music in the family but we have a whiz in arithmetic.

Can you suggest how we can identify these areas which may be the child's future avocation so that in the grading and the study of these items, and the relationship of these items to parents we could give greater identification to the child who has some promise along some of these lines?

Mr. KEPPEL. I would be delighted to comment on that, although I will admit that my statistical sample is not as large as yours. [Laughter.]

Representative THOMPSON. He has so many children that he becomes exhausted reading through the bottom of the report cards. [Laughter.]

Mr. KEPPEL. I think the way to deal with this question—it is a long term one—it does not get done in a hurry—is to have the teachers, particularly in the elementary schools where this kind of talent can be caught earlier than before to do so. We are proposing in the testimony teacher training institutes that I think have done well in the sciences in the last 7 years to be applied here in the arts and the humanities.

The way in which the report card will reflect that, really, I imagine, neither one of us will find makes much difference. The problem is to get the trained teachers who can encourage children who seem to have some of these quite unusual capacities to follow these in the schools and to make it respectable. Just by sheer luck I happened to have been encouraged that way and one of the benefits of the arts is that I failed as a sculptor and I am now doing the kind of work I am doing here, but, at least, I had a chance to do it.

Representative CAREY. Too bad they didn't catch you earlier.

Mr. KEPPEL. You may be right, sir. I think it turns on the teacher. I think probably if you get this climate of thought moving through the schools it will become reflected in report cards and other things. One of the things I would not like is to have a fad or a fashion rise and fall in the arts. This is not what these gentlemen want accomplished. We want a solid base with a qualitative tone to it. It will be slow. If we can have these institutes around the country you will see a difference.

Representative CAREY. The point of my question was the report card as it stands now is in effect a symptom, I believe, of understatement and neglect in the field, I think.

Mr. KEPPEL. It symbolizes it.

Representative CAREY. That is why I wanted to mention it.

Mr. KEPPEL. That is right.

Representative THOMPSON. Before Mr. Moorhead leaves, he has a comment on this testimony, following which I will introduce the next witness.

Representative MOORHEAD. Thank you, Mr. Chairman.

I thank both of the chairmen for permitting me to participate in this very interesting hearing.

Mr. Commissioner, I want to commend you for your testimony and particularly the point that you make of the interrelationship between the creative and performing arts and teaching of drama and the teaching of art appreciation. I think that the interrelationship will benefit both.

I noted in your testimony that you said on page 12 that the more of our students who have been exposed to meaningful theater experience the more discriminating will be the audience of tomorrow. And as Senator Javits said, government will never do enough directly for the arts. And this is important for the humanities as broadly defined so that they will help to develop the audience for the theater and the purchasers of the paintings of the future.

In addition to what I think the basic support for the arts musuems must come from the individual so that I hope that these subcommittees in the legislation reported will draft the legislation so as to strengthen this interrelationship rather than to divide it.

Again, I thank you, Mr. Chairman, for permitting me to participate.

Representative THOMPSON. Thank you, Mr. Keppel.

We are going to interrupt the Government witnesses. We have the good fortune and honor to have a distinguished actor who is here this morning, Mr. Charlton Heston, who has a brief statement.

You are, indeed, welcome.

STATEMENT OF CHARLTON HESTON

Mr. HESTON. Thank you, Mr. Chairman and gentlemen.

I am delighted as an actor that this august body includes a member of my profession, the former president of my guild. Contrary to the custom established by witnesses appearing before congressional committees I do not have a prepared statement to make, but I am delighted to have been invited by Senator Pell to give you the benefit of whatever dubious knowledge I may have pertaining to your debates.

I can say that I view the possibility of the legislation that you are considering with mixed emotions.

On the one hand as a citizen who subscribes to the Jeffersonian theory that the best government is the least government, it might be said that any legislation would give me pause.

On the other hand, as an artist I am delighted at the prospect and possibility that the Senate and the House are now considering legislation actually supporting, let alone endorsing the arts, particularly the arts of the theater that have so long been in public bad odor in this country. I think it must be a part of the Puritan tradition under which the United States was founded that has led actors and theatrical enterprises to be held in very dubious regard by the respectable members of our society.

I am glad to join you gentlemen here.

I should also for the record make clear that my statements today are made as a private individual. I am an officer of the Screen Actors Guild and the Screen Actors Guild is, of course, vitally interested in legislation such as you are are considering, but I cannot today speak for the Screen Actors Guild officially. Any statements from that body, of course, come from their office.

I can make one comment, though, that occurred to me as I was listening to the previous testimony. I know that the guild, and indeed all of the unions involved in the film industry are vitally interested in securing the repeal of the amusement tax on tickets to plays and motion pictures and it might seem to me that an appropriate amendment down in the footnotes of your legislation might very well be such a repeal.

Representative THOMPSON. I think that if these committees had jurisdiction over that and the so-called cabaret tax, that they would be wiped out rather quickly, but unhappily we do not have jurisdiction.

Senator JAVITS. I have actually moved for an amendment on the floor of the Senate for that.

Mr. HESTON. I know that Senator Javits has long been working to secure the repeal of those taxes.

Senator JAVITS. And I will say that although we in this committee have no jurisdiction we may have considerable influence with our colleagues if it is a part of our report. I think it could be impressively used especially if backed up.

May I say, Mr. Heston, while I am thinking of it, I am glad that you are here.

May I ask you one very direct question? You are a very distinguished artist. We all admire you greatly. As these bills are drafted generally—my bill, Mr. Thompson's bill, and Senator Pell's bill, et cetera—do you see anything that would inhibit artistic creativity on the part of the artist in the theater or in your own motion pictures or any of the other fields on the ground that he has suddenly become some kind of a Government servant, or do you think that it might enhance the artistic creativity and artistic opportunity because of the broader field opened and the likelihood of greater recognition by the Federal Government?

Mr. HESTON. The answer to that question is, I suppose, the kind of answer that artists have been trying to get for many, many centuries, long before this Republic was founded. And the artist's point

of view, I suppose, has always been reduced to its simplest terms, "Give me the money, but do not tell me what to do."

Certainly I am delighted to see a specific disclaimer of any desire to establish creativity control over any of the arts or the work of any of the artists in the bills that I have examined that you are considering. Obviously, I applaud this. I think it would be regrettable if a governmental agency set up to encourage and to some degree subsidize the arts also undertook to control what the artists did or how they did it.

Inevitably, human nature being what it is, I suppose that there would be opinions expressed, but this, again, is the traditional posture of patronage. Those who might have misgivings or fears on this subject perhaps could reassure themselves by considering that some of the greatest art in the world was produced under what was in effect, government subsidy and patronage. The King James translation of the Bible was produced by a royal commission appointed by and paid by the royal treasury.

The finest work of Michelangelo, some of the Sistine ceilings and the like were created under patronage by the Vatican, patronage, incidentally, against which Michelangelo rebelled most vigorously. He was an extremely contentious man. And I daresay artists operating under such legislation as you propose to establish would rebel, too, but that again is in the nature of the human animal. And my own feeling is that although there would be problems, certainly, there would be instances of rebellion and contention, but on the whole it would be an excellent thing for the artists. I am in favor of it. .

Senator JAVITS. Thank you very much.

Representative THOMPSON. Thank you very much, Mr. Heston.

Senator PELL. Let me join with Congressman Thompson in expressing appreciation for your views.

Mr. HESTON. I am very glad to have had this opportunity to appear before this committee and I wish you very well.

Representative THOMPSON. Our next witness is Dr. S. Dillon Ripley, Secretary of the Smithsonian Institution.

STATEMENT OF S. DILLON RIPLEY, SECRETARY, THE SMITHSONIAN INSTITUTION

Mr. RIPLEY. Mr. Chairman and members of the committees, it is a great privilege and pleasure for me to be here this morning and to be able to testify about the proposed bills and to join in this fascinating and extraordinarily important hearing.

I have a written statement which I hope you may have before you, and with your permission, gentlemen, I would prefer to allow this statement to stand on the record and be delighted to answer any questions about it.

I note, as one of the preceding witnesses, the penultimate one, I feel that I would prefer to ad lib as it were, if I may, something about the role of the Smithsonian which I represent here today, and something about our interest in this.

Representative THOMPSON. Your statement will be, with unanimous consent included in full in the record following your informal remarks.

Mr. RIPLEY. Thank you very much, sir.

The purpose of the Smithsonian is one which I think is very close to the heart of the current interests of the Congress and the people. It is a unique institution, as you can probably realize in that it was founded by Congress to receive a private bequest of money, and for 118 years it has survived in a strange combination of private and public funds supporting many of the objectives which are outlined in the bills.

The discussion at the time of its founding was of extraordinary interest to the people and I may say to the Congress, largely due to Mr. John Quincy Adams, the retired President and a Member of Congress, that legislation enabling the Smithsonian to be created was set up. Mr. Adams made a very strong distinction between what we would now call education and research. He pointed out that the purposes of the schools of our land whether colleges or primary schools, were as it were to allow men to learn how to plow a straight furrow in life of whatever character you might assume, whether it lay within the realm of agriculture or the humanities and that the purpose of an organization like the Smithsonian was different—it was not concerned with giving degrees which are token awards for work performed in learning how to plow a straight furrow, but rather to sponsor and stimulate original works. This was what research was termed in those days.

And shortly after the arrival of Secretary Henry, the first Secretary of this Institution, he began on his own awarding premiums to scholars for commissioned work, that is, he would say to them—

> We would like very much to have a delineation of the present stage of Greek sculpture. Would you care to take this on? If so, we will see that you will receive a small premium for this work out of our private foundation funds and we will make sure that it will be published.

Which, of course, is the nub of the interest of the scholar so often, making sure that his work is known to the rest of the community.

Now, this work has proceeded and still proceeds carefully and quietly, as it were, and it is part of the iceberglike character of the Smithsonian, that those of us in general who tend to assume that it is merely a complex of museums—a collection of objects, a collection of cases—something that one of my less or more humorous friends refers to as strictly from the woodwork—this complex of museums has intruded into what is generally understood by those of us in this profession as the capacity of the museums to conduct research and to conduct projects which are related subliminally, perhaps, to education without the giving of degrees, and this is where our freedom lies and this is indeed where the heart of our contribution to the Nation's culture lies.

Now, the very wonderful work which has been done by the committees so far deserves the greatest applause and credit and I would like to state that we are personally terribly much in the debt of Senator Pell, Senator Javits, Senator Gruening, Representative Thompson, Representative Moorhead, Representative Fogarty and others who have focused so much current attention on the need for an actual stimulation of these processes which I and my colleagues in the Office of Education, in the Library of Congress, and the cultural adviser to the President are here to represent.

I was interested greatly in the report of the Commission on the Humanities and particularly when I reviewed the index of the needs and the proposal contained in this report. They revealed the close relationship of the sort of work which the Smithsonian has been trying to stimulate for 118 years. References to archeological excavations, architectural monuments, archives, linguistic conferences, humanities, data processing, Indian philosophy, institutes for advanced study, international exchanges, relations with learned societies and sponsorships, museums, regional seminars, research centers, sabbatical leave, et cetera, all represent the subjects which are in the highest degree familiar to us and are the source of things which we have been attempting to develop and to develop interest in the Nation in encouraging it.

We believe that any administrative proposal in support of these fields of our culture would involve numerous programs of our institution and should have our resounding support.

I would like to relate very briefly to you some of the activities of the bureaus currently existing in the Smithsonian that have humanistic and art activities. Some of this may surprise some of you, but in fact it is true and much of it represents prior legislation.

The National Collection of Fine Arts, by legislation is authorized and I quote "to foster by public exhibitions in Washington and other parts of the United States an appreciation of art, both of past and contemporary time," and "to encourage the development and cultivation in matters of such art." We are further authorized, "to acquire and sell contemporary works of art, to employ artists, award scholarships, and conduct exhibitions."

It is a matter of record that over a period of years the Smithsonian has been attempting to develop and sponsor the purchase of such for the Smithsonian and as recently as this year we have asked for moneys for artmobiles, a subject in which Mr. Stevens and I are very much interested, to tour the country and to attempt to illustrate rather dramatically to all of the people rather than merely to the visitors to the museums some of the principles and developments of arts, both past and contemporary.

The national portrait gallery is a new program authorized by legislation which includes not only the acquisition and the exhibition of likenesses of those who have significantly contributed to the history, culture, and development of the United States, but is the maintenance of a biographical and iconographical archive designed to attract those interested in scholarly research in American historical fields.

I should point out that a summary of some of these bureaus are in my prepared testimony.

Representative THOMPSON. I note with some interest that the building will be completed in 1967.

Mr. RIPLEY It will be opened in the fall of 1967.

Representative THOMPSON. That will be a happy date. I was the author of the original legislation.

Mr. RIPLEY. It is a magnificent building and I can only say that I take my hat off to you.

The Freer Gallery of Art was virtually entirely supported by private funds and is today. The Smithsonian has been conducting research on oriental art and in the support of scholarships to educate

specialists in the art and civilization of the East, for a good many years, and it is one of the most important centers for work in the arts and the culture of the East.

The National Gallery of Art which is a semiautonomous bureau of the Smithsonian has famous collections of European masters and other works of art and now has a rather considerable educational program with audiovisual aids, slides and so on.

The John F. Kennedy Center for the Performing Arts, is, indeed, a bureau of the Smithsonian Institution, although of a semiautonomous nature. We are particularly interested in the development of programs at the Kennedy Center which I may point out it is hoped to have a national, rather than a domestic scope, because of the possibilities that occur to us for study and research in the threshold of interests that may be awakened in young people, especially before they get into the school of experience. This is something in which museums may be qualified to play an absolutely basic role in the whole process of preeducation, as it were. What makes anyone interested in anything at all, and what makes anyone capable of, indeed, receiving electric discharges from his teachers which will allow him to soak up the kind of information which we assume he is going to school to get? This sort of thing maybe would help psychologists and others we can experiment with, because we have here a fantastic reservoir of raw data. We have about 12 million visits a year by people and this is one of the most enormous sources of professional studies that I can think of in terms of human relations and human developments.

The Museum of History and Technology has an important history component in its staff who are actually publishing and doing research in cultural, political, military history, the history of science and technology, graphic arts, music, and the decorative arts. These people are in touch at the graduate and doctoral level with students all over the country. They give seminars part time on their own; they conduct studies with graduate students and so forth.

The National Air and Space Museum representing rather new legislation is planning to include a library and study center for scholars in a totally undeveloped field, the history of technology and development in air and space.

The Museum of Natural History includes many research centers in both the Old and New World archeology and ethnology which are involved in the study of the humanities.

I might add that we are hoping this year to receive permission from the Congress to take on some of the responsibilities of awarding grants and fellowships in the field of Old World archeology in regard to countries which have excess currency balances. And the Budget Bureau has already given us approval to commence this program. We hope to set it up as an independent unit with panels and ad hoc committees to attempt to judiciously award such medals. This I feel very deeply about. It is a matter of great personal interest to me. And I am delighted by the cooperation and friendly support of the State Department in this regard.

I think that you can see, then, that we have a deep interest in the whole problem of the humanities and the arts. Strangely enough, we have participated in many organizations, the formation of which are

now central to our culture. The American Historical Association is one which we helped to participate in the founding of. And I find a strong line of allegiance and friendship with them. We have created, as it were, independent corporations which spun off from these in present-day parlance, as time and again we participated in founding such organizations as the U.S. Weather Bureau, the Bureau of Fisheries, the Geological Survey, and that fascinating and rather impressive organization known as the National Aeronautics and Space Administration, which was started in the Smithsonian in the Langley Aeronautical Laboratory in 1902.

So we have a generous history. We have one in which we have not only attempted with our private and public funds to support research, but we have attempted to support new research on the frontiers of generally accepted areas of study, and when these things have had great public support, then we have, as it were, kissed them goodby and have said, "Now you are on your own, fellows, you are going to start off and make a go of it." And this, indeed, is in a sense a moral obligation. And I find that in the history of the Smithsonian that it has to speak up and to attempt wherever possible to strengthen the needs of our American Nation.

I would say in substance that the arts and the humanities are essential to our character, our objectives, and the stature of our leadership. They constitute in reality our first line of defense and the basic foundation of our culture. Without them, to me, life becomes mere existence.

I believe that our Government can judiciously undertake a program of cooperative support for those things which lie so close to the heart of the American people.

(The prepared statement of S. Dillon Ripley follows:)

PREPARED STATEMENT OF S. DILLION RIPLEY, SECRETARY OF THE SMITHSONIAN INSTITUTION

Mr. Chairman, I deeply appreciate your invitation to appear before these two distinguished subcommittees, the Senate Special Subcommittee on Arts and Humanities and the House Special Subcommittee on Labor, meeting jointly today. I consider these hearings on proposed legislation to promote progress in the humanities and the arts to be of momentous import in our history as a nation. These hearings symbolize, it seems to me, a great awakening throughout the land to the importance of history, literature, drama, art, and music to our way of life. If, as a result of these hearings, sound legislation is achieved recognizing the importance of the arts and humanities and providing much needed financial support, we will have passed another landmark in our history of as great or possibly greater significance as the impetus to science after sputnik.

My keen interest is based not only on the traditional concern of the Smithsonian Institution in the humanities and the arts but also on recognition that "The state of the humanities today creates a crisis for national leadership" as the Commission on the Humanities Report published in 1964 puts it.

The founder of Smithsonian, James Smithson, observed that "The particle and the planet are subject to the same laws, and what is learned of one will be known of the other." Joseph Henry, the first Secretary of the Smithsonian stated, "James Smithson was well aware that knowledge should not be viewed as existing in isolated parts but as a whole, each portion of which throws light on the other, and that the tendency of all is to improve the human mind * * * for they all contribute to sweeten, to adorn, and to embellish life." Humanistic knowledge, it is generally agreed, has been neglected, neglected at great peril to the present and the future of our country and the world.

A great deal has been said and written recently about the impact of science and technology and the necessity for ideals and purpose to assure that technology

remains the servant of man and not his master. As stated in the Commission's report, "Upon the humanities depend the national ethic and morality, the national aesthetic and beauty or the lack of it, the national use of our environment and our material accomplishments—each of these areas directly affects each of us as individuals. On our knowledge of men, their past and their present, depends our ability to make judgments, not least of those involving our control of nature, of ourselves, and of our destiny." We cannot abandon our heritage of the verities of life.

In introducing a comprehensive bill to provide for a National Foundation on the Arts and Humanities, Senator Claiborne Pell, chairman of this Senate Special Subcommittee, stated his strong support of this combined concept and said he would like to see the 89th Congress advance the Nation's cultural progress to the utmost of its abilities. Congressman Frank Thompson, Jr., chairman of the House Special Subcommittee has long championed the cause of cultural development and last year helped bring into being the National Council on the Arts. Senator Jacob Javits, a member of the Senate Special Subcommittee, Senator Ernest Gruening and Representative John E. Fogarty are among many others who have taken leading roles in behalf of the arts and the humanities.

Recently, Representative William S. Moorhead addressed the American Council of Learned Societies and emphasized the interrelation of the arts and the humanities and cited the impact of alive three dimensional drama related to the study of Shakespeare; the stimulation of interaction between live, creative painters and students of history, or the history of art. The appreciation of drama, music, and literature is greatly enhanced when the history and culture of the period in which it was created is understood. Certainly there are different emphases and different problems between the performing arts, other arts, and other humanistic endeavors. But as those who have tried to make a clear-cut distinction have discovered there is much fuzziness and overlapping. It may be easier to approach this matter through who is performing the function rather than through distinctions of subject matter. For example, relevant activities in the arts and humanities carried on at academic institutions in relation to scholarship, research, and education might constitute one facet. Activities of repertory companies, independent creative artists, symphony orchestras, and other performing groups constitute another channel as it were, through which we develop our aesthetic appreciation and societal values.

We at the Smithsonian consider the heritage of the past important. Millions of visitors view and receive inspiration and stimulation from our exhibits of the accomplishments of our forefathers. Cultural, political, military, scientific, and technological history is studied by our curatorial researchers who write and publish scholarly treatises in the above field.

Specifically, eight of Smithsonian's bureaus have humanistics and art activities, including not only exhibits but also research scholars.

They are:

NATIONAL COLLECTION OF FINE ARTS

The National Collection of Fine Arts by legislation (20 U.S.C. 76c.) is authorized "to foster by public exhibitions in Washington and other parts of the United States an appreciation of art, both of past and contemporary time" and "to encourage the development and cultivation in matters of such art." The Institution is further authorized "to acquire and sell contemporary works of art, to employ artists, award scholarships, and conduct exhibitions."

The National Collection of Fine Arts will move into new quarters in the Fine Arts and Portrait Galleries Building in 1967. Its central exhibit will be a survey of the development of the arts in America. A research and study center in American art will be developed. The encouragement of contemporary art will be stressed. Further to promote art education throughout the country, the Smithsonian Traveling Exhibition Service and other activities will be expanded, including a program of artmobile exhibitions.

NATIONAL PORTRAIT GALLERY

The gallery has a two-pronged program: first, the acquisition and exhibition of the likenesses of those who have significantly contributed to the history, culture, and development of the United States from earliest times up to the present; next, the maintenance of a biographical and inconographical archive designed to attract those interested in scholarly research in American historical fields.

The NPG, established in April 27, 1962, will move into the F Street side of the Fine Arts and Portrait Galleries Building in 1967.

FREER GALLERY OF ART

The Freer Gallery of Art is concerned with research in the civilizations of the East and with exhibiting its outstanding collections of oriental art. Among its programs are included lectures, the maintenance of a specialized reference library, the publication of the results of historical and technical research, and support of scholarships to educate specialists in the art and civilization of the East.

NATIONAL GALLERY OF ART

The National Gallery of Art has famous collections of European masters and other outstanding works of art. It sponsors lectures, concerts, research, and educational programs. For example, the National Gallery of Art has an active education department which develops a variety of visual aids based on the collections, and distributes these to schools. Sets of colored slides have been given to college and university art departments. A recently announced program will increase research opportunities at the gallery and will include fellowship assistance to scholars. A current development in the presentation of the collections is underway with the establishment of the Chester Dale Galleries, which will house a newly acquired collection emphasizing 19th and 20th century European art.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center will present classical and contemporary music, opera, drama, dance, poetry, and lectures, and will provide facilities for other cultural civic activities. It is hoped that the activities of the center will be truly national through the use of radio and television.

MUSEUM OF HISTORY AND TECHNOLOGY

Staff historians conduct research and publish in the fields of cultural, political, and military history, and the history of science and technology, including graphic arts, music, and the decorative arts. Exhibits, lectures, musical concerts, reserve study collections, and library, represent and support studies in these fields.

NATIONAL AIR AND SPACE MUSEUM

The history of air and space flight is represented. Plans for the proposed new building on the Mall will include a library and study center for scholars on the history of technology and development in air and space.

MUSEUM OF NATURAL HISTORY

Collections include objects in both Old and New World archeology and ethnology, and staff studies include field, library, and laboratory research, and publications.

Shortly after I first came to the Smithsonian, in February 1964, I felt the need for an Assistant Secretary for the Humanities and Arts to pull together our many programs in the arts and humanities. Also I envisioned appointing to this post a humanist statesman who, through his contacts and work with individuals and organizations in the arts and humanities, would represent their desires and needs to the Smithsonian staff and the Board of Regents. Further, such a person would be concerned with the development not only of Smithsonian policy but participate with others in discussions of national policy.

We have also had an ad hoc committee on the humanities and the arts made up of interested members of the staff, who have talked with officials of such groups as the American Council of Learned Societies and the National Science Foundation in the development of our own approach to promotion of the arts and the humanities.

We have informed the White House and the Bureau of the Budget of our support for the creation of a humanities foundation.

Interest in the arts and the humanities is found in a number of other Government agencies. Among these are the Bureau of Cultural Affairs of the Department of State, the U.S. Office of Education, the Library of Congress, the National Park Service, the National Historic Publications Commission, the President's Adviser on Cultural Matters, and the recently established National Council on the Arts. The Smithsonian works with and encourages all such activities. The Secretary is an ex-officio member of the latter Council.

Of added importance are the activities of professional organizations, universities, museums, State and local offices of education, and art councils. The American Council of Learned Societies and its affiliated groups, the American Association of Museums, the American Academy of Arts and Sciences, and others, are carrying on programs in the humanities. For example, the American Institute of Physics plans to establish a center for the study of the history of physics in New York. The president of the American Historical Association recently proposed a study center for history in Washington.

Members of the Smithsonian staff are active in many of these organizations. The Smithsonian's objective is to cooperate and assist in promotion of the arts and the humanities in all feasible ways with all groups or individuals of similar interests.

The traditional concern of the Smithsonian has been basic research on the frontiers of knowledge. The Smithsonian's objective is to exert a helpful influence in the Nation's community of research institutions in this area. It has taken steps to provide advisory services and cooperative support to independent laboratories and to proposed study centers in the humanities. It proposes to establish a center for advanced study, for both the humanities and the sciences, providing rooms for visiting scholars on short-term appointments and a visiting scholar's advisory service to explain its own research facilities and other research opportunities in Washington and its environs. In the field of advanced graduate training and education, the Smithsonian's facilities are open to graduate students and research scholars.

One of the interesting aspects of Smithsonian's history is that it has nurtured developments during their tender beginnings and "spun them off" as it were when they achieved maturity. In this respect, we have participlated in the beginnings of the Weather Bureau, the Bureau of Fisheries, the Geological Survey, and the National Advisory Committee on Aeronautics which was broadened to become the National Aeronautics and Space Administration.

The interest of the Smithsonian Institution in the humanities and the arts has developed in diversified fields over the past 118 years. Thus, the Smithsonian is fundamentally concerned with any and all new proposals to support the arts and the humanities and is anxious to cooperate with other Government agencies and private organizations to this end. The some 5,000 museums across the country provide the nucleus of cultural centers including the humanities and the arts. The Smithsonian Institution and the American Association of Museums are cooperating fully toward the objectives stated in the various proposals for a National Foundation for the Humanities and the Arts.

The Smithsonian Institution favors the enactment of legislation that will focus national attention on the importance of the humnanities and the arts and which will provide funding assistaance to meet urgent needs. Such recognition and assistance would multiply the effects of existing programs, not only at the Smithsonian Institution, but all programs in the arts and humanities.

The support of the arts and the humanities should be of deep concern to the Federal Government. We do not believe that Federal funds for the support of the arts and humanities would lead to control of the arts or research. As Barnaby Keeney, Chairman of the Commission on the Humanities, ably pointed out in his address to the Triennial Council of the United Chapters of the Phi Beta Kappa, our Government represents the will of the people—and the people do not want Government control of this important and sensitive area.

The arts and humanities are essential to our character, our objectives, and the stature of our leadership; they constitute in reality our first line of defense, the basic foundation of our culture. Without them life becomes mere existence. I believe that our Government can judiciously undertake a program of cooperative support for those things which lie so close to the heart of our lives as Americans.

Representative THOMPSON. Thank you very much.

Senator Javits.

Senator JAVITS. Only one question.

First, I appreciate tremendously your appearance here today to give us a report on these things.

Will you tell us whether you believe that the form of the organization of the Smithsonian Institution, that is, the appointment of a trustee or trustees of such a caliber, with their confirmation by the Senate,

is, in your judgment, best adapted to immunize the arts and the humanities which are to be affected by this bill from Government interference and control inhibitions directly or indirectly?

Mr. RIPLEY. Senator, I think that the Smithsonian can stand very well on its record. Throughout the years some of the most distinguished members of the public as well as private life have been its regents, and there seems not to be any attempt to diminish the stature of these men. Beyond that I find some great courage and confidence in the people in all areas of the arts and the humanities with whom I associate. And I have yet to find pressures or unpleasant things which people might expect in their attitudes. So that in general I am, perhaps, hopelessly optimistic about human relations in this area.

Senator JAVITS. Specifically, you recommend the form of organization used by the Smithsonian as time tested and proved?

Mr. RIPLEY. I can add that I not only recommend it, but that three nations have currently been communicating with us directly to ask for models of our organization to set up ministries of culture in their own country.

Senator JAVITS. Thank you.

Senator PELL. As chairman of the Smithsonian Subcommittee it gives me particular pleasure to be here with you today. Let me also say how lucky I think we all are that you are the Secretary of the Smithsonian. The eighth, is it not?

Mr. RIPLEY. Yes, the eighth.

Senator PELL. I hope that your tenure is a very long one. I am delighted to hear that you are starting these artmobiles. Three years ago I tried to organize the same thing in my State, not without difficulties in regard to transportation. So I am glad to know that the Smithsonian is increasing its endeavors in this field.

Would you be kind enough to give me a rough idea as to the division of funding in the Smithsonian—how much of your expenditures are Government funds and how much are private money?

Mr. RIPLEY. Based on last year's budget, approximately I would say about 75 percent is Government money and the rest is income from private funds, something of this nature. This compares, I suppose, to some of the colleges in the country today.

Senator PELL. As you know, we would hope to see private funding going into the proposed foundation.

Mr. RIPLEY. Right.

Senator PELL. And we hope that this private support will increase and increase as time goes on. Maybe we will get to a 25–75 ratio eventually, 25 percent governmental, 75 percent from private sources. I am hopeful.

Mr. RIPLEY. Yes.

Mr. PELL. As I understand it you would be willing to provide shelter to this fledgling foundation, but in your willingness to provide shelter you would permit it to grow with independent freedom—your shelter and oversight would be limited to physical shelter—would that be correct?

Mr. RIPLEY. The fiscal responsibility and review is slightly different from the Kennedy Center approach which is virtually autonomous.

The Regents have no control beyond the fact that there are several on the Board along with myself. There is some control implicit in the

concept that the Regents must approve any memorial to the late President Kennedy, but beyond that they have essentially no control.

Senator PELL. Basically, if it was decided by the Congress that the foundation should come under your umbrella, you would permit it the freedom of the exercise of its judgment?

Mr. RIPLEY. I would have to await, Mr. Chairman, the results of conversations that might ensue between the Bureau of the Budget and ourselves and the President's office about any such proposal. In general, I can say that the Regents feel that some sort of budgetary review is implicit in any bureau like activity such as the Smithsonian and I think they are entirely entitled to this sort of thing. There is no question in our minds that the institution which is so fraught with history and in current activities with matters of the highest national interest should be used in any other way than with the proper responsibility and relationship to the other agencies of the Government.

Senator PELL. But the parallel might not be true as to how this would develop?

Mr. RIPLEY. I think this is a matter for some discussion and perhaps for testimony if that seems appropriate at a later date.

Senator PELL. I think the decision of the Congress will depend in part on the freedom with which the foundation is permitted to organize itself and get going and I think our decision might well rest on your own views in this matter. We would be grateful for your views at a later date. And as you know, we are now considering these problems.

Mr. RIPLEY. Yes.

Senator PELL. I notice in your testimony that you said that you were considering an Assistant Secretary for humanities and the arts in the Smithsonian. Has he been appointed?

Mr. RIPLEY. Not yet. We are still soliciting the interest of people we would like to get. It was authorized by the Regents last year. We have an active committee trying to screen candidates, trying to secure for me this help in this regard.

Senator PELL. Thank you.

Representative THOMPSON. Mr. Scheuer?

Representative SCHEUER. Can we get the names of the committee who are looking at this at present?

Mr. RIPLEY. Yes; I will furnish them to you.

(Subsequently the following communication was received in response to the foregoing request:)

SMITHSONIAN INSTITUTION,
Washington, D.C., February 25, 1365.

Hon. CLAIBORNE PELL,
U.S. Senate,
Washington, D.C.

DEAR CLAIBORNE: At the joint hearing on the humanities and arts held on February 23, 1965, Congressman James H. Scheuer asked that I submit the names of those who have been assisting us in the search for an Assistant Secretary for the Humanities. They are as follows:

Dr. Louis B. Wright, director, the Folger Shakespeare Library and executive secretary of the American Historical Association.

Dr. Walter Muir Whitehill, director, Boston Athenaeum.

Dr. E. P. Richardson, director, the Henry Francis du Pont Winterthur Museum.

Dr. Richard H. Shryock, librarian, American Philosophical Society.

Dr. A. Hunter Dupree, professor of history, University of California.

Dr. Seymour Slive, professor of fine arts, acting chairman, Fogg Art Museum, Harvard University.

Dr. John L. Snell, Jr., dean of graduate school, Tulane University.

Dr. David W. Scott, director, National Collection of Fine Arts, Smithsonian Institution.

Mr. Joseph Allen Patterson, director, American Association of Museums.

Dr. Henry Allen Moe, president, New York Historical Association, also trustee of many boards.

Dr. Charles Nagel, director, National Portrait Gallery, formerly at City Art Museum, St. Louis, Mo.

Mr. James Bradley, assistant secretary, Smithsonian Institution.

Mr. Jack Whitelaw, special assistant to the secretary (Research Staff), Smithsonian Institution.

Mr. Theodore W. Taylor, assistant to the secretary, Smithsonian Institution.

With best wishes.

Sincerely yours,

S. DILLON RIPLEY, *Secretary.*

Representative FINDLEY. Would you say that the United States is doing poorly or well, so far as the cultural arts and humanities are concerned under the present circumstances?

Mr. RIPLEY. I think that the United States is doing remarkably well in terms of retaining within this Nation the remarkably good brains it has. How you really want to define what you are doing is a very difficult subject. I notice that very often if we wish to get a scholar we find that he is somewhere else and maybe the national of another country being supported on some sort of university or institution grant in this country. We happen to like his brains. We happen to like to pick them. It is very difficult specifically to determine within our Nation of 190 million people whether we have more, less, or just as many outstanding people. I would assume that we have more, because I am an American and because I happen to be familiar with English with more facility than with most other languages.

Representative FINDLEY. Is there some trend or development of recent date which makes the need for Federal dollars critical at this time?

Mr. RIPLEY. I believe in terms of the humanities that there is a very great need. The need is not for very much money. It is just for small supplementary grants, especially like projects of the sort of thing which were enumerated earlier as to what Mr. Henry, my immediate predecessor, used to do with his premiums to help those things. The humanities scholar is generally fairly content with access to a library, some facilities for travel, some facility for peace and quiet, and a minimum of hardware to surround himself with.

And so I would never envisage a humanities and arts foundation becoming a matter of millions and millions of dollars, the way the National Science Foundation is, which is so much a strategic agency.

But I think the need is there. It is demonstrated over and over again to me. A friend of mine who is the dean at Chicago has told me specifically how the lack of $20,000 handicapped the programs of his college during one summer period and another man, a provost in an eastern university, emphasized similar points. These could be multiplied all over the country to enable sound and learned men, many of them in universities, many of them individuals, many of them concerned with institutions, which are not of the university type, to conduct aspects of their research where I think the needs are great and pressing.

Representative FINDLEY. Apparently some States are providing assistance along these lines.

Is there any reason that we could give for the Federal Government that it must necessarily step into this field?

Mr. RIPLEY. Well, I believe the Federal Government can exercise very sensible leadership in this field. I think that the support that the States have been giving as is well known by Senator Javits and others, is very uneven, and I think that the Federal Government could, perhaps, create a kind of momentum by starting and doing something of this sort and continuing it and then finding that the States would perhaps come awake in some cases and help to support it.

Representative FINDLEY. You would anticipate that ultimately the Federal Government could step out of this field, then, after it had stimulated the State activity?

Mr. RIPLEY. Well, I would not anticipate anything quite like that, but I would say that I assume that the Federal component need never be very great in terms of our present budget.

Representative THOMPSON. The thought that I had, as one of the sponsors of this type of legislation, and which I had particularly with regard to the establishment of a national council on the arts, was that it would be permanent, that it would not in any sense try to dominate and dictate to the States, but because of the unevenness of the existing State programs and lack of them at other levels and because further of the proliferation of the councils throughout the United States, a very proper role for the Federal Government was in the arts, and I believe, also, in the humanities. Such help would imply, first, Federal recognition and, second, a clearinghouse of information and advice, rather than some superimposing octopus-like structure. And speaking of structure, I look with favor on the possibility of devising a means under which the Smithsonian would be, as Senator Pell puts it, our umbrella with whatever budgetary review would be necessary and with its facilities used to the extent possible—its cultural facilities as well as others, but that we would establish in a sense two separate foundations, each autonomous, each with its own council and even with its own amount of funds.

Would you think—I do not mean to nail you down specifically, but would this sort of an arrangement be attractive to you?

Senator PELL. My first choice would be a completely separate and independent agency, like the National Science Foundation, but there are reasons of practicality which might make that more difficult. That is my first choice.

Representative THOMPSON. I agree. And that is implicit in what I was saying.

Senator JAVITS. Would you define what you mean by two foundations? Do you mean one on the humanities and one on the arts?

Representative THOMPSON. Yes, that there might be two virtually autonomous bodies in one overall structure, with the National Council on the Arts assuming its appropriate share of responsibilities, and that there might be created a separate Humanities Council.

Mr. RIPLEY. I would assume, however, that if this should take shape, we would probably have two such subdivisions and that the Director or whatever he is called would have complete autonomy with his board

of setting up programs, awarding grants, administering the money which was available for him.

Representative THOMPSON. With a Director of each.

Mr. RIPLEY. Of each, yes, in exactly the same way that the Director of the National Science Foundation works.

Mr. JAVITS. I would like to join Senator Pell in expressing my preference for an independent agency which would give this the initiative and the drive that it should have provided in the supervision, but I would also join Senator Pell, if that is not the consensus of our colleagues that this arrangement with the highly respectable and highly experienced umbrella of the Smithsonian would certainly be the alternative to the first, which was Senator Pell's first choice.

Representative THOMPSON. I think that we are all in agreement.

Thank you very much.

Senator JAVITS. May we make as part of the record by unanimous consent the roster of the National Council on the Arts?

Representative THOMPSON. Without objection, that may be done. I understand it was previously placed in the record.

Senator JAVITS. And secondly, may we ask the Library of Congress witness coming up to bring up to date its study on federally connected bodies authorized to accept gifts and disburse proceeds and a list of recent laws pertaining to the performing arts, et cetera. Both are studies which we have, but which need to be brought up to date, so that they may be made a part of the record?

Representative THOMPSON. Without objection, that may be done.

(The information follows:)

LIST OF RECENT LAWS PERTAINING TO PERFORMING ARTS, EXHIBITS, ETC.

In compliance with your inquiry of February 23, 1965, requesting the list of recent laws pertaining to the performing arts and cultural affairs be brought up to date the following list is supplied:

88TH CONGRESS

Public Law 88–260 (S.J. Res. 136), Kennedy, John F., renaming cultural center.
Reported in Senate (S. Rept. 784) December 17, 1963.
Passed Senate December 18, 1963.
Companion bill (H.J. Res. 891).
Reported in House (H. Rept. 1050) December 17, 1963.
Passed House, amended January 8, 1964.
Senate agrees to House amendments January 10, 1964.
Approved January 23, 1964.

Public Law 88–579 (H.R. 9586), an act to provide for the establishment of a National Council on the Arts to assist in the growth and development of the arts in the United States.
Reported in House (H. Rept. 1476) June 11, 1964.
Passed House August 20, 1964.
Companion bill (S. 2379).
Reported in Senate (S. Rept. 780) December 16, 1963.
Passed Senate August 21, 1964.
Approved September 3, 1964.

As of this date no legislation pertaining to the preforming arts has been enacted by the 89th Congress.

ALBERT M. PERRY,
Assistant Editor, Bill Digest.

FEDERALLY CONNECTED BODIES AUTHORIZED TO ACCEPT GIFTS AND DISBURSE PROCEEDS

This will refer to your request for a listing of "any advisory council to a Federal agency with authority to accept gifts, grants, etc., or to set up a subsidiary incorporated body like a foundation with authority to accept and disburse funds from such gifts." A listing follows of such bodies as come substantially within the area described.

1. National Trust for Historic Preservation (16 U.S.C. 468). Authorized to accept gifts of all kinds of property to be used for its stated purposes.

2. Development Loan Fund (22:1875). Authorized to accept gifts of all kinds of property to be used for foreign aid; an agency of the United States.

3. American Battle Monuments Commission (36:128). May accept gifts of funds only.

4. Battlefield Commission (created June 7, 1924). Authorized to accept, through the Secretary of the Interior, gifts of all kinds of property. This body is defunct, and the Department of the Interior carries on its functions.

5. National Archives Trust Fund Board (44:300cc). Authorized to accept gifts of funds and personal property only (administered by the Secretary of the Treasury). This board was transferred to the General Services Administration in 1949.

6. National Park Trust Fund Board (16:19a). Authorized to accept gifts of personal property for purposes of the park service; the Treasury administers the funds so collected.

7. National Science Foundation (42:1870). Authorized to accept gifts of all kinds of property to promote science (it makes grants, loans, sets up scholarships, etc.).

8. National Safety Council (36:464). Authorized to accept gifts of all kinds of property to be used to promote its safety programs.

9. Foundation of the Federal Bar Association (36:573, 574). Authorized to accept gifts of all kinds of property for the purpose of improving the Federal judiciary, Federal law administration, the understanding of law, and similar objects.

10. National Fund for Medical Education (36:603, 604). Authorized to accept gifts of all kinds of property and disburse its funds to further medical education.

11. Center for Cultural and Technical Interchange between East and West (22:2054–2056). This body is managed by the Secretary of State who is authorized to accept gifts of all kinds of property for the Center and to disburse its funds to aid the Center in its work.

12. National Academy of Sciences (36:254). Authorized to accept gifts of all kinds of property and to make grants, loans, etc., to further it scientific purposes.

13. New York City National Shrines Advisory Board (16:463 note). Authorizes the Secretary of the Interior to accept gifts of all kinds of property on behalf of the board, which is to advise on historic sites in New York City.

14. American Society of International Law (36:342, 345). Authorized to accept gifts of all kinds of property for its purpose of fostering the study of international law.

15. National Conference on Citizenship (36:433, 434). Authorized to accept gifts of all kinds of property to further the ideal of citizenship.

16. Civil War Centennial Commission (36:742, 745). Authorized to accept gifts of all kinds of property to celebrate the Centennial of the Civil War.

17. National Commission on Educational, Scientific, and Cultural Cooperation (for UNESCO) (22:287o,q). Authorized to accept gifts of money or materials to carry out the purposes of the Commission (promotion of U.S. participation in UNESCO).

The Secretary of State handles gifts to this body and the Commission may accept no more than $200,000 in gifts per year.

HUGH C. KEENAN, *Legislative Attorney.*

Representative THOMPSON. Dr. Quincy Mumford, the Librarian of Congress, is our next witness.

I notice that you have a prepared statement. If you wish, we can put your statement in its entirety in the record and you can summarize it, or you may deal with it however you wish to proceed.

STATEMENT OF L. QUINCY MUMFORD, LIBRARIAN OF CONGRESS

Mr. MUMFORD. Mr. Chairman and members of the subcommittee, the statement is relatively short. It would be difficult to select portions to comment upon and if I may, I will run through it rapidly.

Representative THOMPSON. I do not mean to rush you.

Mr. MUMFORD. I first would like to say that I appreciate very much the opportunity to comment on the various bills proposing an Arts Foundation and a National Humanities Foundation.

The Library strongly favors measures which advance the cultural and scholarly opportunities of the people of the United States such as those proposed in these bills. Both the National Arts Foundation and the National Humanities Foundation would serve very useful purposes.

The provision for making matching grants to groups and States seems to me an essential step and a proper assumption by the Federal Government of a measure of responsibility for the encouragement of art and scholarship throughout the country. Many scholars in the humanities feel—and with some justification, I think—that, while scientific, including medical, research has been receiving substantial Federal support, the importance of humanistic research in our national life has not been fully recognized, and certainly has not been sufficiently supported, at the Federal level. These bills would do a great deal to redress the balance between the "two cultures."

I am in accord with the purposes of the bills also because of their potential influence on the Library of Congress as well as on other Federal agencies. Since the acquisition of the library of Thomas Jefferson in 1815, the Library of Congress has had an increasing interest in the humanities and the arts. With our rich collections and our reference and bibliographical services in these fields, and through our exhibits, concerts, and literary programs, we have endeavored over the years to foster and develop both the humanities and the arts. It is my intention to continue these contributions to the Nation's cultural and scholarly development, and it is my hope that the proposed legislation will assist the Library in intensifying these activities. At present, most of our activities in the performing arts depend upon private benefactions; but I think we must face the fact that the era for major personal endowments as the sole support of such activities is largely in the past.

Among the programs carried on by the Library, I might mention the series of concerts—some of which are given in other parts of the country—poetry and drama readings, literary and music lectures, and dramatic productions; the activities of the consultant in poetry; the recording of poets for the Library's poetry archive and the production of these recordings for public use; a national festival of poetry and internationally acclaimed music festivals; exhibits of fine prints, many of which are circulated in this country and abroad; and similar activities, all of which are supported by grants, donations, and bequests from public-spirited citizens and foundations. The majority of these programs have been confined to the Washington area, and a foundation making grants to the States for such programs would enhance the opportunities for advancing the humanities and the arts in the local communities of the Nation.

The Library publishes some of the lectures and proceedings of cultural gatherings sponsored by us, thus spreading their influence and enhancing their value. I have brought a small selection, including a memorial lecture on Robert Frost and the proceedings of the National Poetry Festival, which you may be interested in seeing.

In addition, the Library has a bibliographic program which aids the humanists in their research—for example, the monumental "Guide to the Study of the United States" and the continuing "National Union Catalog of Manuscript Collections."

I am sorry that they are so bulky that I did not bring them, Mr. Chairman.

In view of the nature of these Library programs, it can be presumed that any foundation established by congressional action will find in them an inviting field for support through the moneys appropriated to such a foundation.

As now drafted, however, the bills do not seem to qualify the Library of Congress or other Government agencies for Federal assistance. Although H.R. 334, H.R. 2043, S. 316, and S. 111 state, in section 2(1) "That the encouragement and support of the humanities and the arts, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government," there is no specific provision for affording the Library of Congress the support that is envisaged for private groups and for the States.

The cooperating role of the Smithsonian Institution and the U.S. Office of Education is mentioned in section 7(b) of H.R. 2043 and S. 316 and I believe that it would be very desirable to add the name of the Library of Congress to this section.

In addition, I feel that there is need for clarification of the wording of these sections. It is stated that:

> It shall be one of the objectives of the Foundation—

That is, the National Humanities Foundation—

> to strengthen education, research, creative work, and performance in the humanities and the arts throughout the United States and its possessions, and to operate, insofar as practicable, in cooperation with existing Federal programs.

Including those conducted by the Smithsonian Institution, the U.S. Office of Education, and we would add, the Library of Congress. It is not clear to me, however, what the meaning of "in cooperation with" is. Does it mean only that Federal agencies, such as the Library of Congress, shall facilitate the operations of the program, or that activities within the program may be carried out, with support from the Foundation, through existing programs of the Library of Congress and other Federal agencies?

It is significant that the report of the Commission on the Humanities issued last year stated that—

> The Library of Congress is the cornerstone of the country's system of libraries and should therefore be strengthened * * * (p. 13).

The legislation under consideration would be one appropriate way of strengthening the Library of Congress and of enabling it to work effectively with the Foundation in carrying out their common objectives.

The bills relating to the National Humanities Foundation provide for fostering throughout the country the improvement of library re-

sources and services in the humanities and the arts. I hope that this will not be lost sight of, for, on the local level especially, the public library is an appropriate institution for strengthening these fields. And the inclusion in the bills of the Library of Congress and other Federal libraries (as well as Federal museums) would, I believe, be in accord with the spirit of this provision as well as with the Commission's statement in regard to the Library of Congress.

I should also point out that the District of Columbia and territorial possessions of the United States appear to have been omitted from these bills. The effect of this omission would be to exclude a number of libraries, museums, and similar cultural and scholarly institutions from participating in the programs envisioned by the bills.

Perhaps it is unnecessary for me to express my gratification at the provision that includes the Librarian of Congress on the National Humanities Board as an ex officio member. I feel that the Library of Congress should be represented. This would, of course, mean close ties between the Library and the Foundation, but also, once again, I urge the committee to consider more active participation by Federal agencies.

In closing may I repeat my belief that the enactment of these bills would advance the cultural interests of the Nation and my hope that the Library of Congress would be enabled to add its resources and facilities to this praiseworthy endeavor.

Representative THOMPSON. Thank you very much. I am sure that the omission of the Library of Congress was an inadvertence and that one can hardly establish such a Federal foundation without availing itself of the libraries and the librarians and including your Library, along with you. And we will give that very careful thought.

Senator Pell, do you have any questions or comments?

Senator PELL. No; just one point that you raised, that the District of Columbia and the territorial possessions of the United States appear to have been omitted from these bills. It was not intentional as an omission because the ideas in these bills encompass the whole United States. That is the concept within them.

Mr. MUMFORD. Thank you.

Representative THOMPSON. Mr. Scheuer, any questions?

Representative SCHEUER. No questions.

Representative THOMPSON. Mr. Findley.

Representative FINDLEY. No questions.

Representative THOMPSON. Senator Pell.

Senator PELL. I would just like to thank the witnesses who have come up from the Government. I realize some are more interested in the arts and some are more interested in the humanities. I am glad that we are all together on this because unless we all hang together we can hang separately.

At this time I should like to ask unanimous consent to have included in the record a statement sent to the chairman of the full committee from our colleague, Senator George D. Aiken.

Representative THOMPSON. Without objection we will include that in the record at this point.

(The statement follows:)

VERMONT COUNCIL ON THE ARTS

(Prepared statement by Edwin Earle, Derby Line, Vt.)

A PROPOSAL FOR THE DEVELOPMENT OF REGIONAL RESOURCE CENTERS

From many quarters I am aware of a growing interest in the conservation and stimulation of our American culture. The President proposes an Arts Foundation. Art councils are already established in several of our States and both art and science flourish in countless communities. This seems encouraging, and offers an opportunity for the National Government to support, encourage, and coordinate the creative resources of its people.

Creativity is a resource, of course, no less than minerals, or agriculture, or labor. It may well be our most vital resource. Curiosity and imagination, the natural attributes of children, are too often stunted by the urgencies of adulthood and the conformities of our civilization. I would like to see the preservation of community or regional diversity in the inevitable world unity. I believe this end can be aided through the establishment of regional resource centers.

There would, of economic necessity, be a wide divergence in the physical facilities of a resource center. Its essential would be a community organization responsive to local needs and opportunities in the arts, in science, history or philosophy. It would organize and implement concerts, exhibitions, etc. The role of the Government in such a project would be chiefly to staff and administer information and exchange centers. I visualize a Vermont community having cultural exchanges with Iowa or Delaware.

The proper organization and financing of resource centers would require much thought and planning but I think the prospect of an American cultural renaissance more than justifies the effort.

Representative THOMPSON. Our next witness is a distinguished colleague, Mr. Fogarty, of Rhode Island.

Senator PELL. I would like to take this opportunity of welcoming the distinguished Congressman from my home State, whose interest in the arts and humanities has contributed so much to the legislation we are considering.

STATEMENT OF HON. JOHN E. FOGARTY, A REPRESENTATIVE FROM THE STATE OF RHODE ISLAND

Messrs. Chairmen and members of the Special Subcommittee on the Arts and Special Subcommittee on Labor, I am happy to take this opportunity to express once again before my colleagues in both Houses of the Congress my own strong convictions concerning the necessity for enactment of legislation which will give Federal stimulation, recognition, and support to the arts and humanities. It is particularly gratifying to me to see that proposed legislation on behalf of the arts and humanities is the subject of joint hearings, presided over by the distinguished Senator from my own State of Rhode Island, Senator Pell, and my distinguished colleague and Representative from New Jersey, Representative Thompson. Both of these gentlemen deserve the warm thanks of all of us who are deeply concerned with the welfare of the arts and humanities for their combined efforts to advance the cause of the legislation now before us.

It was my privilege on January 7 of this year to introduce two bills pertaining to the arts and humanities, H.R. 2042 and H.R. 2043. I wish at this time to reemphasize my belief in the rightness of Federal involvement in furthering greater public understanding and enjoyment of, and participation in, the broad fields of the arts and humanities. In these realms, after all, are to be found not only the

artistic creations and intellectual achievements of our past, but also the aesthetic and spiritual satisfactions which must remain a vital part of our future if our Nation is to achieve its full stature among the countries and cultures of the world.

I have every confidence that we shall be able to agree upon legislation which will provide for the separate as well as collective needs of the arts and humanities, and which, at the same time, will avoid duplication of Federal effort and activity authorized under existing or other proposed legislation. The spirit of cooperation, mutual understanding and respect which was apparent during the opening day's testimony before this joint body yesterday merely adds to my optimism in this regard. From the statements and testimony of the Chairman of the Board of Trustees of the John F. Kennedy Center for the Performing Arts, Mr. Roger Stevens; the U.S. Commissioner of Education, Mr. Francis Keppel; the Secretary of the Smithsonian Institution, Dr. S. Dillon Ripley; and the Librarian of Congress, Mr. L. Quincy Mumford, it is quite evident to all that cooperative effort between a new foundation for the arts and humanities and these functioning Federal agencies would be not only possible but indeed desirable. It seems apparent also that the concerns and responsibilities for the arts and humanities within these existing agencies could be met even more effectively if there were a foundation to give visibility and support to these areas at the Federal level.

It is my belief that community, private, and State support for the arts and humanities would not be lessened by Federal recognition and support, as some have argued, but would, in fact, be increased. In my own State of Rhode Island, for example, relatively small sums of the State funds are spent on a variety of activities such as free concerts for public school students, free public concerts, free public operatic performances, and grants to historical societies, historical and restorative projects, and symphonies and music festivals. I feel certain that these sums would be increased if there were available Federal matching funds and other support and services. The pattern would be repeated in each of the States. Some of the States, notably New York, have already proved the validity of this assumption through the additional local funds generated as the result of the expenditures of limited State funds by their respective State arts organizations.

Some have said, in effect, that the United States is already doing well in supporting the arts and humanities without significant Federal aid, and that it is, therefore, not needed. I agree that the United States, on the basis of the large numbers of its citizens who are participating in some aspect of the arts and humanities—visiting museums and libraries, going to concerts or plays, participating in symphony orchestras or theater groups, working in the graphic arts, and the like—appears to be doing extremely well. To this argument against any Federal legislation giving recognition and support to the arts and humanities, I would make answer on two counts. First, are we honestly satisfied with our present facilities, programs, and participation in these areas of human life, considering our growing population of nearly 190 million? And second, can we dare assume that we are doing all that we should to identify, educate, and provide incentives for the potential artists and scholars among all our people, through whose efforts and achievements alone the quality of our future national product in the arts and humanities can be raised to even higher levels?

I have noted with great satisfaction, as I am sure you have, the announcement by the President today of the members to form the National Council on the Arts. This is a historic first step in our Federal recognition of the importance of the arts in our life as a Nation. But it is only a first step and will require thoughtful and imaginative legislative action by the Congress if the experienced counsel and recommendations of this distinguished group of artists, educators, and administrators are to be brought to bear on the improvement of the arts throughout the country.

In addition to giving needed recognition and support to the arts and humanities through legislation such as I have introduced, I believe we must provide authorization to existing Federal agencies for strengthening their programs in these areas which have heretofore been largely neglected. The U.S. Office of Education, for example, should be enabled to support teacher institutes in the arts and those areas of the humanities not presently provided for under the National Defense Education Act. The beneficial effect of such institutes upon improved teaching at all levels has been amply demonstrated in other subject fields. There is no justification whatever for excluding these important areas of the curriculum from Federal stimulation and support.

In the area of scholarships and fellowships, these should certainly be provided for in the several art areas and for the humanistic disciplines. How else can we be assured of attracting and retaining the most qualified teachers and artists in these subject areas?

Certainly assistance is needed for the States, colleges, and universities in the procurement of necessary equipment for the improvement and extension of their programs in the arts and humanities. Here, too, the Office of Education should be enabled to provide support similar to that it now provides in other areas of the curriculum. Otherwise our Federal education program is fragmented and works to the disadvantage of those areas not eligible for Federal support.

In conclusion, I would say that these joint hearings appear to me to be especially timely in view of the President's stated intention to support a National Foundation of the Arts in his state of the Union address. The number of Senators and Representatives who have seen fit to sponsor bills in behalf of the arts and humanities in the present session of Congress augurs well for the early passage of legislation which will permit the Federal Government, at long last, to begin to assume a part of its responsibility for the improvement of the quality of American life by giving limited but effective support and encouragement to the arts and humanities.

Representative THOMPSON. We greatly appreciate that statement. And I would like to express my very deep appreciation to you, Senator Pell, for your courtesy and for your cooperation. The House subcommittee will meet tomorrow morning at 9:45 in room 429 of the Cannon House Office Building to continue hearings.

Senator PELL. I wish to thank you, Congressman Thompson, for your excellent leadership in these important matters. The Senate subcommittee will meet at 10 o'clock in room 4232 of the New Senate Office Building.

(Whereupon, at 12:15 p.m. the joint session of the subcommittees was recessed to March 3, 1965.)

NATIONAL ARTS AND HUMANITIES FOUNDATIONS

MARCH 3, 1965

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

The special subcommittee met, in joint session, pursuant to notice, in room 4232, New Senate Office Building, at 10 a.m., Senator Claiborne Pell and Representative Frank Thompson, Jr., cochairmen.

Senators present: Senators Pell and Yarborough.

Representatives present: Representatives Thompson of New Jersey, Findley, and Andrews.

Senate staff members present: Stewart E. McClure, chief clerk; Livingston Biddle, Jr., special assistant to Senator Pell; and Roy H. Millenson, minority clerk.

House staff members present: Robert McCord, director, Special Subcommittee on Labor, and Michael Bernstein, minority counsel.

Senator PELL (presiding). This morning the hearings on the various bills on the arts and the humanities will resume.

The intention today was that this would be a joint hearing; and for that reason, Congressman Thompson and the other Congressmen who are hearing the bills on the House side will be participating in this hearing.

Congressman Thompson at present is absent. I will be presiding for the time being.

I would like to insert in the record at this point several messages and statements of support we have received.

The first is from the president of Princeton University, Robert F. Goheen, who sent the following telegram:

> I regret that my schedule over the next several weeks precludes my testifying at your hearings on the proposed arts and humanities foundation. As you know, I strongly favor your bills S. 315 and S. 316, and am convinced that their enactment could constitute a very important contribution to many of the qualitative concerns of current-day higher education and to the whole cultural well-being of our Nation. I hope that your subcommittee and Congressman Thompson's subcommittee can together steer the concepts embodied in these bills through to effective realization.
>
> (Signed) ROBERT F. GOHEEN,
> *Princeton University.*

I am grateful to President Goheen for this telegram.

I will also ask to place in the record at this point a statement from Senator E. L. Bartlett from Alaska. Senator Bartlett supports the bills introduced by Senator Ernest Gruening and myself, and I am most pleased to have this excellent and thoughtful statement.

(The statement attached to a letter dated February 25, 1965, follows:)

U.S. SENATE,
February 25, 1965.

Hon. CLAIBORNE PELL,
Chairman, Special Subcommittee on Arts and Humanities,
U.S. Senate, Washington, D.C.

DEAR CHAIRMAN PELL: I should like to submit the enclosed statement for the hearing record on the several bills now before the subcommittee to establish a National Humanities Foundation.

Sincerely yours,

E. L. BARTLETT.

STATEMENT OF SENATOR E. L. BARTLETT FROM THE STATE OF ALASKA

Mr. Chairman, I am only one of the many who appreciate this timely hearing to determine the necessity of establishing a National Humanities Foundation.

In the genesis of this great Nation, our forefathers first learned to use their muscles in building their homes, in clearing their land, and in developing communications between isolated settlements. As time and imagination continued to be expended, muscle was supplanted by machines. The canoe gave way to sail, and then to steam. Both the iron horse and the horseless carriage replaced the stagecoach. The rough-hewn logs of Lincoln gave way to the high-rise and the prefabricated. The ride of Paul Revere has been replaced by the hot line. We now can examine the smallest cell and look at the fartherest star. But man has not yet learned to look at himself.

At the present, our machines are progressing at a far greater rate than are our minds. Our technology is expanding like a chain reaction—one match kindles a hundred, and each of the hundred ignites another hundred. And for this achievement, there is much to be proud of. Our Government has done much to enhance this advance, and there is no reason to suggest a slowdown in this effort.

But there is much reason to suggest a speedup in a sorely neglected area. That area is the mind of man. Whereas the machines of man have progressed exponentially, the mind of man has progressed arithmetically. Imagination and creativity have been almost incidental—occasionally accidental—to the development of our machines. Our schools and universities have not lived up to their potential for removing this disparity—a disparity which is no longer tolerable. Even our most learned institutions in the land have yet to combine the liberal arts with the sciences. They apparently prefer to maintain the separate-but-equal attitude. But we are in the 20th century, and the technological explosion has been with us since the beginning of this century. To be truly educated in the tradition of the liberal arts, it is now necessary to have a greater understanding of matters scientific, for these matters are a part of our life.

The time has come to recognize this fact. The time has come to incorporate this body of scientific knowledge into our total existence—not keep it apart until that time when man is no longer master of his machines. It is as important for man to know all that is possible about himself as it is for him to know about his environment. The time has come for the U.S. Government to assume a share of the responsibility for establishing a program supporting the humanities and the arts, but not for the purpose of controlling, directing, or restricting this program.

The committee has before it a bill, S. 111, introduced by the junior Senator from Alaska, Mr. Gruening, and a bill, S. 316, introduced by the junior Senator from Rhode Island, Mr. Pell, to establish a National Humanities Foundation. Both proposals are excellent. I do not know which of these is the best, but I have the fullest confidence that the committee will take the best of each proposal and produce a measure satisfactory for all concerned.

Senator PELL. And I would also like to insert in the record of the hearings at this point a statement of Mr. Thomas J. Watson, Jr., Chairman of the Board of the International Business Machines Corporation.

Mr. Watson was an invited witness and I believe he has sent to us a most significant statement. It stresses his conviction that Federal support for both the humanities and arts is needed.

In part Mr. Watson states:

A thorough grounding in the humanities is vital training for many kinds of leadership including the preparation of leaders who can manage people with wisdom and understanding. The need for such leaders exists today, and I believe will intensify in the future in universities, in public service and in business.

I would like to call attention to the practicality of this statement. As Mr. Ernest Cuneo indicated in his testimony of last Friday, the business community is in support of legislation to benefit the arts and humanities.

Mr. Watson is an eminent leader of that community, and I consider his statement highly significant to our considerations.

(The prepared statement of Thomas J. Watson, Jr., follows:)

PREPARED STATEMENT OF THOMAS J. WATSON, JR., CHAIRMAN OF THE BOARD, INTERNATIONAL BUSINESS MACHINES CORP.

Mr. Chairman, I appreciate the opportunity your subcommittee has given me to express my views on Senate bills 111, 310, 315, and 316.

Without going into the details of these various pieces of legislation, I should like to express my enthusiastic approval of some form of Federal support for the humanities and the arts, as these bills intend. Such support seems to me imperative now, for several reasons.

(1) *The present imbalance between financial assistance for the sciences and that for the humanities.*—I am confident your subcommittee will hear ample testimony describing the great differences, inntensified since sputnik, between the amounts our country has invested in science and technology and the amounts it has given to such humanistic fields as history, philosophy, foreign languages, and the arts. No citizen could seriously quarrel with the fact that our advances in science and engineering have been a requisite of our survival. But I believe the time has come, in the national interest, to raise the level of our support on the side of the humanities and the arts.

(2) *The usefulness of the humanities as a preparation for leadership.*—A thorough grounding in the humanities is, I believe, vital training for many kinds of leadership, including the preparation of leaders who can manage people with wisdom and understanding. The need for such leaders exists today, and I believe will intensify in the future in universities, in public service, and in business.

(3) *The impact of technological change in the humanities.*—Within our lifetime machines will hopefully remove many burdens from men's shoulders and minds, freeing them for an increased use of leisure time. To the individual the humanistic disciplines offer, in my opinion, the greatest possible promise for his own fulfillment and for the enrichment and constructive use of his hours of leisure.

(4) *The value of the humanities as a key to our fulfillment as a society.*—We stand today at the threshold of a promising new period in which we have the mechanical means and the richness of resources to build a far better life for ourselves and our children. But we shall not build that better life with machines alone. In the end, the good life is far more than goods and services. It depends above all upon the capacity of human beings for thought, for generosity to their fellow citizens, for wise judgments on difficult human problems, and for moral action; not only upon a capacity to know the right, but also upon a will to do the right.

For these very practical reasons, I believe the humanities and the arts should receive the encouragement which you and your colleagues are now considering.

Senator PELL. I would like also to place in the record at this time a statement in the form of a letter to the chairman from Mr. Andrew J. Biemiller, director, Department of Legislation, the American Federation of Labor and Congress of Industrial Organizations.

This document contains the strong support of the AFL–CIO for S. 316. I am delighted to have this support. I ask that the full text of the letter be printed in the record and that the membership of the AFL–CIO Executive Council and Executive Committee be included, as printed on this document.

(The letter, dated February 26, 1965, follows:)

AMERICAN FEDERATION OF LABOR AND CONGRESS
OF INDUSTRIAL ORGANIZATIONS,
Washington, D.C., February 26, 1965.

Hon. CLAIBORNE PELL,
Chairman, Special Subcomittee on Arts and Humanities, Committee on Labor and Public Welfare, U.S. Senate, Washington, D.C.

DEAR MR. CHAIRMAN: The AFL–CIO strongly supports S. 316 now being considered by your subcommittee. Enactment of this measure, we are convinced, will greatly assist in the growth and development of the arts and humanities in the United States.

We are in full agreement with the purposes of this bill and view it as a constructive means for conserving our Nation's human resources while promoting the performing arts—and indeed all arts—as an essential component of the Great Society toward which organized labor and a vast majority of Americans are striving.

We also are in complete accord with the benefits to be gained from this bill in terms of giving the public new opportunities to view and enjoy the visual and performing arts during increased periods of leisure.

The AFL–CIO's position on this measure is not new. Last year, our executive council adopted a statement supporting the creation of a National Council on the Arts. As the statement declared: "We firmly believe that our Government does have a responsibility, long recognized in the Old World, to help sustain in the cultural arts. * * *"

We are pleased to note that the bill before your subcommittee includes protection for the economic well-being of the practicing artists and, thereby, prohibits the expenditure of Federal funds in projects that would subvert the level of professional wages and working conditions.

The AFL–CIO is confident that your subcommittee will give this legislation the careful attention that it merits. We believe that passage of this bill will go a long way toward enriching our civilization at home while enhancing our image abroad.

We respectfully request that this letter be made a part of the record.

Sincerely yours,

ANDREW J. BIEMILLER,
Director, Department of Legislation.

Senator PELL. Arthur H. Dean, senior partner of Sullivan & Cromwell in New York, who was invited to appear as a witness today has telegraphed the chairman that he will not be able to be present due to a trip he is making to Japan.

I ask that his telegram be placed in the record of these hearings, and I welcome the endorsement it contains for the comprehensive bills we are considering which combine the humanities and the arts.

Mr. Dean supports this combined concept.

(The telegram from Arthur H. Dean follows:)

NEW YORK, N.Y., *March 1, 1965.*

CLAIBORNE PELL,
Chairman, Special Subcommittee on Arts and Humanities, Committee on Labor and Public Welfare, U.S. Senate, Washington, D.C.:

Sincerely regret unexpected and urgent matter requires me to be in Japan and consequently cannot accept your invitation to appear before special subcommittee at hearing on March 3 regarding S. 111, S. 310, S. 315, and S. 316, I thoroughly endorse report of Commission on Humanities, of which Barnaby Keeney is chairman, and endorse your bills.

Regards.

ARTHUR H. DEAN.

Senator PELL. I have been informed that Dr. Alvin C. Eurich, president of the Aspen Institute for Humanistic Studies in Colorado, who was invited to testify before our subcommittee today, cannot be present because of a longtime commitment to travel abroad, which he was not able to readjust. He has sent us his statement and I ask that it be included at this point in the record of these hearings.

Dr. Eurich presents in considerable detail his opinions on the gaps which exist in present programs which are intended to encourage needed development in the humanities.

"In short," Dr. Eurich states, "the whole humanistic enterprise in America is lacking in coordination, direction, support, and, consequently, in the kinds of achievement which coordination, direction, and support have made possible in the sciences."

The statement is an eloquent and meaningful plea for giving emphasis to the humanities in these areas where there is a fundamental need for their support, and gives us further helpful information on this very important subject.

(The prepared statement of Alvin C. Eurich follows:)

PREPARED STATEMENT OF ALVIN C. EURICH, PRESIDENT, ASPEN INSTITUTE FOR HUMANISTIC STUDIES

It is no exaggeration to say that we are in the midst of a cultural renaissance in this country.[1] Consumer spending on the arts rose from 1953 to 1960 by about 130 percent, or considerably more than twice as rapidly as spending on all recreation, and better than six times as fast as outlays for spectator sports.

Take the visual arts as an example. One new gallery or museum opened every fourth day last year in the United States, and more people visited galleries and museums than went to baseball games. As a result of this growth, there are more galleries in New York City today than there were in the entire country in 1950. In Phoenix, Ariz., to be specific for a moment, you will find that there are at least 15, and they do an estimated volume of business in the neighborhood of $1,500,000. Another sign of the mounting interest in art is that more servicemen visiting New York City go to the Museum of Modern Art than to any other attraction except the Empire State Building.

I could trace for you similar developments in the field of music. For example, the Detroit Symphony's attendance has risen from 300,000 to 700,000 in a decade.

Again, we could examine the paperback revolution in publishing. It brings scholarly books, formerly passed from hand to hand by faculty members, into the the libraries of millions of students. In the past 5 years book sales as well as library circulation of books have increased three times more rapidly than the population.

Even the mass media have contributed to the cultural explosion. A recent nationwide broadcast of "Hamlet" was seen by more people, in one evening, than the total number of people who have seen theatrical productions of the play since it was first performed.

Perhaps it may seem irreverent or materialistic to speak of the arts and the humanities in terms of dollar volume and statistics of attendance and sales. Numbers are no indication of quality. The fact that millions of people watched "Hamlet" over television tells us absolutely nothing about the quality of the production.

But in another sense I think these statistics are very significant. For there cannot be a great flowering of art or of any of the humanistic studies unless audience, facilities, and resources are available. Just as students and scholars need books, so painters need galleries, dramatists need theaters, and musicians need orchestras. It is certainly clear that the great cultural epochs of the past were firmly rooted in certain material conditions. When we think of the greatness of Greek drama, we think automatically of the great Greek theaters at

[1] Mr. Alvin Toffler deserves the credit for bringing this trend to public attention. Many of the following statistics are drawn from his recently published book "The Culture Consumers."

Athens and Epidaurus. When we study Shakepeare's achievement, we cannot overlook the challenge which shaped his art: the Elizabethan theater and its London audience avid for rich language and exciting action. The sculpture of Michelangelo and the music of Bach both drew their inspiration and their materiel support from the church, the great patron of the arts in that time.

In short, statistics and trends are important because they show when a culture is ripe for certain kinds of achievement. The kinds of support and encouragement of the arts which these figures reveal are the lifeblood of a healthy cultural development.

In a growing number of instances, the economic prosperity of a whole city or community is directly affected by its cultural climate. Increasingly the Nation's major corporations, as well as smaller businesses with highly trained employees, scrutinize the cultural opportunities of an area before deciding whether or not to locate a new plant or office building there. Many corporations send brochures describing their city's cultural highlights to potential skilled employees. Communities and regions which formerly advertised cheap labor or low-cost power to attract new industry, now advertise orchestras, theaters, and universities.

What accounts for this ferment in American culture? The basic reason, I think, is accurately discerned by Peter Drucker in a recent projection of American trends during the next decade. Professor Drucker, whose predictions of social, political, and technological developments have been uncannily accurate in the past, sees the United States moving into a period of political turbulence in which "domestic politics will be dominated by unfamiliar issues—not only new, but different in kind from the things we have been arguing about since 1932. [We] will be concerned, not primarily with economic matters, but with basic values—moral, aesthetic, and philosophical."

Here is the crux of the matter. The interests, tastes, and basic concerns of Americans are changing. As more and more of us achieve higher levels of education, stable careers, and relative economic security, we quite naturally see a waning of our purely economic motivations. The climb to the top was thrilling for the father, but the son is more interested in taking in the view—or perhaps in discovering an entirely different kind of mountain to climb. The Peace Corps has shown this to be true. Americans seem gradually to be reaching a stage in their personal and national development when material achievements do not challenge them as the primary aim in life. We are experiencing the emergence of new needs, just as pressing, which cannot be satisfied by material things alone. These needs can only be satisfied by the humanities and arts, by the understanding of ourselves and our cultural world which we achieve preeminently through humanistic studies.

* * * * * * *

Has the Federal Government responded to this growing concern with the humanities and arts? The answer is fairly clear that it has not.

Of the millions of Federal dollars granted for research every year, over 70 percent is expended on projects in the physical sciences (including mathematics and engineering), about 25 percent on projects in the life sciences (biological, medical, and agricultural), some 2 percent on the psychological sciences, and perhaps 1 percent on the social sciences. The humanities are, with a few localized exceptions, forgotten. To call the relationship an "imbalance" would indeed be an understatement.

As a direct result of the Government's neglect of the humanities, these fields of study are severely handicapped throughout the country. The humanistic scholar is denied the range of opportunities available to his scientific colleague. For example, there are approximately nine times as many postdoctoral fellowships available in the sciences as in the humanities. Out of 1,500 federally financed graduate fellowships to improve college teaching, announced last July by the Office of Education, 42 percent were in scientific and engineering subjects, only 25 percent in the humanities.

The Commission on the Humanities, established in 1963 by the leading scholarly organizations of the Nation, studied university budgets and other statistics to ascertain the status of support for the humanities on campus. These studies revealed that in almost all universities, the younger faculty members in the science departments devote half of their time to teaching and half to research. But those in the humanities departments devote practically all their time to teaching. As we all recognize, high quality college teaching requires the stimulation of advanced research opportunities.

What is even more alarming is the fact that a full professor in the humanities is, as a general rule, more heavily burdened with teaching and supervisory responsibilities than is an instructor in the natural sciences. At one of the east coast's leading institutions, which is typical of other large, reputable universities, a full professor in the humanities devotes over 7 hours a week to teaching and supervising, while an instructor in the natural sciences spends less time at these tasks. There is good reason to consider these figures as being typical, which means that the research opportunities for teachers in the humanities during an academic year are indeed anything but plentiful.

Of course, some universities have recently taken strong steps to bolster their students' humanistic education. MIT, Carnegie Tech, and Cal Tech spring to mind as examples, and indeed a student can get a better liberal education at these institutions than he can at many ostensibly "liberal arts" colleges around the country.

But such measures are hardly sufficient. We need to do more than merely right the imbalance between support for the sciences and support for the humanities. We must go on from this to a new policy of supporting the humanities for their own sakes, for the unique values which only they can provide to the individual student, to the university, and to American society.

If we fail to do this, we shall witness a steady slippage in our standards of civility, in public taste, in our people's capacity to wrestle with complex ideas and weigh competing values. If we let the humanities languish, our new-found leisure is likely to become a vacuum filled with boredom and frustration. Our automated factories will churn out lipstick and tail fins. All our great media of communication will be keyed to the uncultivated mind. In short, a whole generation of Americans—or at least a critical proportion of that generation—will come into adulthood less useful, less humane, and less perceptive people than they would otherwise have been.

The statistics I cited above show the rapidly growing demand of the American people for cultural activities and services. The people are speaking up in the most effective way they can—they are voting with their pocketbooks. What they are saying is that concerts have become as important to them as baseball, that books and recordings are as desirable as boat trailers, that art means more to them than cosmetics. The voice of the American people is saying this more strongly each year. In short, more and more Americans are devoting more and more of their time to learning rather than being entertained, to cultivating their own tastes rather than merely following the leadership of others.

Given this new consensus, however, what specific developments might be encouraged as the basis for a revival of the humanities in America.

There is a critical need today for greater coordination, direction, and support for the humanities. American science has made such extraordinary progress since the war because of a unique social invention: the National Science Foundation. This agency has greatly strengthened the Nation's scientific effort. Other social inventions such as applied research institutes and the partnerships between universities and local industries in many parts of the country have also contributed to scientific progress. Similar inventions have not been forthcoming, to date at least, in the humanities.

There are no outstanding examples of what the humanities and the arts can do for a city, a State, or a region—as Route 128 in Cambridge has shown what scientific potential can do for an economically stagnant region. There are no centers of humanistic learning comparable to the Institute for Advanced Study at Princeton or the Center for the Study of the Behavioral Sciences at Palo Alto.

Moreover, there are not enough graduate fellowships nor enough grants to provide free time for intensive work by humanistic scholars. There are great gaps in the coordination of humanistic studies in the universities, with little effort anywhere directed toward synthesizing knowledge and applying it to human needs. There is no journal for humanists comparable to the Bulletin of the Atomic Scientists, through which scholars could communicate with others and with the public on the great problems confronting the Nation and the world.

In short, the whole humanistic enterprise in America is lacking in coordination, direction, support, and, consequently, in the kinds of achievement which coordination, direction, and support have made possible in the sciences.

To improve this situation, we urgently need a National Humanities Foundation to provide funds and leadership of the broadest scope. This proposal, originally made by the Commission on the Humanities, has won many supporters throughout the country.

Such a National Humanities Foundation could raise the whole cultural life of this Nation to a new level of excellence. Among other things, it could encourage and support the kind of community-university cooperation which has developed in the fields of scientific and technical research. For example, it could help the universities reach out into their comunities to raise tastes by providing the best in theater and film. The universities could offer opportunities for lifelong learning through formal classroom courses as well as through discussion meetings. Similarly, the community and its members could learn to look to the university for the continuous enrichment of their lives. In how many of our cities and towns today do people think of the university campus as a part of their lives, comparable to the movie theaters, the sports arenas, even their own television sets? Yet there is no reason why people should not seek enlightenment, stimulation, and entertainment on the campus as anywhere else.

The President has called upon us to lend our hands and our hearts to building the Great Society. This vision demands the reduction of the poverty, ignorance, and sickness which still blemish our afluent Nation. But it can and must mean something more. It must concern itself with the quality of American life, with our ideals, and with each of our personal lives.

In a real sense the cultivation of the humanities constitutes an integral part of any vision of a new America. To know what is best in ourselves we must know the best that has been thought and felt throughout human history. We must listen attentively to those scholars and artists who deal most directly with the matters that touch each of us most deeply. As we work toward President Johnson's Great Society—which, as he says, "must begin with learning"—let us keep in mind what Wordsworth wrote in "The Prelude":

There is
One great society alone on earth:
The noble living and the noble dead.

Senator PELL. As noted in the record of the hearings before the subcommittee on Friday, February 26, Dr. Harlan Hatcher, president of the University of Michigan and president of the Association of American Universities, was unable to appear personally as a witness due to the heavy snows in the Midwest.

Dr. Hatcher has submitted his statement for these hearings, and I ask that it be placed in the record for the day he was scheduled to testify.

There is one sentence in Dr. Hatcher's statement which I would like to emphasize. It is as follows:

I think quite strongly that the single foundation devoted to the arts and the humanities would give us a much stronger position and a better program than if it were restricted to either the humanities or the arts alone.

I believe that this sentence stresses a very key point in these deliberations.

(The prepared statement of Harlan Hatcher, president, University of Michigan, will be found in the record of Feb. 26, 1965.)

Senator PELL. Our first witness today is John Walker, Director of the National Gallery of Art. I welcome him here. We will be glad to hear your statement now, Mr. Walker.

STATEMENT OF JOHN WALKER, DIRECTOR, NATIONAL GALLERY OF ART

Mr. WALKER. Thank you very much. I suggest that my written statement be inserted into the record, then, rather than for me to read it, as it is rather lengthy. I would like, however, to read the last two paragraphs, if I may.

Senator PELL. Certainly. Your statement will be made a part of the record at the conclusion of your remarks.

Mr. WALKER. Mr. Chairman, it has been my extreme good fortune to be invited, by reason of my office, to participate in the opening ceremonies of many of the new art museums which are being established all around the country. These new museums are, of course, a most heartening development. As I have visited them and witnessed the great enthusiasm and dedication which has gone into their creation, I have always inquired what the National Gallery of Art could do to assist their programs. The almost universal response has been to continue and expand our extension services which are available to all the museums, schools, colleges, and other institutions of the country.

Senator Pell is acquainted, I know, with the traveling exhibitions that have been sent to Rhode Island. Senator Javits may be aware of our cooperation with the New York schools. To the extent of our resources, we are making such extension material available to other localities.

Other museums have such programs. The foundations proposed in the pending legislation could perform no more needed function than assistance to such extension services by all the museums of the Nation. Because of the long experience of the National Gallery of Art with such extension services and the other programs to which I have alluded, we believe that we can and should make helpful contributions to the administration of the proposed Federal foundations.

We therefore strongly urge that provision be made in the pending legislation for the National Gallery of Art to participate directly and actively in the work of the foundations.

That concludes my statement, Mr. Chairman.

(The prepared statement of John Walker follows:)

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

To those of us whose central concerns are in the field of the arts, it is encouraging that President Johnson has recommended the establishment of a National Foundation on the Arts. It is encouraging that so many and such eminent Senators and Representatives have sponsored the bills for the purpose which are pending before this subcommittee and in the House of Representatives, and it is especially gratifying to have this opportunity to present our case to the distinguished chairman and members of this subcommittee.

It is also a great satisfaction to us that Vice President Humphrey has continued the strong interest in these matters which he always had as a Senator; that the able Roger Stevens is continuing the work of August Heckscher, appointed by President Kennedy to represent these fields in the highest councils, and that William Walton is continuing the devoted services to the Commission of Fine Arts that David E. Finley, my predecessor as Director of the National Gallery of Art, gave for so many years.

At a hearing held October 28, 1963, I expressed the view to this subcommittee that the need for 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. Among the nations of the free world the U.S. Government has lagged behind other countries in direct 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 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 Conservative governments. Indeed, just last week, the annual grant for the Arts Council was increased by 30 percent to almost $8 million. This grant and the one for Covent Garden total more than $10 million devoted annually by the British Government for the support of the various arts, and it was indicated that additional subsidies are under study.

The importance of the proposed 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 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.

These points apply to a large extent to the humanities as well as to the arts. I am here today to reaffirm them as strongly as I am able.

The primary function of the National Gallery of Art is to collect and exhibit as significantly as possible to the general public, including visitors to Washington from around this country and abroad, the great masterpieces of the Western fine arts. However, as Dillon Ripley, Secretary of the Smithsonian Institution, stated to you last week and as I discussed with you in 1963, the National Gallery of Art performs other collateral functions which are also closely related to the objectives and concepts of the bills you are considering. We have initiated three separate sets of fellowships which are, however, very limited in size and scope. One of these fellowship programs is designed to encourage and develop graduate students for professional careers in art museums. Another is to enable young painters, sculptors, and historians and critics of the fine arts, to work or study in their fields. The third which will be instituted next autumn will bring to the National Gallery of Art, as the first outside scholar in residence, the renowned Prof. Jakob Rosenberg, of Harvard University and the Fogg Museum, and two fellows to study under his guidance. As you may know, the National Gallery has an outstanding program of lectures both in the exhibition gallery rooms and in the auditorium. The annual series of lectures in the fine arts held each spring is published and distributed around the world. We work closely with the elementary schools and high schools in the Washington area and in other localities to make the collections of the National Gallery of Art available and useful for young people. We are in the process of developing a plan to bring high school teachers from each of the States to Washington during the summer to do what we can to assist them to make the most effective use of the visual arts in their classes. In the field of the performing arts we have weekly concerts and recitals which give opportunity alike to established and developing professional artists and composers to have their talents presented. This program culminates each spring in our annual American Music Festival. The performances are broadcast by radio and thus reach an audience much larger than the residents of this area and the visitors who are here at any given time. We undertake other programs, such as research on the conservation of works of art, which might be encompassed within the scope of these foundations.

The arts and the humanities are intimately related. Traditionally they have been grouped together in the organization and curriculums of the universities, and they are considered to be on the same side of the line between the two cultures of which we have heard so much lately. It would seem to me to follow that they might well be coupled under the aegis of a single national foundation with perhaps different divisions for the different disciplines.

Before concluding my formal statement, I would like to speak for a moment of three specific matters. First, some versions of the bills would authorize the utilization of foreign currencies acquired under the Agricultural Trade Development and Assistance Act. This would be highly desirable. In my own field an important undertaking in which the art museums of this country and of foreign countries cooperate is the international exchange of exhibitions of works of art. This is an extremely expensive operation and severely strains the limited budgets of most museums. For a Federal Arts Foundation to be able to furnish some financial assistance toward the foreign expenses of these exchanges would be a

substantial benefit to all the museums concerned. Second, most of such foreign exhibitions which are brought to this country are accompanied by important authorities in the arts of the lending country. In many of these cases the exhibition has been financially possible only because the Department of State has been able to provide leader grants for the travel expenses of these officials. In other circumstances we have had the most rewarding experiences at the National Gallery of Art with scholars and others brought to this country under the leader grant program. We heartily commend this program. Third, it has been our experience with the various audiovisual centers throughout the country that more of their limited resources are available for the acquisition of such materials in fields other than the arts. Francis Keppel, Commissioner of Education, recommended here last week new legislation to authorize his office to extend support to State educational agencies to acquire audiovisual materials in the arts and the humanities as well as in the categories specified in the existing legislation. We strongly endorse this recommendation.

Finally, it has been my extreme good fortune to be invited, by reason of my office, to participate in the opening ceremonies of many of the new art museums which are being established all around the country. These new museums are, of course, a most heartening development. As I have visited them and witnessed the great enthusiasm and dedication which has gone into their creation, I have always inquired what the National Gallery of Art could do to assist their progress. The almost universal response has been to continue and expand our extension service which are available to all the museums, schools, colleges, and other institutions of the country. Senator Pell is acquainted, I know, with the traveling exhibitions that have been sent to Rhode Island. Senator Javits may be aware of our cooperation with the New York schools. To the extent of our resources, we are making such extension material available to other localities.

Other museums have such programs. The Foundations proposed in the pending legislation could perform no more needed function than assistance to such extension services by all the museums of the Nation. Because of the long experience of the National Gallery of Art with such extension services and the other programs to which I have alluded, we believe that we can and should make helpful contributions to the administration of the proposed Federal foundations. We therefore strongly urge that provision be made in the pending legislation for the National Gallery of Art to participate directly and actively in the work of the Foundations.

Senator PELL. Thank you very much indeed.

As you stated, I recall the traveling exhibition sent into the State of Rhode Island. I hope that by now you have developed a box that is not so heavy, so that it can be carried around without too much difficulty.

Mr. WALKER. We have taken advantage of advice and we are developing a new box. I think it will be considerably lighter.

Senator PELL. The one that you had was quite heavy, and it was no fun carrying it around. We had the exhibition shown in 20 city halls. And friends of mine took us from place to place, because of lack of funds to do otherwise. How much does the box used for transportation weigh?

Mr. WALKER. I do not know. The Extension Services ever since the experience in Rhode Island have been working on this but I would hesitate to say what the weight is. I will find out and let you know, however.

Senator PELL. I would like to make this point for the record. It may sound rather immaterial here, but I do think the actual carrying case or cases for a traveling exhibition should be as well designed as possible.

Mr. WALKER. Yes.

Senator PELL. On the general subject of the arts and the humanities—I have gone through your statement—basically you feel that they supplement each other?

Mr. WALKER. I do, indeed. I feel that they are intertwined throughout and the two disciplines, I think, should be in one bill, but I think that each of the two has its specific problems and I would urge that two separate committees under an overall committee would be the way to administer it.

Senator PELL. In other words, there should be careful thought given to the proper areas of delineation.

Mr. WALKER. There really is a technical problem involved. The arts have come to mean to a great extent the visual arts and the performing arts—the visual arts, as one sees them in museums, the performing arts as they appear in theaters and concert halls. Whereas the humanities have come to mean the arts as they are taught in the universities. That is what I think I had in mind.

Senator PELL. You approve the concept, basically, of one piece of legislation with safeguards for autonomy in both broad cultural areas.

Mr. WALKER. Without any question, I think so.

Senator PELL. And you have no problems at all with this concept?

Mr. WALKER. No problems at all.

Senator PELL. Do you have any questions, Mr. Findley.

Representative FINDLEY. No.

Senator PELL. I am delighted to welcome Congressman Findley of the House Special Subcommittee on Labor to this hearing. He does not have any questions at this time.

We thank you, Mr. Walker.

Mr. WALKER. Thank you.

Senator PELL. Our next witness is Mr. Harry McPherson, Jr., Assistant Secretary of State for Educational and Cultural Affairs.

Mr. MCPHERSON. Mr. Chairman, I have sitting with me Mr. Arthur W. Hummel, Jr., who is a Deputy Assistant Secretary for Educational and Cultural Affairs.

Senator PELL. We welcome you here, Mr. Hummel.

Do you have a prepared statement?

Mr. MCPHERSON. I do, sir; and if I may I will skip through it.

Senator PELL. The whole statement will be printed in the record as though read.

STATEMENT OF HON. HARRY C. McPHERSON, JR., ASSISTANT SECRETARY OF STATE FOR EDUCATIONAL AND CULTURAL AFFAIRS; ACCOMPANIED BY ARTHUR W. HUMMEL, JR., DEPUTY ASSISTANT SECRETARY FOR EDUCATIONAL AND CULTURAL AFFAIRS, DEPARTMENT OF STATE

Mr. MCPHERSON. Mr. Chairman, I appreciate very much the invitation of the subcommittee to provide, as Assistant Secretary of State for Educational and Cultural Affairs, a statement of views on the proposals before you for Federal assistance through foundation means to the arts and humanities.

The legislative proposals this subcommittee is considering all recognize by implication at least, the extent to which the arts and the humanities have contributed to the integrity of American civilization.

My remarks this morning will be based on two responsibilities assigned to the office of Assistant Secretary of State for Educational and Cultural Affairs.

The first is responsibility for the worldwide program of educational and cultural exchanges and related activities conducted through my office.

The second is primarily responsibility for what is called "Government-wide leadership and policy guidance with regard to international educational and cultural affairs."

These are coordinated through my office by means of several interagency groups, primarily through the Interagency Council for International Educational and Cultural Affairs which I serve as chairman.

The programs my bureau conducts are authorized by the Mutual Educational and Cultural Exchange Act of 1961, which is called the Fulbright-Hays Act.

Its first purpose, briefly, is to enable the Government of the United States to "increase mutual understanding between the people of the United States and the people of other countries by means of educational and cultural exchange."

Exchange of persons, of course, involves the exchange of ideas, of insights, of information. Together with commerce, diplomacy, and security arrangements these are the essential means by which these nations communicate.

We are trying to find, in the peaceful exchange of men and ideas, of music, of letters, of scientific data, of conjecture and scholarship a means of reducing the degree of misunderstanding between nations. We are trying to find common ground with the other members of the human family. This is the essential work of the arts and the humanities.

One of the greatest of the forces for mutual understanding is the power of shared interests in the creative expressions of what men have thought and felt since the beginning.

So it is to the humanities and the arts that our exchange programs look for many of our best representatives of the American mind and spirit today.

In looking to representatives of the humanities and the arts to go abroad for us under our programs, we depend primarily on two resources.

The first is our colleges and universities, in which the humanities have traditionally held an honored place. The American establishment in higher education is unparalleled in the world in numbers and in scope, and has served as well as a base, from which we could send out the exemplars of Western learning.

As President Johnson said earlier this year, in commenting on the exchange programs we conduct:

> We in the United States have an abiding faith in the value of education to our own society's success, and we are affirming that faith with a new and strengthened commitment to education in America. But education as a force for freedom, justice, and rationality knows no national boundaries—it is the great universal force for good. Our efforts in the exchange of programs give that force added strength and justified support. For when we help other people achieve their highest and best aspiration, we truly work for understanding, for progress, and for peace. In this work, let us continue with new enthusiasm and confidence, for out of the understandings among peoples will grow peace among nations.

This was in connection with transmitting the report of the educational and cultural affairs program for the last fiscal year.

The second resource on which we depend is that of our cultural institutions, including those that serve the performing arts. This embraces professionals and professional organizations, academic groups, and nonprofessional community or other organizations.

The last decade has seen this resource broadened by increasing community activity in the arts. By enlarging the opportunities for Americans in music, drama, and other performing arts, as well as in the visual arts, American communities are helping to provide a more truly national forum for the projection of broad American interest and achievement in these fields.

Today we have out or going out very shortly student groups, community groups, from all around the country, and through this we are demonstrating to the world the breadth and depth of our performing arts and our cultural institutions.

Let me cite one specific example of the way in which this broad resource base of educational and cultural activities can be drawn upon in our international relations to the end of greater understanding among nations.

One of the principal activities drawing on the humanities is American studies abroad. After World War II a marked discrepancy became evident between the position the United States had come to occupy in the world and the place it had been given in the books most foreigners read and the curriculums most foreigners studied.

The need for a reorientation in terms of the world situation and in terms of significant developments in American culture itself was felt by many students and scholars in other countries. Europeans were prominently among them. There was a determination on the part of at least a handful of professors, teachers, and government officials in a number of countries that intellectually honest knowledge—in depth—about our history, government, culture, and institutions had to be increased.

In Europe the problem has been complicated by the traditional European approach to education, which tends to minimize until more time passes the entire field of 20th century history. Recently, by virtue of both private and public efforts the number of courses in American history and literature given overseas has been steadily increasing.

From a low level of interest in American studies in the late 1940's, when the broad exchange effort we know today was beginning, we and our friends abroad have made impressive changes. By 1961, for example, university level courses in American ideas and institutions were being given in all the countries of Western Europe, including Iceland. Some 70 American professors taught courses in American studies at European universities in 1961. This is about—I think it would be an understatement to say an increase of many thousands of percent. It is a truly remarkable thing.

Senator PELL. Excuse me for the interruption. Congressman Findley would like to ask you a question.

Representative FINDLEY. I did not catch that last statement. Will you please repeat it?

Mr. MCPHERSON. Yes, sir. I was speaking of the development of courses in American studies, American civilization in Europe; and said that in 1961, which is unfortunately the last year for which I

was able to get figures yesterday, that 70 American professors were teaching courses in American studies at European universities. And this is an increase of many thousands of percent in a very short time.

Since the middle forties, when the exchange program was begun, the exchange program has been the seed bank for this kind of effort.

On the import side, of the 3,477 foreign scholars, teachers, and students who came to the United States on the Department of State's exchange programs in 1960–61, 775 studied or did research in American literature, history, and political institutions. This is also a tremendous increase in the number of foreigners studying American literature and history here.

One of the high points in this period was, of course, the 5-year grant of $2.5 million to the American Council of Learned Societies made by the Ford Foundation in 1960 to encourage American studies in Europe.

Another landmark was the action of the Department of State in 1961 allocating Public Law 480 foreign currencies which had just been made available to the Department for the first time, to the establishment of chairs and workshops in American studies.

By June of 1962, seven chairs in American literature and American history and institutions had been established—in Brazil, Israel, India, Spain, and the Philippines. By December 1962, 12 workshops had been supported by Public Law 480 funds—in Brazil, Colombia, Spain, Yugoslavia, India, and Vietnam. Some of these workshops are designed to provide orientation to grantees about to visit the United States or as followup seminars for returned grantees. Others are used to stimulate interest in American studies and schools or universities as a step toward the introduction of a regular course of study. And ultimately they serve as the precursor for chairs in American studies and universities in those countries.

For this and other international activities that we conduct, a broader and stronger domestic base would be beneficial. We therefore welcome all efforts directed to the encouragement and invigoration of the arts and humanities in this country. For among the many benefits of such a development would be the stimulation of broader studies of American life, of the individual and group performing arts, of scholarship itself. The exchange program abroad requires the continuing sustenance of art and learning here at home.

If we are going to continue the exchange program, and I think we are, I think it is going to be increased in size—we need a much larger base from which to draw in this country.

I may say that we are having some difficulties now in interesting American professors to go to the less-developed countries under our program, because the opportunities there for a mutual exchange between those countries and themselves is not well recognized; but we need, wherever we can, to stimulate more interest in those who can teach American studies, who can teach American literature and American civilization. The larger the body from which we can draw the better our program; that is, our exchange program, will be. So we therefore endorse the aims and the purposes of the proposed legislation now pending, embracing as it does authorizations both for the arts and for the humanities.

Mr. Chairman, in one respect the proposed legislation has international implications which would seem to warrant comment on behalf of my bureau and the international educational and cultural exchange activities it conducts. These implications occur at three points in the text of S. 316; to wit, in the statement of objectives, section 2(6) in the description of functions, section 7(5) and in the statement on the utilization of foreign currency, section 14.

I think that, as the committee works on the bill, it may want to examine and perhaps to clarify these references to international activities, to make them consistent with related legislation.

For example, the conduct through the use of foreign currencies of "programs outside the United States designed to foster the interchange of information in the humanities and the arts between the United States and other countries," in section 14 may fall, we believe, within the purview of the Mutual Educational and Cultural Exchange Act of 1961. That is the Fulbright-Hays Act.

Futher amplification and clarification would be desirable in the light of the Executive Order No. 11034 of June 26, 1962, implementing Public Law 87–256. The Fulbright-Hays Act delegates to the Secretary of State and through him to the Assistant Secretary for Educational and Cultural Affairs, the responsibility for the conduct of international educational and cultural exchange activities. That is, for carrying on these programs.

This also includes the coordinating program in which the responsibility for the coordination of a number of Government programs in the international educational and cultural exchange field is vested in this office.

Formal liaison, as I mentioned at the beginning of my remarks, between these agencies is in the Interagency Council. It provides the means for regular interchange of information to avoid inconsistencies in general policy and wasteful duplication of efforts among all of those agencies which are conducting international educational and cultural exchange programs. This includes those which are not listed in the Executive order, such as Defense and the Peace Corps and also the National Science Foundation. This last is, essentially, a domestic agency which has a number of research grants for foreign nationals devoted chiefly to research in domestic matters, but inasmuch as they have a very considerable impact on international affairs, they are frequently members of our Council.

So far as that section or that part of section 14 is concerned which relates to archeological projects overseas, Mr. Chairman, I have this comment:

By letter of August 5, 1964, my predecessor, Mr. Battle, agreed with the Smithsonian Institution that American Government assistance in the field of archeological exploration can most properly be accomplished by the Smithsonian Institution.

We had formerly been in this business to a degree in our exchange programs, and we received considerable indication from Congress that this was, perhaps, a peripheral program for us; and therefore, we turned over our responsibilities in it to the Smithsonian Institution.

The utilization of foreign currency proposed in section 14 would appear feasible in the seven countries now considered "excess" currency countries. In the "near excess" category, however, there would be

less room for a new claimant, if present claimants were to continue to be served. Whether claims on the "near excess" foreign currencies by the proposed National Humanities Foundation would reach a level that would require reductions of withdrawals by the Department of Agriculture and Department of State, or other principal present users, would depend on the degree of oversea expenditures contemplated by the foundation. That is to say that currently a number of agencies are at the trough for near excess, for currencies in places that we consider as near excess countries—that is, not really excess to U.S. needs in a 3- or 5-year period but in excess to our needs in the coming 6 or 8 months. There are quite a number of those countries and a number of agencies which are using those currencies.

We believe section 14 should therefore have further amplification and clarification with respect to the utilization of foreign currency, as well as with respect to the general authorization provided for "programs outside the United States" as stated in that section.

I by no means want to be legalistic or bureaucratic about this, but I have found in getting into the coordinating role that is vested in the Assistant Secretary that there are a number of agencies that are engaged in international activities and that the degree of coordination between them at the moment is, primarily, it seems, to see that we do not cross wires. We are really not coordinated in the sense of meshing the U.S. resources.

Senator PELL. May I interrupt you at this point?

Mr. MCPHERSON. Yes.

Senator PELL. In the bill, S. 316 there is a passage that suggests that the foundation should operate, insofar as possible, with existing Federal programs, including those of the Office of Education. Do you think we might be more specific?

Mr. MCPHERSON. I think perhaps so. The Interagency Council is not a statutory agency, so that I would not refer to that here, but I think that in so far as the oversea programs are concerned, that is, the Department of State programs, they should be included among these under the Mutual Education and Cultural Exchange Act.

Senator PELL. Would you be willing to send us up some specific language for the record, some specific suggested changes in this regard?

Mr. MCPHERSON. Indeed, sir, yes.

Senator PELL. We will be glad to have them.

Mr. MCPHERSON. We will be delighted to work with you, sir.

(The information follows:)

SUGGESTED LANGUAGE CHANGES ON PAGE 7 OF S. 316, PARAGRAPH (b)

Line 10: Strike "and" and substitute a comma after Institution.

Line 11: Substitute a comma for the period and add after the comma: "and the Department of State, taking cognizance of the Department's coordinating role and other of its authorities in Federal educational and cultural exchange programs."

Mr. MCPHERSON. As I say, I do not mean to be legalistic about this, but I do find that wherever we can relate and make some attempt to integrate the programs that we are running overseas, the better served is the country. Our resource that we are putting into international educational and cultural activities are so limited that every dollar

ought to be made to count, and I think that one way of trying to reach that is through integrating at the start. We would be very happy to work with the committee on the language of this bill, so that we can make sure that we are not either stepping on your toes or you on existing agencies' toes.

That is all I have, Mr. Chairman. We are delighted to have testified.

Senator PELL. Would you feel that the field of archeology should be covered by this bill?

Mr. MCPHERSON. I think, so far as we are concerned in our program, we are going to ask Mr. Ripley to do our front running for us with the Smithsonian, and any archeological grants, or expeditions undertaken with U.S. Government money, so far as we are concerned will be done by him.

Senator PELL. Do you see any conflict between the foundation as set forth in S. 316, and your own work in the Department of State, provided we accept some of the points suggested?

Mr. MCPHERSON. By no means—as a matter of fact, it would be an ever-vital granary for us because we would be using the products of the foundations in supporting our programs and sending people abroad.

Senator PELL. I have also been struck by the number of people who are being exchanged. Do you feel that in these areas there is need for enlargement, not so much in quantity, but in quality?

Mr. MCPHERSON. Indeed so, Mr. Chairman. The Federal Government supports about 7,500 foreign students here in the United States under our program. And under the AID participant training program. There are between 80,000 and 85,000 foreign students each year. So we support considerably less than 10 percent of the total number.

We support American professors and students abroad in the hundreds—not in the many thousands. It is a limited program, but one that I think has given not only the kind of seed necessary to other programs, but an intellectual direction and consistency.

We have sent abroad, I believe, many of the outstanding professors and scholars in this country, and hope that we can continue to do so.

As I say, we could be much enriched by the foundations in the arts and the humanities in developing more people who would be interested in going abroad.

Senator PELL. Would it not be the objective that foreign students who come here should eventually return home? Sometimes we have been struck by the fact that they come to the United States for duty or for work or for travel and invariably return somewhat less enthusiastic, because they have no desire to return, and this is another reason why we would like to see the program increased with the caveat that the people return to the lands of their origin.

Mr. MCPHERSON. The people who are here under our programs are, as you know, under an exchange visa which requires them to return at the completion of their study for 2 years—that is, to their home countries—before they can apply for readmission to the United States. And our record, insofar as waivers of that requirement are concerned, is extremely good. We in the past 10 years have granted a waiver of that 2-year residence requirement in less than 1 percent of the cases of the people coming in on our programs.

Senator PELL. Mr. Findley.

Representative FINDLEY. Thank you, Mr. Chairman.

Mr. Secretary, your comment about this proposal enriching your cultural exchange program overseas makes me wonder whether this enrichment would be entirely a means of providing better talent for this program, or whether it will actually put dollars into the budget which you can use for the exchange program.

The latter is not contemplated, is it?

Mr. MCPHERSON. Not to my understanding, no, sir. This would be simply in the production of a broader range of people, particularly in American studies, from which we might draw.

Representative FINDLEY. What keeps you from having an even bigger program under the Fulbright-Hays exchange, a lack of talent or dollars in the budget?

Mr. MCPHERSON. I would have to say both, sir. We have been supported rather well by Congress. There has been a generally increasing curve of appropriations for this program. I think it was originally contemplated as a program which would spend foreign currencies exclusively, but our potential of spending foreign currencies is limited. And if we are going to run it in most of the countries of the world we have to have dollar appropriations, but Congress has been cautious in appropriating for it.

We do have the problem that I mentioned earlier in the less-developed countries so far as they are concerned, in interesting American professors in going to many of these countries, which are quite backward with less-developed educational systems.

Representative FINDLEY. If you had more dollars made available to you right now, could you not expand the Fulbright program?

Mr. MCPHERSON. Yes.

Representative FINDLEY. Given the present level of talent?

Mr. MCPHERSON. Yes, we could.

Representative FINDLEY. And substantially, would you say?

Mr. MCPHERSON. I would think substantially. We would try to expand it. I do not know what our success would be in the way of a major expansion. I think that we could increase it somewhat.

Senator PELL. Will you excuse me? Could you increase the quality of the applicant just as well if you had more money?

Mr. MCPHERSON. This is one of the problems, particularly in the less-developed countries. We have no problem in generating interest in people going to Europe; that is, in professors going to Europe, but in these other countries, yes.

Representative FINDLEY. Is there a lack of talent in the field of humanities in the United States today?

Mr. MCPHERSON. There is a great deal of talent. In my opinion, there is not enough.

Representative FINDLEY. Is it a lack of talent or a lack of incentive to take part in these exchanges?

Mr. MCPHERSON. I think very likely, Mr. Findley, it is a combination of the two. I do not mean that we are untalented, but that the broader the base from which we can draw people who are, one, qualified, and two, interested, obviously the better our programs will be. We have continually run into the double problem of a small number of people who are qualified and a small number of people—a smaller number of people who are interested.

Representative FINDLEY. In my district in Illinois we have a number of institutions of higher education. My impression from just 4 years on the Hill is that there is a great deal of interest in taking part in the exchange programs. And that it is actually a lack of opportunity to participate. Maybe they are not of the caliber that you seek to exchange, but I think that we should try to learn if this has had any effect, has been any problem of recruiting people to take part in the Fulbright program.

Mr. MCPHERSON. I appreciate the opportunity to make a pitch for what we think would improve the quality, or to improve the incentive for people to go, particularly to the less-developed countries. Today we are unable to pay dependents' travel for these professors we send out to the under-developed countries. We are the only agency that has such a prohibition in its appropriation language. The result is that a professor of a small midwestern school who might be recruited to go to India or to Nigeria or Chile can expect to take a loss to the extent of $1,000 to $2,000 if he takes his family with him. We have requested permission again and again and this year and I am very hopeful that we will get it, to meet this problem and to pay the dependents' travel. I think that would help a great deal.

Representative FINDLEY. Would this not open up a rather substantial amount of talent to the program?

Mr. MCPHERSON. I think it would.

Representative FINDLEY. Is that not in fact the real problem in expanding this cultural exchange, not the lack of talent in the humanities here in the United States, but the lack of incentive for that talent to participate?

Mr. MCPHERSON. I think one of the pertinent things, one of the purposes of the foundation on the arts and humanities that is being considered is to effect a balance that should exist between the humanities and the sciences in effect. It is our business to interest young professors in the humanities in going abroad. We have had a grat deal of success in that. There are limitations on it, but if we have a thousand people to consider from which we expect to draw 300, we are in a much better position than if we have 400 people to consider from which to draw 300.

Representative FINDLEY. By putting in the incentive you would build a pool of applicants, would you not?

Mr. MCPHERSON. We would do that, yes, indeed, but my purpose in supporting this bill as a help to us was that it would enlarge the pool from which we would be drawing as well as those who had incentives.

Representative FINDLEY. But if these professors still had the opportunity for dependents travel allowance they would still be reluctant even though the number of professors in the humanities might be larger?

Mr. MCPHERSON. I am afraid so.

Representative FINDLEY. Under this foundation. You mentioned the Ford Foundation grant which had been quite effective. Have you considered the danger that the enlargement of Federal responsibility in this field might tend to dry up the source of private grants, because the Ford Foundation, for example, might conclude that if Federal dollars are going into this problem that they do not need to deal with

it—that they can do something else? Is there that danger, do you feel?

Mr. McPherson. I only know of the experience we have had in our program which has been a rising curve of foundation expenditures in the international field, at the same time that there has been a rise in the Government participation. I think there is so much to be done that a great deal has depended on simply seeing the opportunity that did exist, that the more you could see, the more you could spend, in effect.

Representative Findley. I have just one more question. You mentioned Public Law 480, using local currencies for the financing of American workshops. I assume that these funds are only used in those agreements which have provisions for workshops as an authorized use, instead of freeing some of the millions of dollars in the local currencies which we own, but which we cannot spend or find an authorized use for; is that not right?

Mr. McPherson. We have tried to negotiate in each Public Law 480 sales agreement a conversion requirement for uses for educational and cultural exchange.

Representative Findley. How long has this been authorized?

Mr. Hummel. The use of the conversion authority—where we negotiate with, say, India, that when a new agreement is signed, they will undertake to convert into harder currency a portion of the "United States uses" currency that are derived from the Public Law 480 sales—this is about 5 years old.

Representative Findley. But the harder currencies would not be use in this instance, would they?

Mr. McPherson. Yes, they would. This is achieved through conversion. When we get a part of the excess currencies—when we get a part of the agreement reserved for educational and cultural exchange in the Public Law 480 agreements, we try to get an agreement from the excess currency country that it will permit us to convert a part of that into nonexcess currencies. So that we have generated through rupees, Egyptian pounds, and so on, a number of currencies not in excess in Europe and Latin America, and have run programs with them. This has its limitations, because it creates a balance of payments problem for the excess currency countries and they do not want to do a great deal of it, but we do as much as we can.

Representative Findley. In any event, this does not affect the pile of local currency acquired under previous agreements?

Mr. McPherson. Not that enormous sum; no.

Representative Findley. Thank you.

Senator Pell. Senator Yarborough.

Senator Yarborough. I want to welcome my fellow Texan to this committee and to congratulate you on the very fine service that you gave on the Hill here in the legislative branch before you moved over to the executive branch of the Government some years ago.

Mr. McPherson. Thank you, Senator.

Senator Yarborough. Unfortunately, I missed the data that you gave us about the number of foreign students in this country. How many foreign students are in the United States at this time?

Mr. McPherson. There are nearly 85,000 in all. We think that is the figure that we have this year. Last year it was 75,000. It is going up.

Senator YARBOROUGH. That includes the high school students under the Friends programs, the Society of Friends Quaker programs?

Mr. MCPHERSON. This is only university students.

Senator YARBOROUGH. How many of those are on Fulbright scholarships?

Mr. MCPHERSON. About 2,500. There are an additional 3,000 or 4,000 on AID participant trainee scholarships, so that altogether there are upward of 7,000 or 7,500 Government-sponsored foreign students.

Senator YARBOROUGH. How many of the foreign students are sponsored by other American aid programs, by the Ford Foundation, by any private foundation, any individual user grant foundation, any kind—how many of those are there?

Mr. MCPHERSON. I think of the balance I would say 67,000—75,000 altogether, 7,500 on Government sponsorship, leaving 67,000 more or less—would be about one-half between self-financed students and students who have received some benefits from either a university, from a church group, from a foundation, or something of that order.

Senator YARBOROUGH. Some American group?

Mr. MCPHERSON. Yes; or from their own government. In the case of the United Arab Republic, for example, a very large number of those, a considerable number of the Egyptian students, are sponsored by the United Arab Republic Government.

Senator YARBOROUGH. Now, the total was 85,000. About what percent has some American agency supply them with help?

Mr. MCPHERSON. I would like to supply that for the record. We have it in the yearbook, but I did not bring it with me this morning.

(The information referred to follows:)

The principal source of statistics on the various forms of support of foreign students in this country is the annual publication of the Institute of International Education, titled "Open Doors."

The 1965 edition, the latest available, and covering the academic year 1963–64, lists foreign students by categories of financial support, as follows:

U.S. Government	5,678
Foreign government	3,530
Self	27,982
U.S. college or university	12,422
U.S. college or university and private	2,006
U.S. college or university and U.S. Government	1,435
U.S. college or university and foreign government	684
Private	6,784
Private and U.S. Government	517
Private and foreign government	290
No answer on support	13,486
Total	74,814

Because this information leaves a large number from whom no answer was obtained by the IIE survey, I am providing below the comment on sources of support made by IIE in its report:

"Information on financial support, gathered in the foreign student census, is far from complete. Still, it provides some insight into the sources of assistance available to foreign students and some understanding of the degree to which academic institutions, foundations, and governments are involved in sponsoring exchange programs.

"The important contribution of colleges and universities to international education is underscored by the fact that they provide assistance to more foreign students than does any other category of sponsors. Almost 17,000 foreign stu-

dents, 22 percent of the total, were beneficiaries of college and university support, and for more than 12,000 of these students, this was the only financial support they received.

"Almost 9,600 foreign students were aided by private foundations and organizations. Private sponsorship of this type did not quite keep pace with the growth in the number of foreign students; last year private funds helped 15 percent of the total foreign student population, this year 13 percent.

"The U.S. Government, through its various educational exchange programs, aided more students this year than last. The 7,600 aided by the U.S. Government this year are about 10 percent of the total number of foreign students in the country, corresponding to 10 percent so aided last year. Foreign governments aided 4,500 students, an increase over last year, so that again, approximately 6 percent of all foreign students here reported this type of aid."

Senator YARBOROUGH. Fine.

In 1962 I was a delegate to the Interparliamentary Union which met in Brasilia that year. We were first in Peru, in Lima, and then we went to Brazil. In each place that we were, I asked how many Peruvians or Argentines or Brazilian students were studying overseas, and how many of those in the United States. They could not answer that. They would phone the Ministry of Education and ask them. In one or two cases those countries did not know. They began to assemble the information. Brazil was the last place that we had the meeting, and they dug these figures up. The number of Brazilians going to school in the United States was just a mere drop compared to the number of Brazilians going to school overseas. Most of them went to Europe.

I think that perhaps by now the State Department has such data, but I think that it would be a good thing to have a little work done on that, to find out how many students of that country are studying overseas and how many come to the United States, certainly from Latin America, to be sure that we have a larger proportion of the number coming here.

One problem we have here, as you know, Mr. McPherson, from your legislative experience, is that these students come here; we work to get grants for them to go to school, so that they can go back and help raise the level of standards in their own country; and they get down to Rice University or some other university, and pretty soon they organize academic communities and start lobbying with the Congressmen and Members of the Senate to pass a special bill to let them remain here. I discussed this with some governmental people in one country that I visited—a large country in population—and they said that their problem was even worse, that they come back and they all want to stay at the capital; nobody wants to go out in the provinces where they came from to help raise the standards there. They remain in the national capital and want to be put in as the head of a bureau of some kind.

You say that you have a pledge from the students. Do you exact a pledge that he will go back and work in his country?

Mr. MCPHERSON. Yes, sir. This is part of the law. If you come in under an exchange grant you must return to your home country for 2 years at the expiration of your study period here in the United States before you can apply for readmission to the United States.

As for the other problem that they want to stay in the capital, it seems very much like my own, because once one gets Potomac fever, or I suppose Tiber fever, many do not want to go home.

Senator YARBOROUGH. That is their domestic problem, to help raise the standards of living there. I am not calling names, but, of course, in your position you know which countries they are where the percentage of students are higher that do not care to return home.

Mr. MCPHERSON. Yes.

Senator YARBOROUGH. What plans other than this legislation here does the State Department have in mind for increasing the number of foreign students who study here?

Mr. MCPHERSON. We would like to increase them, particularly from the less-developed parts of the world. There are limitations on this, obviously. We sponsor only graduate students as a rule, because we think that the experience here is much richer for them, for both countries, for someone who has the maturity of a graduate. In the case of Africa we sponsor mostly undergraduates. The reason for that is that there are insufficient institutions in Africa to produce the graduate students that we might have come here. And we bring African students here for reasons other than those of developing educational ties in the sense that we do with Europe, but it is a fairly slow process. It is a developmental one. As there are more students produced from African universities and from Latin American universities who could benefit by an American experience, we would hope to increase that number then. I think that we are also, as you indicated in your question earlier, thinking seriously of the value of helping them to develop their institutions at home. This has got to be a coordinated thing, and it cannot be one way, either, exclusively.

Senator YARBOROUGH. At the time that Belgium granted independence to the Belgian Congo, and the government they set up collapsed, there was news in the papers in this country that there were only six university graduates in the whole of the former Belgian Congo. Do you have any special program for students from countries of that kind, such as stepped-up courses where you train people in a hurry, with cram or crash courses to help out with the administration of the government in those countries?

Mr. MCPHERSON. Yes, sir; we do. Take the case of a lawyer. You would be interested in the case of Ethiopia which, as I understand it, has some or had 20 lawyers and a somewhat uncodified French code, unwritten, with decisions unwritten and operated under an essentially English procedure. We have sent over five or six professors—one under our program and four under the Ford Foundation program—who have created the law school of Emperor Haile Selassie in Addis Ababa, and they are producing lawyers for Ethopia, not so much because Ethiopia feels that it needs a great deal of litigation, but because it needs administrators. This institution already has produced a codification of the Ethiopian law, it has devised a court procedure, it has developed a bar even with this small number of lawyers, and has developed a legal reporting system. So this is an extremely helpful development.

We do have short-term programs for other students from Africa.

Senator YARBOROUGH. Mr. McPherson, do you recall the famous case that they told about in the law to the law students—I think perhaps it was from "Gulliver's Travels," where the lawyers were starving to death and they started to give lectures telling everybody what their legal rights were—free lectures telling them their legal rights, to

where the law courts were crowded—do you think that might be a result in Ethiopia.

Mr. McPherson. It is an important problem.

Senator Yarborough. Does this mean to litigate or to administrate?

Mr. McPherson. They hope that they will produce administrating lawyers.

Senator Yarborough. Well, of these 85,000 students, that constitutes about 2 percent of our body of university students, does that not, in the United States?

Mr. McPherson. It does, sir. And this compares to 10 or 15 percent in some of the Western European countries.

Senator Yarborough. My next question is this. What does the academic community of America feel about this—what does it think about the number of foreign students that we can absorb without overcrowding our institutions of higher learning or crowding out essential American students?

Mr. McPherson. This is a subject of continuing debate, Senator Yarborough. I have no doubt but what some foreign students here are having a pretty tough time. On the other hand, there are many institutions that consider them an asset—an educational asset. This is the way it began in 1946. I hope it will be the way it will be accepted by the American educational establishment in the future.

Senator Yarborough. That should not constitute a great burden compared to the benefits we expect from it, should it?

Mr. McPherson. No.

Senator Yarborough. I wonder what the academic view is—have they discussed this among the administrators in the universities and colleges, that they have a view on this—have they stated to you or given you any indication of what percentage they think that they can have without any great dislocation of American students?

Mr. McPherson. It seems to vary radically between the types of institutions, and the size of the institution. There are foreign student problems, so far as living accommodations are concerned, and problems of general acceptance in the community in some of the major urban centers which do not seem to exist at some of the small schools. So it is pretty much of a question of who is speaking when you discuss this question with them.

Senator Yarborough. The students in the interior of the country are generally welcome, in the smaller institutions.

Mr. McPherson. They are. I think that most of the major institutions do as well. It is a problem of impersonality that we have been hearing about a great deal in the "multiversity," which is one that particularly hits the foreign student who is not as well integrated into the American system as the domestic student.

Senator Yarborough. Thank you very much. Because of the time limit I will forgo any further questions. Sometime I want to visit with you, Mr. McPherson. I have studied this some over the years. I have inquired about it in foreign countries. However, we have other witnesses to hear this morning and I will not pursue it further.

Mr. McPherson. I would like to do that sometime.

Senator Pell. Mr. Andrews.

Representative Andrews. Thank you very much. I have no questions.

Senator PELL. This is a joint hearing. I will now turn over the gavel to Congressman Thompson.

Representative THOMPSON (presiding). Good morning, Mr. McPherson.

Mr. MCPHERSON. Good morning.

Representative THOMPSON. I am pleased to see you.

Mr. MCPHERSON. Thank you, sir.

Representative THOMPSON. I am sorry that I could not be here to hear your testimony. I know how busy you are. I got trapped. I am sorry that I did not hear it. Thank you again.

Mr. MCPHERSON. Thank you.

Representative THOMPSON. Our next witness is Dr. R. M. Lumiansky of Duke University.

STATEMENT OF R. M. LUMIANSKY, PROFESSOR OF ENGLISH, DUKE UNIVERSITY, DURHAM, N.C.

Dr. LUMIANSKY. Mr. Chairman, and members of the subcommittee, I would like to thank you for asking me to appear here. I have sent in some written testimony, and ask that it be included in the record.

Representative THOMPSON. Without objection, your testimony will be printed in full in the record, following such informal remarks as you desire to make.

Dr. LUMIANSKY. I would like to limit my initial statement to a very brief comment on two points.

First, I urge that there be recommended one foundation, not two. The arts and the humanities are complementary aspects of a single enterprise, and in my view it would do them harm to separate them.

Second, I urge that the foundation be an independent agency. We in the humanities and arts need the prestige—we need the visibility—that would be represented by an independent agency. We do not need, I think, to be sheltered. We perhaps have been sheltered too much in the universities and the colleges and elsewhere in times when other disciplines have been able to break away from that kind of sheltering.

Third, I add, in connection with points that have been discussed at some length already today, that one of the reasons a scarcity exists of both students and professors for exchange in the humanities and the arts is that we have not had the resources to recruit effectively as we would like the quantity of people as well as the quality of people to serve in these capacities.

Mr. Chairman, with those three points I conclude my comments, and stand ready to try to answer any questions you may have.

(The prepared statement of Dr. Robert M. Lumiansky follows:)

STATEMENT OF R. M. LUMIANSKY, PROFESSOR OF ENGLISH, DUKE UNIVERSITY

Mr. Chairman and members of the subcommittee, I am indeed grateful for this opportunity to testify on the bills now before you. I am here primarily as a teacher-scholar in one of the fields of the humanities, the literature of the Middle Ages. Also, for more than 5 years I have been regularly concerned with the question of Federal support for the humanities: as a member of the Executive Committee of the Council of Graduate Schools in the United States, during the period when I was dean of the graduate school and provost at Tulane University; as a member of the governing boards of the American Council of Learned Societies and of the United Chapters of Phi Beta Kappa; and as a member of the

Commission on the Humanities, sponsored by the three organizations just named.

As you know, that commission in its 222-page report recommended the establishment of a National Humanities Foundation, parallel to the highly effective National Science Foundation. To me, as to thousands of others like me, the reception accorded the commission's report has been and is extremely gratifying: it has been noted frequently and in detail in editorials, in newspaper and magazine articles, in important speeches, and in the Congressional Record; the President of the United States has spoken of it favorably; numerous pertinent organizations have endorsed it by formal resolution; and it has been carefully discussed on college and university campuses. Most significantly, bills seeking to implement the commission's recommendation have been submitted with very strong sponsorship in both the Senate and the House of Representatives, and they are receiving prompt consideration by you and a similar subcommittee in the House. It would seem that the commission's report represented the view of a sizable segment of the American people.

My personal hope now is that your subcommittee and the subcommittee from the House of Representatives will conclude that what is needed is an independent agency called the National Humanities Foundation. And I hope that "humanities" in that title will be defined as including the arts and the humanistic aspects of the social sciences, in addition to the historical and critical disciplines which fall within the narrower definition of the term.

In my view, the bills which you are considering pose three related questions: One, do the humanities, as defined above, need and deserve financial support? Two, if so, is such support in the national interest? Three, if so, what Federal mechanism can most effectively administer such support? I shall comment briefly—and I hope cogently—particularly upon the third question. It happens that, initially, the organizations named above were understandably most concerned with the first two questions. Of late, general agreement seems to have been reached upon affirmative answers to these two questions. Thus I shall simply state my support of the arguments advanced in the commission's report concerning these two matters.

Assuming then that the Congress may be ready to create an agency to support the arts and the humanities, we must ask what sort of agency it should be. First, I would argue for a single foundation, not two. The arts and the humanities are two complementary aspects of one enterprise. Humanists study and teach the creative accomplishments of the past and present; and creative and performing artists regularly need to profit from such humanistic studies. If, because of rather complicated circumstances, some suspicion and division between the two groups may have developed in certain quarters, that situation does not mean that such division should be federally institutionalized. I am confident that, if so encouraged by proximity within a single foundation, the arts and the humanities in this country can develop an even stronger unity than is now apparent.

Similarly, I do not think that there is merit in an effort to specify within whatever bill may become law a separate but equal budgetary requirement for the arts and for the humanities. Surely such a matter can be left to the Foundation's Board. If a specific of this sort has to be included, perhaps it would make sense to let it call for a numerical equality between board members from the humanities and those from the arts.

Within the past 3 weeks or so considerable enthusiasm has been voiced in connection with the Smithsonian Institution's hospitable offer to "shelter" a National Humanities Foundation. I have a high regard for the Smithsonian, its head and his plans for the future, and its staff members. And I would have to say that if Federal funds for the humanities can be made available only as a result of such "sheltering" I can live with that arrangement. But I would in addition have to ask why the Congress did not find it necessary so to "shelter" the National Science Foundation? In other words, "sheltering" is just what the humanities and the arts have had too much of. Give us now an independent foundation which is all ours, and we shall attempt to show you that we can manage it effectively in the Nation's interest as well as in our own interest. We know and have worked with the people in the Office of Education, the Smithsonian, the Library of Congress, the National Science Foundation, and even the National Institutes of Health. If you will put us in equal position to deal with these agencies, we can cope satisfactorily with the matter of overlapping responsibilities. Perhaps a completely independent agency will mean a greater burden for the Bureau of the Budget; perhaps not. But, in any event, we are here

concerned primarily with a matter of vast importance to the quality of American life, not with administrative burdens.

In the final analysis—and here I think I speak for many persons in the humanities and the arts—we can understand the Congress' massive support for science and medicine since World War II, and we would not want to cancel a nickel of it. But we also know the real importance of our own work to the attainment of national goals, and we have difficulty understanding the hesitancy to provide us with equally prestigious Federal mechanisms. To "shelter" us is kindly, and we shall be appreciative if that arrangement has to be the outcome. But, if you really wish to make fully clear in this country and abroad that the United States of America is deeply concerned about the humanities and the arts, then let us have an independent National Humanities Foundation parallel to the National Science Foundation.

Representative THOMPSON. Thank you very much, Dr. Lumiansky.

I would like to ask which areas of the humanities, in your judgment, need the greatest support which are not now supported by existing legislation.

Dr. LUMIANSKY. Well, we have relatively little coverage in any sort of depth. As you know, we were all vastly encouraged by the broadening of the NEDA title IV and of other aspects of the act to include, for example, English and history institutes, for teachers, and wider possibilities in graduate student support. But in many other aspects of our doings there has not yet come the kind of support we think we need.

For example, the matter of widespread support of research is pretty much untouched in the humanities and the arts, as is the matter of support for creative activities in the arts themselves. Thus it is that the usual pattern for the professor in the humanities or the arts is to conduct his research almost completely in whatever free time he can get from ever-increasing duties, as the scarcity of professors becomes more acute.

I think that if you go across the whole spectrum within a university, starting, say, with art history, musicology, theater history, going on into the various fields of English, into the history departments, in modern and ancient language fields, except where the tool aspect of the languages is concerned, you find that we are almost completely lacking in support, except as it comes from our universities.

The university by and large has made an effort to maintain something of a balance, but it has not been possible to do much. I think it is fair to say that where there come into universities large sums in support of scientific endeavors—and none of us in the arts and humanities would take away a nickel of that—there comes upon the university budget demands which make it very difficult to shift any sort of equalizing funds into the humanities and the arts. I think that circumstance is in large part at the base of the imbalance which is worrying us and the scientists.

Representative THOMPSON. I quite agree, and so does Senator Pell, that we would like to see established under an independent agency something to take care of that. I have reservations structurally with regard to having one foundation simply arising out of the difficulty, as I see it, of not having one gobble up the other.

Dr. LUMIANSKY. Yes; I have heard this objection.

Representative THOMPSON. As the original legislation was drafted it seemed to me that the language was such that the arts would be swallowed up by the humanities so that I am sure that both committees will give serious consideration to the structure.

Dr. LUMIANSKY. Sir, may I say one thing to the point that you just made?

Representative THOMPSON. Yes.

Dr. LUMIANSKY. I have the very strong feeling that too much has been made during the last few months—and particularly since these hearings started—of the division, the suspicion, if you want to call it that, between the two entities, the arts and the humanities. I have the firm feeling that maybe one of the best things that could be done would be to put closely together in a single independent agency these two related activities there might come a consequent strengthening of the unity which already exists, a very good thing for us, and very good thing for the country.

It happened by circumstance that the efforts toward legislation to gain support—that is, Federal support—for the arts and the humanities did not get started together. With hindsight we all, I think, might agree that it would have been much better had we started 3 or 4 years back with representatives of both sides working very closely together.

Representative THOMPSON. I agree. And the development of the National Defense Education Act in 1959 was of some help. I was a member of the select subcommittee that wrote that legislation. I was distressed then by the emphasis on modern languages, but somewhat relieved when I realized that although preference in the provisions of that act had to go to the outstanding areas that none was binding on them once they got to the university—they could study anything they wanted—and as you said, with respect to title IV, that was it. The humanities would have been included, I assure you, had I thought 4 years ago that we would see this.

Dr. LUMIANSKY. I was speaking more specifically of the not directly governmental effort in the arts and the humanities, toward working out Federal support. We in the humanities would have done ourselves, and I think the arts, a considerable service had we asked to be in on the planning a good bit earlier; and certainly we who worked in the Commission on Humanities which developed the report that came out last year would have been wiser had we included creative and performing artists among our Commission members. But these things did not happen, and now we are confronted with the feeling that there is a great deal of division and even suspicion between the two groups. The point I am laboring is that I think it would be helpful if in the legislation that is recommended the two sides, arts and humanities, were invited to live together fairly closely and to work out the unity that is inherent between the two groups in such fashion as to satisfy both sides. I think it can be done.

Representative THOMPSON. Thank you. Any questions, Senator Yarborough?

Senator YARBOROUGH. I am glad to see a representative of the humanities here. In 1958, the year we passed the NDEA, I was on the Senate Educational Subcommittee, a coauthor of the Senate bill. We had the humanities in that bill when we introduced it in the Senate. We lost by a narrow vote in the committee and on the floor. We did not introduce the limited bill. Those of us who introduced it had a broader bill and we lost out by a narrow vote in the Senate.

I have a great respect for the willingness of those in the humanities to contribute to Government uncompensated contributions—contributions that mean a great deal. I have noticed this in many hard political campaigns in my home State, that very often in hot weather on a hot street corner in rallies, which are uncomfortable to be in, we had representatives of the humanities, college professors and high school teachers, taking an active part. It was very rare to find someone from the mathematics or the scientists or the arts out there taking part in uncompensated public effort where they did it at considerable risk to themselves. I have a very deep and abiding regard for the patriotism of all of these, for their willingness, of those who work in humanities, to put their lives and their reputations on the line. Some were fired from the schools because they did not receive authority to do this. I hope that we have some institutes for the humanities where they will not be under the thumb of any of the others.

Representative THOMPSON. I certainly agree with that. We have emerged from a period where anyone who could read without moving his lips was suspect.

Dr. LUMIANSKY. I am even more optimistic than that.

Representative THOMPSON. Mr. Findley.

Representative FINDLEY. One of the problems that we face in considering this legislation is trying to define what is meant by humanities.

One course to follow would be broadening what already exists, maybe the National Science Foundation which is in the humanities, in many of these fields. I have a directory here and it gives or shows that it is operating in about every State in the Union. How would you suggest we avoid duplication between this new Foundation and what is already in being in the National Science Foundation?

Dr. LUMIANSKY. Well, two points. First, the conception as represented in the report of the Commission the Humanities, as you know, is that up until now the National Science Foundation has furnished support for the scientists and to some degree, for the quantitative aspects of the social sciences, that is to say, those aspects of the social sciences where the approaches and procedures match those of the sciences. But we conceived in that report of another agency, called National Humanities Foundation or the National Foundation for the Humanities and the Arts, which would furnish support for the traditional humanistic and artistic disciplines, plus those aspects of the social sciences where the approaches and procedures were humanistic and artistic, rather than quantitative and scientific. That was our conception.

The second point is that I, for one—and I cannot claim to speak here for others—would not at all object to one foundation, if the name were changed; not to call it the National Science Foundation, but to call it, perhaps, just the national foundation—surely we could hit upon a satisfactory name—which would have divisions dealing with sciences, humanities, arts, et cetera.

There are many in my profession who say that such an agency would be such a monstrous bureaucratic thing as to be less effective than would the parallel establishment which the report of the Commission on the Humanities advocates and which was described a few minutes ago. But I think that there may be a very real point in the

unifying effect. And one sees an ease in avoiding overlapping by means of the single entity which you have described.

Representative FINDLEY. You think that the overlapping can be avoided if such a foundation is established?

Dr. LUMIANSKY. Yes, sir.

Representative FINDLEY. Would you suggest to us language which would tighten up the range of studies that both should undertake and thereby help to avoid this duplication, not necessarily at this moment, but for the record.

Dr. LUMIANSKY. Yes. I think that the specification in the National Science Foundation booklet as to the fields and subdivisions of fields which they, by law and interest, can support is very good. I think that they have worked out very carefully their specifications, so that when a university administrator or a professor has a project he can turn to this list and get a pretty fair idea of possibilities.

Representative FINDLEY. Do you say that you have prepared such a list?

Mr. LUMIANSKY. I think that most of us would stand on the list that we put in the report of the Commission on the Humanities. The wording in some of the bills that are before you is taken from that listing. I shall be glad to send in a copy.

(The information follows:)

The statement reads: "The Foundation's definition of the humanities and the arts should be broad and inclusive in character. The humanities are generally agreed to include the study of languages, literature, history, and philosophy; the history, criticism, and theory of art and music; and the history and comparison of religion and law. The Commission would also place the creative and performing arts within the scope of the Foundation * * * these are the very substance of the humanities and embrace a major part of the imaginative and creative activities of mankind * * *. Likewise, those aspects of the social sciences that have humanistic content and employ humanistic methods should come within the purview of the Foundation * * *."

Representative FINDLEY. Do you feel that the United States is lagging in the field of the humanities?

Dr. LUMIANSKY. I think that the proper view to take is that we have done remarkably well in the years since World War II. It is just this kind of burgeoning activity which, as I see it, makes the need for the support that we are seeking much greater. On every side in the colleges and the universities we are finding a tremendous scarcity of properly prepared teachers to do the teaching and to do the advanced work necessary. This situation has come about, in part, for lack of funds, but in part because the areas in which we are interested are experiencing a kind of boom. Thus it is as hard to find a qualified professor in my field, which happens to be medieval literature, as it is to find a mathematician or a physicist. This competition, of course, from one point of view is very happy for us; but from another it is doing considerable harm to the profession and to the training of the necessary people. There is a similar circumstance, I believe, in the arts.

Representative FINDLEY. Would you say that we are doing worse or better than the rest of the free world community—do you have any way of making a comparison?

Dr. LUMIANSKY. I do not have a basis on which to make a comparison, but my view is that there is considerable variety among the various countries. In England, as you know, the Government and the educational profession decided to send to this country a very high level

commission that came to many of our institutions and very seriously examined the American system of education. That commission went back and recommended the establishment of a considerable number of new institutions of higher education; those institutions have been established and are being established, and there is a considerable shortage of qualified professors for them. I would predict that in another few years we are going to see a great demand from Great Britain for visiting professors from the United States to help fill the needs that they have.

Representative FINDLEY. They are not doing to badly, then, here?

Dr. LUMIANSKY. That is right. But we are also establishing many new institutions, and the problem with our institutions is to get qualified people, not just in the sciences but also in the other areas. I have watched the last 2 years as a kind of consultant the work out at Santa Cruz in California, where the State of California has established another unit of the university. The chancellor for that new unit is an extremely able man. He has gone about his recruiting just like a good baseball manager, but he is having a terrible time, even with the salary scale of the California University system, and even with his lovely location on the Bay of Monterey. He is having trouble, particularly in the arts and the humanities.

Representative FINDLEY. That is all. Thank you.

Representative THOMPSON. Mr. Andrews.

Representative ANDREWS. I appreciate your testimony. Thank you very much.

Representative THOMPSON. Thank you very much.

Dr. LUMIANSKY. Thank you for asking me.

Representative THOMPSON. Our next witness is Mr. James J. Rorimer, director of the Metropolitan Museum of Art, New York, N.Y.

First, let me state this. Senator Javits is unable to be here this morning and he has sent a telegram which I will read:

> I regret that urgent business requires me to be in New York and I am unable to be here to personally introduce Dr. James Rorimer, director of the Metropolitan Museum of Art of New York City. Dr. Rorimer is one of the most distinguished citizens of our city and is preeminent in the country as an authority in the arts. While he has been associated with the Metropolitan Museum of Art since 1929, I think with particular warmth of his service with the Cloisters which is situated in the congressional district which I represented when I first came to the House in 1947. The Cloisters is a medieval jewel in the modern setting of New York City and helps make New York the world's most exciting city.
>
> I am certain that Dr. Rorimer's testimony will contribute much to these hearings.

We will be glad to hear from you now.

STATEMENT OF JAMES J. RORIMER, DIRECTOR, METROPOLITAN MUSEUM OF ART, NEW YORK, N.Y.

Mr. RORIMER. Mr. Chairman, it is a pleasure to be heard here today by you and the members of the Special Subcommittee on Arts and Humanities of the Senate Committee on Labor and Public Welfare.

Of course, I believe in all valid efforts to provide governmental support of the arts. State patronage existed in the first medal of a democracy, Athens in the age of Pericles. It has nurtured the arts throughout their history and everyone I talk to who is conversant with the needs of our artists and their importance for the enrichment

of our society hopes fervently that our Federal Government will not stand idly by. The congressional declaration of policy of September 3, 1964, and various statements by President Johnson are an excellent starting point.

May I read from the charter of the Metropolitan Museum of Art, which has been faithfully serving the public for almost 100 years:

> **The Metropolitan Museum of Art (is) to be located in the City of New York, for the purpose of establishing and maintaining in said city a museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction.**

Our substantial building program of recent years has been authorized by our trustees because they have had faith that with increasing general attendance and use of scholarly research and other teaching opportunities a larger public could be served.

An institution such as the Metropolitan Museum of Art exemplifies the achievements of private benefaction. We find increasingly, however, that our activities and budget are directed to the mass public drawn to our treasures today. In 10 years our attendance figures have nearly doubled, rising from less than 3 million annually to nearly 6 million—according to this chart which has been attached to the paper that I have presented, in case you are interested in the figures—and our educational program has more than trebled. Our exhibits have been made more intelligible, our labels more explanatory, our arrangement of objects more closely geared to art historical education. We have expanded our publications program, both scholarly and popular.

A large museum such as ours needs additional support for its formal education programs, its research library, its lantern slide program, film strips, including loans to schools and colleges—we are presently lending 148,000 slides a year—and for subsidies for scholarly publications which are so important for the dissemination of the facts of art history. Ours and many other museums are limited in the number of curators and teachers needed to cope with the care of our collections and the increasing demands and requirements of the vastly increased numbers of students and adults seeking assistance and guidance.

The Metropolitan Museum of Art is forced to turn down one-third to one-half of all requests from groups for gallery guidance, and must turn down all requests for Saturday and Sunday guidance for groups. At certain times of peak attendance, whole galleries must be closed. Half of the requests received for lectures for high school students must be refused. Talks given by staff members at the public high schools have been stopped. Despite the growing demand on museums to participate in educational television programs, both the Metropolitan Museum of Art and the American Museum of Natural History report that because of lack of staff and funds they cannot comply. In short, approximately half of all requests for educational services must be turned down, so great is the demand.

It is thought that the steadily increased daytime use of our museum could be supplemented by evening opening hours if funds were available for an increased guardianship force which is already strained in all directions. The attendance on Sundays has been particularly unwieldy. In recent weeks we have averaged more than 40,000

visitors on Sundays—with 59,000 a week ago Sunday—when we are only open for 4 hours, 1 to 5, and the total Sunday attendance accounts for 35.8 percent of the annual total.

That makes teaching difficult on Sundays.

While I am mentioning these sizable figures, I should also like to point out that more than 32 percent of our visitors return to the Museum more than two or three times a month. This indeed provides the public of all ages with training and delectation available in no other way.

A sampling of museums large and small in 45 States reveals that in 300 museums alone over 5 million students are enrolled in formally organized educational programs of museums and in addition over 4 million adults received formal instruction. These figures, although obviously far from complete, reveal a potential for the art education of our society if governmental funds are gradually provided to help bear costs which can no longer be borne entirely by private sources.

This new legislation is designed to encourage an interest in and further the study of the arts. The important question always is, how can limited Federal funds be spent to do the most good. It has been suggested that bigness in itself is a deterrent to the best processes of education. Such is not the case abroad, nor in our great libraries and universities. Great quality is usually to be found in the larger institutions. These same institutions are better equipped to attract the outstanding teachers, to furnish the best of teaching materials, and to reach a greater number of our citizens. While smaller institutions in areas of limited population surely deserve encouragement and support, the larger and long-established institutions in the heavily populated areas are in a position to make additional funds go further and to provide a larger group with superior educational opportunities in a much shorter time. In allocating the funds to be spent in this area, it should be borne in mind that these larger institutions are already stretching their existing facilities to the utmost. With added Federal funds they could expand their existing educational programs.

Some of the difficulties inherent in the early studies of governmental subsidies for museums have now been obviated. In an early list of institutions submitted to a study group of which I was a member, there were included two commercial art galleries, one ludicrous assemblage of so-called works of art and a foreign museum apparently incorporated in the United States under a testamentary agreement. A new definition of a museum which has been generally accepted should be brought to your attention although certain of these institutions already receive support from the National Science Foundation:

> The word "museum" means and shall be deemed to mean a nonprofit permanent establishment (not existing primarily for the purpose of conducting temporary exhibitions) exempt from Federal and State income taxes, open to the public and administered in the public interest, for the purpose of conserving and preserving, studying, interpreting, enhancing and, in particular, organizing and exhibiting to the public for its instruction and enjoyment objects and specimens of educational and cultural value, including artistic, scientific (whether animate or inanimate), historical, and technological material. Museums, thus defined, shall include botanical gradens, zoological parks, aquariums, planetariums, historical societies, historic houses, and sites which meet the requirements set forth in the preceding sentence.

I have, in accordance with instructions, read bills S. 316, S. 315, S. 310, and S. 111. And those of the House which I have not included in

here by number. Whereas I do not think that it would be useful for me to comment on most of the considerations outlined therein, I have included in the following statistical information some pertinent facts relating to the substance of any one or all of the bills being presented. The simplicity of the presentation of bill S. 315 would seem adequate for further Government encouragement to the arts, established by the National Arts and Cultural Development Act of 1964. I am not going to comment on it at this time but I also find the Moorhead bill a most useful document in a complete study of the two which makes me think that they should both be considered.

And the allotment of $10 and $20 million for the fiscal years ending June 30, 1966, and 1967, respectively, in S. 316 obviously would be more beneficial in achieving the widespread desiderata than the $5 and $10 million annual appropriations referred to in S. 315. When an appropriation of even $20 million is divided by one-half for the arts, and I also encompass the humanities, and then by another half for the 50 States, the more populous States would apparently receive sums which seem inadequate in the extreme.

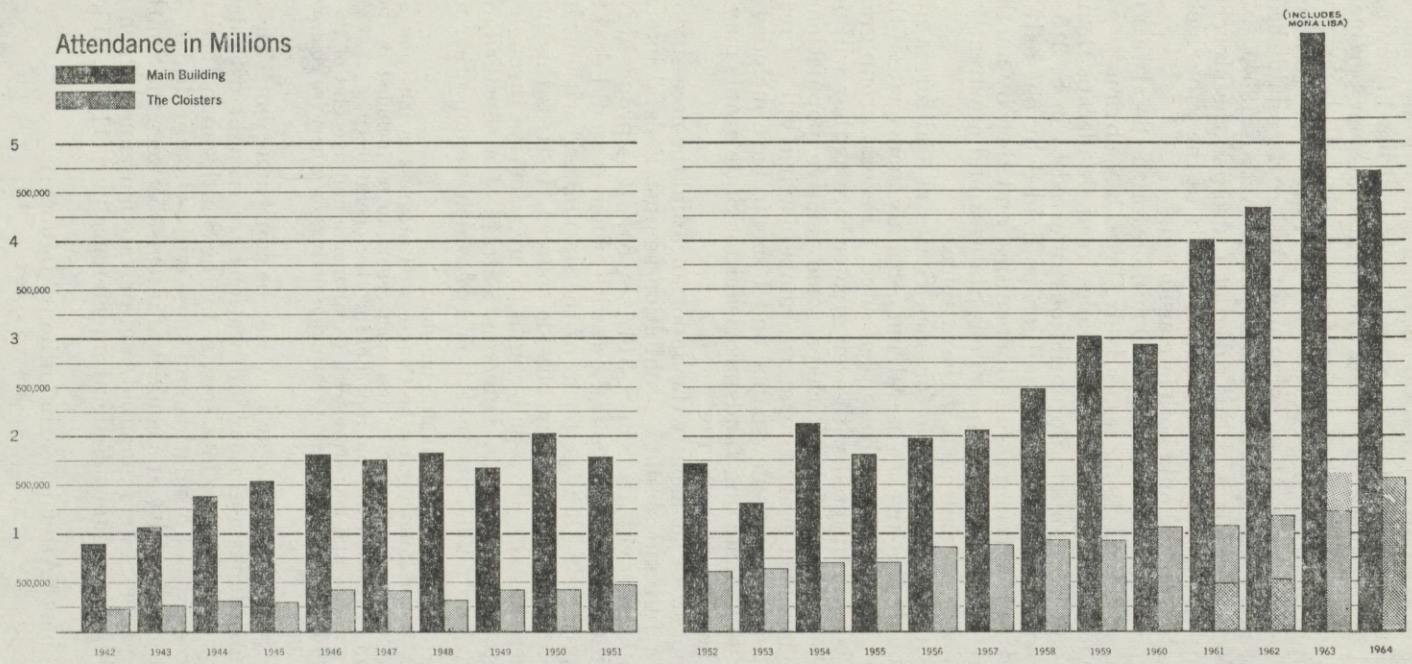
The $100,000 per annum for such States as California and New York would, of course, be useful, but certainly inadequate if the spirit of these bills is really to be implemented. Federal group grants will need to be administered with even greater care as they will no doubt prove the more useful. Perhaps some relative population figures could be included in arriving at a formula in a final bill. I read a section in the morning's newspaper and I should have included it here. Of course the matching funds provision for State grants may tend to benefit the more active States.

I cannot stress sufficiently the importance and the necessity of maintaining a full and absolute prohibition against Federal interference, such as that provided for in S. 316 (sec. 6). The proposed National Humanities Foundation and those with whom it would deal must be able to operate within the terms of the statute, and without interference in any guise from any outside source. I stress this point, because there has already been brought to my attention through the Association of Art Museum Directors a draft of a so-called National Museum Act of 1965, under section 2 of which, among other matters:

> The Director of the National Museum shall—
>
> (1) Report annually to the Congress on progress in museums and their collections and other activities, such report to be included in the Smithsonian Institution's annual report of its other operations;
>
> (2) advise and cooperate with departments and agencies of the Government of the United States operating, assisting, or otherwise concerned with museums.

These provisions may or may not be innocuous, but they are certainly superfluous and their implications are fraught with danger in that they could lead to interference by the Smithsonian Institution in the affairs of the Foundation and those with whom it deals. There is always the possibility of a conflict of interest between the Smithsonian group and the State, municipal, and private museums, which justifies the prohibition against Federal interference in S. 111, S. 315, and S. 316.

(The chart "Attendance, in millions" follows:)


Attendance in Millions
Main Building
The Cloisters
5
500,000
4
500,000
3
500,000
2
500,000
1
500,000
1942
1943
1944
1945
1946
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(INCLUDES MONA LISA)

Representative THOMPSON. Thank you very much for your splendid statement. I would like the record to show that you are accompanied here by an associate, Mr. Inman. What is your first name?

Mr. INMAN. It is Harry A. Inman.

Representative THOMPSON. Do you have any comments or questions, Senator Yarborough?

Senator YARBOROUGH. Mr. Rorimer, I commend you on your statement as the director of a great museum for the modesty of it. I think that you know that while the museum is located in the city of New York, that everybody all over the country is proud of your museum. It is not only for New York, but for all of America. I know that I have been stimulated by the visits I have made there. I congratulate you on it. I know that everyone interested in this great museum is interested in the fact as to the increasing part of your budget you have to allocate to preserve these treasures at great pains, to protect these great objects of art that are so stimulating to the humanities, that so much money must be spent for this job of just guarding it, because of the increase in crime and all of that. I commend you on the progress you have made. You mention in here the better exhibition, the better explanatory material. I want to congratulate you on the influence of the Metropolitan Museum of Art, as to the influence it has over the country in stimulating the desire for museums in other cities where they have inadequate museums now. It has been a great cultural force in American art. We in this country have been late in coming to export art on a national level. I congratulate you on your wonderful statement.

Representative THOMPSON. Mr. Findley.

Representative FINDLEY. Mr. Rorimer, I certainly appreciate your coming down here. I have admired visiting your fine institution. I refer to your comment on page 5 where you discuss an absolute prohibition against Federal interference. I appreciate your desire that the Federal Government not attempt to control your institution. However, I wonder if you can accept Federal dollars and have any realistic hope of avoiding strings being attached to them—if not immediately, then in time to come. I will cite as an example, just about every time we have a bill for Federal Aid to Education it includes a sweeping statement that there will be no Federal control over the local schools and as a result of this the rest of the document details the controls that might be established. So I think there is some cause for concern which I hope you will give attention to. And if you get Federal dollars there is a likelihood that there may be some strings attached to it in time to come.

I would like to ask you this, do you feel any need in the field of the work in which you are involved for any Federal standards or Federal guidelines to be established—is there any need for that?

Mr. RORIMER. If I may, I would like to first point out that under the National Science Foundation from what I hear from people in museums of all kinds, as well as in the universities there is no interference in the important work that they are doing in research and the way in which they are doing it.

In the running of a museum there is—and this I am prepared to say, although I do it reluctantly, a certain competition between museums—they are seeking to build up their collections—they are seeking

to have their exhibitions and I am agreeable to a separate trustee group to tell us what to do, to have the standards you speak of, but I am very much—and this has nothing to do with the Smithsonian—I have known the last three Directors in the Smithsonian—it has nothing to do with any individual—it is only that they are building up collections—they are sending out exhibits and it makes it very difficult for us in a big museum such as ours—and there are others that feel the same way. And that is why we were called in by the Museum of Art Directors even before they knew that I was going to testify here, to consider this, that is, if we are told you can only have Federal support if you agree that, first, the exhibition will be held in such and such a museum, your publication must follow certain outlines, I think that this is hardly the place for me to go into it in detail, because I think it may be innocuous, but under a board of trustees, under a director who acts as the Director of the National Science Foundation, so far as that is concerned, nobody would want to be without control, but that must be careful.

Representative FINDLEY. Mr. Rorimer, can you tell us to what degree the State of New York provides financial assistance to your enterprise?

Mr. RORIMER. May I say in answering that question, not only the State but the Federal Government costs us more money. We receive nothing really from the State of New York. I am not talking about tax moneys. I carefully avoid that. We do receive from the city of New York money for such things as guardianship and protection, but all of our research work, all of our scientific work, the library, commissions, the acquisition of works of art is purely by private support.

Representative FINDLEY. Some of us feel that in our Federal system, at the lower levels of government, that it should provide services where they are able to do so. I am wondering if the proposal has ever been made that the State of New York establish a foundation such as this to provide the needed resources for the citizens of New York? I ask this question because I presume that New York is a wealthy State and it would be a better deal if it would handle it within the State rather than to run to Washington.

Mr. RORIMER. Being a member of the committee that has been working on this for 3 years, that is one of the reasons for the definition of what is a museum. I know that various groups in New York at the present time are discussing the potentials of what you suggest. However, money has not been available and I am sure, not speaking for the State of New York, although I am a member of that State, I think that they, too, look for Federal help to make it possible to give more money locally.

Representative FINDLEY. Thank you.

Representative THOMPSON. Mr. Andrews.

Representative ANDREWS. Thank you for coming here. It has been a long time since I have been in your fine institution.

Mr. RORIMER. I hope that you will come soon.

Representative ANDREWS. Thank you.

Representative THOMPSON. Senator Yarborough.

Senator YARBOROUGH. Since the question has been raised here about Federal control, suppose that you started to have an exhibition of some artist who was interested in a different way of life than the

average, and there was objection to your exhibition, by someone on the Federal level, that money was being put into such a matter, that is, if this bill were passed. I assume that in that case you would have your exhibition anyway, that you would not submit to domination. There have been times all over the country in recent years in art museums in this country where they had put Picasso paintings on the wall, and they had to take them off. I am not attempting to judge that art. They have had to pull his paintings off the wall because he painted the dove of peace and things like that. That has happened to a number of museums in this country. It has happened in cities that are among the 20 largest in the Nation.

Assuming that anyone on the Federal level tried to direct that you not have an exhibition by certain artists, I presume that you would reserve that right to have an exhibition by a particular artist or you would reject the Federal money, am I correct in that assumption?

Mr. RORIMER. I think of about 20 answers to what appears to be a simple question. I remember the National Gallery in Washington was not free to have such an exhibition—they preferred not to have a certain exhibition by a certain artist which the President of the United States in a letter asked us if we would have it. We had the exhibition, because it was in the national interest. I am now speaking as an individual. Speaking for our board of trustees I think that we are free to exhibit competent work of any citizen of the United States, whether the man is capable of being a citizen is another question which is not in our control.

Senator YARBOROUGH. Of course, S. 316, the Pell bill, actually states:

> In the administration of this act no department, agency, officer, or employee of the United States shall exercise any direction, supervision, or control over the policy determination, personnel, curriculum, or the administration or operation of any school or non-Federal agency, institution, organization, or association.

But suppose that in the subsidizing of works of arts, while there might not be any direction for control, you might have objections in Congress, if you did not have it from the executive department, which would be highly critical as to the exhibition.

Mr. RORIMER. In most general terms I feel it is good for all of us to see what is available and make up our own minds. It does not do very much harm.

I remember when the general sent for me during the war and said, "Now, here you want to exhibit three paintings by Adolph Hitler. Is his work good?"

"Well, it is not bad," I said. They said, "Maybe we should not exhibit it."

I said, "We will exhibit it when the war is over."

When the war was over nobody wanted to exhibit his paintings. They did not want to do it. I believe that works of art will not necessarily be exhibited in some countries such as in Russia. I have just come back from Russia this past summer where a great many of the artists are working underground, if at all. But I think that Picasso and others are going to express themselves, and we had better show their works of art and then reach our conclusions about them. As to what their thinking is is another thing. That is the way humanistic studies develop.

Senator YARBOROUGH. In other words, you think that the purpose of this should be the development of art and not the development of conformance?

Mr. RORIMER. I definitely believe that.

Senator YARBOROUGH. And let people see them all and judge for themselves?

Mr. RORIMER. I think that we all know from the Senators and Congressmen that we go before on occasion, that the judgment of a group of people is always better than just to have one bureaucratic person to do it, who says, "No, you cannot," which does not work out as well as it should.

Senator YARBOROUGH. Thank you. If you were subsidizing the performing arts, you probably would run into more static and criticism with plays that are against their way of life than you would from a painting. The spoken word, probably, exerts more controversy than a painting on a wall.

Mr. RORIMER. I am a consultant with the USIA and called in by our Government on occasion to look over a couple of hundred lantern slides and I have been asked, "Is there anything here which would hurt the image of America." And my answer to that is, "No, because there are so many other people who want the freedom that we have here in America, that if they see the freedom and they do not like it, they will see these people can express themselves." So that I am a great believer in freedom, as are so many other Americans.

Senator YARBOROUGH. Thank you.

Representative THOMPSON. Thank you very much.

Our next witness is H. Allen Brooks, president of the Society of Architectural Historians and associate professor, history of art, University of Toronto.

If you wish, you may read your statement completely or you may summarize it.

STATEMENT OF H. ALLEN BROOKS, PRESIDENT OF THE SOCIETY OF ARCHITECTURAL HISTORIANS, AND ASSOCIATE PROFESSOR, HISTORY OF ART, UNIVERSITY OF TORONTO

Mr. BROOKS. Mr. Chairman, rather than read the entire prepared statement, I would like to request that it be inserted in the record. I will then read only certain passages and add a few remarks.

Representative THOMPSON. It will be made a part of the record at the conclusion of your oral statement. (See p. 121.)

Mr. Brooks, Mr. Chairman and members of the Special Subcommittee:

I greatly appreciate this opportunity of testifying on the bills that are now before you.

I will commence by saying that I am in basic accord with the positions set forth in the preamble of the bills which your special subcommittee has under consideration; encouragement and aid for arts and the humanities is both desirable and needful. The assistance currently available is not adequate and should be increased.

I would also accept the concept that the Federal Government should lend its support, both moral and financial, to this purpose. And for these reasons I would advocate the passage by Congress of legislation

which would help achieve this end. My remarks, therefore, will be limited to certain observations and recommendations and a few reservations with regard to the content of these bills.

In order best to implement the proposed legislation it would seem highly advisable to create a new organization rather than one which operated under existing agencies, such as the Office of Education. Similarly it would seem preferable once the Foundation was established not to require it to operate primarily through existing Federal programs. An independent national humanities foundation as recommended in the report of the Commission on the Humanities, would be most appropriate. The National Science Foundation has, in general, demonstrated the effectiveness of such an organization.

A separate foundation would also add status to the arts and humanities and thus would be an important moral force in helping to achieve the stated aims.

Dr. Frederick Burkhardt, president of the American Council of Learned Societies, noted in his statement on Friday the "symbolical and psychological" importance of a separate foundation, and with this I certainly concur. Whether this should be a single foundation for the arts and the humanities, or two separate foundations, is not an easy question to answer. Perhaps a single foundation would be preferable with provision being made for an internal administrative division between matters which pertain to the arts and to the humanities. Each, although related, has substantially different requirements.

The actual administration of the Foundation should, so far as possible, be in the hands of those persons immediately involved in the humanities and the arts rather than being entrusted to others.

The provision of S. 111 by Senator Gruening, is worth noting in this regard. It requests that the President, when making nominations for the board, consider the recommendations of various college and university associations and of the learned societies in the humanities and the arts.

Now, a word about the functions of the Foundation.

The bills variously state the need to "foster the improvement of library resources and services for research and for teaching," to quote H.R. 334. In this regard it would be highly advisable to couple the words "museums and archives" with that of "libraries."

I would note that S. 316 includes both "libraries" and "museums" but omits "archives." For the artist and historian of art the museum or archive may be far more essential than a library; the painting or architectural drawing, after all, is the original and unique product of the creative process. No number of books or secondary documentation can ever equal it in importance.

There is, for example, a great need in this country for an archive of architectural drawings. And while encouragement for such a project would seem in keeping with the spirit of the bills, a strict interpretation of these provisions might well exclude aid on purely technical grounds. This would be most unfortunate.

By the same token it is most important that consideration be given to the preservation and restoration of architectural monuments that are unusually significant, individually or as a group, for their qualities of design. Unprotected by the relative security of a library or a

museum, our architectural heritage is rapidly vanishing, particularly in the expanding urban areas. To preclude the possibility that a National Humanities Foundation could ever offer direct encouragement for the preservation and restoration of architecture would be in our opinion most unfortunate and unwise.

For a further discussion of those needs which are particular to architectural history, I refer you to the report prepared by the Society of Architectural Historians which is published in the report of the Commission on the Humanities, pages 77 through 81.

It seems to me that there is much to be said for leaving considerable latitude and flexibility in phrasing the functions of the Foundation. The implementation and interpretation by the board could then be adjusted to reflect the ever-changing needs and requirements which our country would impose. Definitions which are too explicit leave little or no elasticity.

On the matter of restrictions, it is to be most sincerely hoped, and urged, that if enacted the legislation will contain no special loyalty provisions for those individuals or organizations who might receive grants. An invidious loyalty oath, which seldom achieves its intended purpose, will only serve to impair the effectiveness of the program.

I also think that it would be advisable to omit any strict limitation as to the citizenship of the individual who might be able to receive Foundation aid.

For several years I have been a resident in Canada where I have had the opportunity of observing the Canada Council in action. This organization, which was established by an act of Parliament in 1957 to encourage the arts, humanities, and social sciences, is surprisingly similar to the proposed National Arts and Humanities Foundation. Thus the legislation which you envision, and especially its implementation, might well benefit from a study of the Canadian example.

It is with the knowledge of the Canada Council's demonstrated value in encouraging the arts and the humanities of the nation that I enthusiastically endorse the establishment of a National Humanities Foundation.

I would observe that the Council has 21 members, including a chairman and vice chairman. It deals with both the arts and the humanities together under a single body and, although there is no statutory provision, funds are equally allocated between the arts and the humanities. Actually, the larger proportion of the art funds usually go to groups while the larger proportion of the humanity funds usually are awarded to individuals.

On the question of having the arts and the humanities under a single or separate administration, I have queried Dr. Claude Bissell, president of the University of Toronto and past chairman of the Canada Council. From his experience he advocates that a single system of administration for arts and humanities would be advisable, with an internal subdivision between the arts and the humanities. This is what I have advocated in my statement.

On the matter of funds, the Canada Council differs from the proposed legislation in two respects.

First, the funds for the Council come from an endowment.

Second, and this is most significant, the funds available for the Canada Council are at present $3 million per year. I understand this

amount will soon be raised to approximately $6 million a year. If worked out on a per capita basis between Canada and the United States it would equal an American expenditure of $60 million a year. This is three times the expenditure proposed in the present legislation and suggests that the $20 million figure now under consideration is perhaps low.

Mr. Chairman, I thank you for the opportunity of speaking before your subcommitee.

(The prepared statement of H. Allen Brooks follows:)

STATEMENT OF H. ALLEN BROOKS, PRESIDENT, SOCIETY OF ARCHITECTURAL HISTORIANS AND ASSOCIATE PROFESSOR, HISTORY OF ARTS, UNIVERSITY OF TORONTO

Mr. Chairman and members of the special subcommittee, I greatly appreciate this opportunity of testifying on the bills that are now before you.

The Society of Architectural Historians, of which I am the president, is a nonprofit organization of some 2,600 members—consisting of university teachers, architects, museum personnel, as well as laymen—who are concerned with architectural history. The aims of our society, which is a constituant member of the American Council of Learned Societies, are (1) to provide a useful forum * * * for all those whose special interest is the history of architecture, (2) to foster an appreciation and an understanding of the great buildings and architects of all historic cultures, (3) to encourage research in architectural history and to aid in disseminating the results of such research, and (4) to promote the preservation of significant architectural monuments. Our major function is the publication of a quarterly, the Journal of the Society of Architectural Historians.

I am in basic accord with the propositions set forth in the preamble of the bills which your special subcommittee has under consideration; encouragement and aid for the arts and the humanities is both desirable and needful. Our cultural environment has not received the full measure of consideration which its richness so assuredly deserves. The assistance currently available is not adequate and should be increased. I would also accept the concept that the Federal Government should lend its support, both moral and financial, to this purpose. It is for these reasons that I would advocate the passage by Congress of legislation which would help achieve this end. My remarks, therefore, will be limited to certain observations and recommendations, and a few reservations, with regard to the content of these bills.

THE ORGANIZATION OF A NATIONAL HUMANITIES FOUNDATION

In order best to implement the proposed legislation it would seem highly advisable to create a new organization rather than one which operated under existing agencies (such as the Office of Education or the Smithsonian Institution). Similarly it would seem preferable, once the Foundation was established, not to require it to operate primarily through existing Federal programs. An independent National Humanities Foundation, as recommended in the report of the Commission on the Humanities, would be most appropriate. The National Science Foundation has, in general, demonstrated the effectiveness of such an organization.

A separate Foundation would also add status to the arts and humanities, and this would be an important moral force in helping to achieve the stated aims. Mr. Frederick Burkhardt, president of the American Council of Learned Societies, noted in his statement on Friday the "symbolical and psychological" importance of a separate Foundation, and with this I certainly concur.

Whether there should be a single Foundation for the Arts and the Humanities—or two separate Foundations—is not an easy question to answer. Perhaps a single Foundation would be preferable, with provision being made for an internal administrative division between matters which pertain to the arts and to the humanities. Each, although related, has substantially different requirements.

The actual administration of the Foundation should, so far as possible, be in the hands of those persons immediately involved in the humanities and the arts rather than being entrusted to others. The provision of S. 111 (Gruening) is

worth noting in this regard. It requests that the President, when making nominations for the Board, consider the recommendations of various college and university associations and of the learned societies in the humanities and the arts.

FUNCTIONS OF THE FOUNDATION

The bills variously state the need "to foster the improvement of library resources and services for research and for teaching * * *" (H.R. 334). In this regard it would be highly advisable to couple the words "museums" and "archives" with that of "libraries." (Note: S. 316 includes both libraries and museums, but omits archives). For the artist and historian of art, the museum or archive may be far more essential than a library; the painting or architectural drawing, after all, is the original and unique product of the creative process. No number of books or secondary documentation can ever equal it in importance. There is, for example, a great need in this country for an archive of architectural drawings. And while encouragement for such a project would seem in keeping with the spirit of the bills, a strict interpretation of the provisions might well exclude aid on purely technical grounds. This would be most unfortunate.

By the same token it is most important that consideration be given to the preservation and restoration of architectural monuments that are unusually significant, individually or as a group, for their qualities of design. Unprotected by the relative security of a library or a museum, our architectural heritage is rapidly vanishing, particularly in the expanding urban areas. To preclude the possibility that a National Humanities Foundation could ever offer direct encouragement for the preservation and restoration of architecture would be, in our opinion, most unfortunate and unwise.

For a further discussion of those needs which are particular to architectural history, I refer you to the report prepared by the Society of Architectural Historians which is published in "The Report of the Commission on the Humanities," pages 77 through 81.

While considering the functions of a humanities foundation it might be well to deliberate one other matter, the projection of the American image abroad. The present bills seem to imply that the performance of the arts, and related production, be limited to the United States and its possessions. Is this in keeping with the spirit of the bills? I trust that it is not.

It seems to me that there is much to be said for leaving considerable latitude and flexibility in phrasing the functions of the Foundation. The implementation and interpretation, by the Board, could then be adjusted to reflect the ever-changing needs and requirements which our country would impose. Definitions which are too explicit leave little or no elasticity.

RESTRICTIONS

It is to be most sincerely hoped, and urged, that if enacted the legislation will contain no special loyalty provisions for those individuals or organizations who might receive grants. An invidious loyalty oath, which seldom achieves its intended purpose, will only serve to impair the effectiveness of the program.

One final thought for reflection: Is it in the best national interest specifically to restrict the Foundation's aid according to citizenship? Should the national of another country, who may be uniquely qualified to contribute to American humanistic research and education, be categorically deprived of the help to do so. If so, surely it will be ourselves who will be the losers as much as the foreign national.

CONCLUSIONS

For several years I have been resident in Canada where I have had the opportunity of observing the Canada Council in action. This organization, which was established by act of Parliament in 1957 to encourage the arts, humanities, and social sciences, is surprisingly similar to the proposed National Humanities Foundation. Thus the legislation which you envision, and especially its implementation, might well benefit from a study of the Canadian example.

It is with the knowledge of the Canada Council's demonstrated value in encouraging the arts and humanities of a nation that I enthusiastically endorse the establishment of a National Humanities Foundation.

Representative THOMPSON. Thank you very much. Your statement was very instructive. I have watched with great interest the progress of the Canada Council and with a considerable amount of envy, I might as well say.

I read with considerable interest only the other day an article in the University of Wisconsin publication several aspects as to this.

Mr. Andrews, do you have any questions?

Representative ANDREWS. No. We thank you for coming here.

Representative THOMPSON. Thank you very much.

Our last witness this morning is Mrs. Helen M. Thompson, executive vice president of the American Symphony Orchestra League.

We have an embarrassing problem. We have a very important piece of legislation on the floor and we cannot sit beyond noon. You have a very comprehensive statement which I have read, which, if you desire, can be put in the record at this point. I wonder if you might not prefer to come back another day, however.

Mrs. THOMPSON. I will be glad to do so, Mr. Chairman.

Representative THOMPSON. So that we could discuss this more in full. Or would you like to put it in the record as is?

Mrs. THOMPSON. I would be glad to come back another day.

Representative THOMPSON. The subcommittee will notify you. I am very sorry, but we do not have time to do justice to your statement.

Mrs. THOMPSON. That is quite all right. I thank you very much.

Representative THOMPSON. Thank you very much.

Representative ANDREWS. Please come back.

Representative THOMPSON. The subcommittee will be in recess until 10 o'clock tomorrow morning.

Thank you very much for your understanding.

(Whereupon, at 12 noon, the subcommittees recessed, the Senate subcommittee to reconvene at 10 a.m., March 4, 1965.)

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