

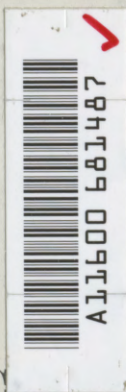
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ARTS AND HUMANITIES AMENDMENTS OF 1967

GOVERNMENT
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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
NINETIETH CONGRESS
FIRST SESSION
ON
S. 2061
AND
H.R. 11308
BILLS TO AMEND THE NATIONAL FOUNDATION ON THE
ARTS AND THE HUMANITIES ACT OF 1965

PART 1

JULY 12 AND 13, 1967

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



U.S. GOVERNMENT PRINTING OFFICE
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ARTS AND HUMANITIES AMENDMENTS OF 1967

WEDNESDAY, JULY 12, 1967

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 9:45 a.m., Senator Claiborne Pell and Representative Frank Thompson, Jr., cochairmen.

Senators present: Senators Pell (presiding), Yarborough, Javits, and Murphy.

Representatives present: Thompson of New Jersey, Scheuer, Brademas, William D. Ford, Reid, and Dellenback.

Senate committee staff present: Stephen J. Wexler, counsel; and Roy H. Millenson, minority clerk.

House committee staff present: Peter W. Tredick, counsel; and Michael J. Bernstein, minority counsel.

Senator PELL. The hearing of the Special Subcommittee on the Arts and Humanities will come to order.

On behalf of the members of the Special Subcommittee on the Arts and Humanities, I should like to welcome the members of the Special Subcommittee on Labor of the House of Representatives. It is interesting to note, that joint hearings to consider the arts and humanities and the plausibility of Government support thereof were first held in 1965. Those joint hearings were successful, and on September 29, 1965, President Johnson signed into law the National Foundation on the Arts and the Humanities Act of 1965. Hopefully, today's joint hearings on S. 2061 and H.R. 11308 will be equally successful.

The two Endowments which were established under that public law have a short but most noteworthy history. Information will be inserted into the record, during these hearings, which will detail the activities of the Endowments from the date of their establishment. In truth, I believe that the Endowment for the Humanities, under the chairmanship of Dr. Barnaby Keeney, and the Endowment for the Arts, under the chairmanship of Roger Stevens, have carried out the intent of Congress in a manner which is to be commended.

These joint hearings have been called to consider certain technical amendments and future authorizations to the present act. In a broader sense, we shall study the present status and future needs of the arts and humanities. Therefore, it is our hope that the witnesses to be heard at these joint hearings will not only discuss the past activities

of the Endowments, but will also discuss, in a general manner, the areas into which the Endowments can properly venture.

Both the House and the Senate plan to hold additional hearings at which the technical amendments offered, will be studied. It is my understanding that the House will sit next week and the Senate will meet in August on these specific matters.

Without objection I should like to insert into the record a copy of the bills; an analysis of the amendments prepared by the agency, and departmental reports thereon:

(The material referred to follows:)

90TH CONGRESS
1ST SESSION

S. 2061

IN THE SENATE OF THE UNITED STATES

JUNE 29, 1967

Mr. PELL (for himself, Mr. YARBOROUGH, Mr. GRUENING, Mr. JAVITS, Mr. KENNEDY of Massachusetts, and Mr. WILLIAMS of New Jersey) introduced the following bill; which was read twice and referred to the Committee on Labor and Public Welfare

A BILL

To amend the National Foundation on the Arts and the Humanities Act of 1965.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*
3 *That—*

4 SECTION 1. Section 3 (f) of the National Foundation on
5 the Arts and the Humanities Act of 1965 is amended to read
6 as follows:

7 “(f) The term ‘workshop’ means an activity the primary
8 purpose of which is to encourage the artistic development
9 or enjoyment of amateur, student, or other nonprofessional
10 participants, or to promote scholarship and teaching among
11 the participants.”

2

1 SEC. 2. Section 5(c) and section 5(f) of the National
2 Foundation on the Arts and the Humanities Act of 1965
3 are amended to read as follows:

4 “(c) The Chairman, with the advice of the Federal
5 Council on the Arts and the Humanities and the National
6 Council on the Arts, is authorized to establish and carry
7 out a program of contracts with, or grants-in-aid to, groups
8 or, in appropriate cases, individuals engaged in or concerned
9 with the arts, for the purpose of enabling them to provide
10 or support in the United States—

11 “(1) productions which have substantial artistic
12 and cultural significance, giving emphasis to American
13 creativity and the maintenance and encouragement of
14 professional excellence;

15 “(2) productions, meeting professional standards or
16 standards of authenticity, irrespective of origin, which
17 are of significant merit and which, without such assist-
18 ance, would otherwise be unavailable to our citizens in
19 many areas of the country;

20 “(3) projects that will encourage and assist artists
21 and enable them to achieve standards of professional
22 excellence;

23 “(4) workshops that will encourage and develop
24 the appreciation and enjoyment of the arts by our
25 citizens;

3

1 “(5) other relevant projects, including surveys, re-
2 search, and planning in the arts.”

3 “(f) The total amount of any grant to any group
4 pursuant to subsection (c) of this section shall not exceed
5 50 per centum of the total cost of such project or production,
6 except that not more than 20 per centum of the funds al-
7 lotted by the National Endowment for the Arts for the pur-
8 poses of subsection (c) for any fiscal year may be available
9 for grants and contracts in that fiscal year without regard
10 to such limitation.”

11 SEC. 3. Section 5 (h) (5) of the National Foundation on
12 the Arts and the Humanities Act of 1965 is amended to read
13 as follows:

14 “(5) All amounts allotted under paragraph (3) for
15 a fiscal year which are not granted to a State during such
16 year shall be available at the end of such year to the Na-
17 tional Endowment for the Arts for the purpose of carrying
18 out section 5 (c).”

19 SEC. 4. Section 6 (b) and section 8 (f) of the National
20 Foundation on the Arts and the Humanities Act of 1965 are
21 amended to read as follows:

22 “(b) The National Council on the Arts shall, in addi-
23 tion to performing any of the duties and responsibilities
24 prescribed by the National Arts and Cultural Development

4

1 Act of 1964, (1) advise the Chairman with respect to
2 policies, programs, and procedures for carrying out his func-
3 tions, duties, or responsibilities pursuant to the provisions of
4 this Act, and (2) review applications for financial assistance
5 made under this Act and make recommendations thereon to
6 the Chairman. The Chairman shall not approve any such
7 application until he has received the recommendation of the
8 Council on such application unless the Council fails to make
9 a recommendation thereon within a reasonable time or has
10 waived this requirement in favor of the Chairman below a
11 specified amount and within the terms of endowment
12 policies."

13 " (f) The Council shall (1) advise the Chairman with
14 respect to policies, programs, and procedures for carrying
15 out his functions, and (2) shall review applications for
16 financial support and make recommendations thereon to the
17 Chairman. The Chairman shall not approve an application
18 until he has received the Council's recommendation unless
19 the Council fails to make a recommendation on the applica-
20 tion within a reasonable time or has waived this requirement
21 in favor of the Chairman below a specified amount and
22 within the terms of endowment policies."

5

1 SEC. 5. Section 10 of the National Foundation on the
2 Arts and the Humanities Act of 1965 is amended by:

3 (a) repealing paragraphs (2) and (3) of subsection
4 (a) and inserting in lieu thereof the following:

5 “(2) in the discretion of the Chairman of an
6 endowment, after receiving the recommendation of
7 the National Council of that endowment, to receive
8 money and other property donated, bequeathed, or
9 devised to that endowment with or without a condition
10 or restriction, including a condition that the
11 Chairman use other funds of that endowment for the
12 purposes of the gift; and to use, sell, or otherwise
13 dispose of such property for the purpose of carrying
14 out sections 5 (c) and 7 (c) and the functions transferred
15 by section 6 (a) of this Act;”

16 (b) redesignating subsections “(4)”, “(5)”,
17 “(6)”, “(7)” and “(8)” as subsections “(3)”,
18 “(4)”, “(5)”, “(6)”, and “(7)”.

19 (c) amending the text following subsection (a) (8)
20 to read as follows:

21 “In any case in which any money or other property is
22 donated, bequeathed, or devised to the Foundation (A) with-

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1 out designation of the endowment for the benefit of which
2 such property is intended, and (B) without condition or re-
3 striction other than that it be used for the purposes of the
4 Foundation, such property shall be deemed to have been
5 donated, bequeathed, or devised in equal shares to each en-
6 dowment and each Chairman of an endowment shall have
7 authority to receive such property. In any case in which any
8 money or other property is donated, bequeathed, or devised
9 to the Foundation with a condition or restriction, such prop-
10 erty shall be deemed to have been donated, bequeathed, or
11 devised to that endowment whose function it is to carry out
12 the purpose or purposes described or referred to by the terms
13 of such condition or restriction, and each Chairman of an en-
14 dowment shall have authority to receive such property. For
15 the purposes of the preceding sentence, if one or more of the
16 purposes of such a condition or restriction is covered by the
17 functions of both endowments, or if some of the purposes of
18 such a condition or restriction are covered by the functions of
19 one endowment and other of the purposes of such a condition
20 or restriction are covered by the functions of the other en-
21 dowment, the Federal Council on the Arts and the Humani-
22 ties shall determine an equitable manner for distribution
23 between each of the endowments of the property so donated,
24 bequeathed, or devised. For the purposes of the income tax,
25 gift tax, and estate tax laws of the United States, any money

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1 or other property donated, bequeathed, or devised to the
2 Foundation or one of its endowments and received by the
3 Chairman of an endowment pursuant to authority derived
4 under this subsection shall be deemed to have been donated,
5 bequeathed, or devised to or for the use of the United States."

6 SEC. 6. Section 11 of the National Foundation on the
7 Arts and the Humanities Act of 1965 is amended by:

8 (a) repealing subsections (a), (c), and (d) and
9 substituting therefor the following:

10 "(a) For the purpose of enabling the Foundation to
11 carry out its responsibilities, there is hereby authorized to be
12 appropriated to the Foundation for the fiscal year ending
13 June 30, 1969, and each subsequent fiscal year, such sums as
14 may be necessary to carry out the provisions of this Act.
15 Sums appropriated under the authority of this subsection
16 shall remain available until expended."

17 (b) amending subsection (b) to read as follows:

18 "(b) In addition to the sums authorized by subsection
19 (a), there is authorized to be appropriated to each endow-
20 ment an amount equal to the total of amounts received by
21 that endowment under section 10(a)(2) of this Act.
22 Amounts appropriated to an endowment under this subsec-
23 tion shall remain available until expended."

24 (c) redesignating subsection "(e)" as subsec-
25 tion "(c)".

90TH CONGRESS
1ST SESSION

H. R. 11308

IN THE HOUSE OF REPRESENTATIVES

JULY 10, 1967

Mr. THOMPSON of New Jersey (for himself, Mr. PERKINS, Mrs. GREEN of Oregon, Mr. HOLLAND, Mr. DENT, Mr. PUCINSKI, Mr. DANIELS, Mr. BRADEMAS, Mr. CAREY, Mr. HAWKINS, Mr. WILLIAM D. FORD, Mr. HATHAWAY, Mrs. MINK, Mr. SCHEUER, Mr. MEEDS, Mr. BURTON of California, Mr. REID of New York, Mr. ESCH, Mr. GLAIMO, and Mr. MOORHEAD) introduced the following bill; which was referred to the Committee on Education and Labor

A BILL

To amend the National Foundation on the Arts and the Humanities Act of 1965.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*

3 SECTION 1. Section 3 (f) of the National Foundation on
4 the Arts and the Humanities Act of 1965 is amended to read
5 as follows:

6 “(f) The term ‘workshop’ means an activity the pri-
7 mary purpose of which is to encourage the artistic develop-
8 ment or enjoyment of amateur, student, or other nonprofes-

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1 sional participants, or to promote scholarship and teaching
2 among the participants.”

3 SEC. 2. Section 5 (c) and section 5 (f) of the National
4 Foundation on the Arts and the Humanities Act of 1965 are
5 amended to read as follows:

6 “(c) The Chairman, with the advice of the Federal
7 Council on the Arts and the Humanities and the National
8 Council on the Arts, is authorized to establish and carry out
9 a program of contracts with, or grants-in-aid to, groups or,
10 in appropriate cases, individuals engaged in or concerned
11 with the arts, for the purpose of enabling them to provide
12 or support in the United States—

13 “(1) productions which have substantial artistic and
14 cultural significance, giving emphasis to American cre-
15 ativity and the maintenance and encouragement of pro-
16 fessional excellence;

17 “(2) productions, meeting professional standards or
18 standards of authenticity, irrespective of origin which are
19 of significant merit and which, without such assistance,
20 would otherwise be unavailable to our citizens in many
21 areas of the country;

22 “(3) projects that will encourage and assist artists
23 and enable them to achieve standards of professional
24 excellence;

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1 “(4) workshops that will encourage and develop the
2 appreciation and enjoyment of the arts by our citizens;

3 “(5) other relevant projects, including surveys,
4 research, and planning in the arts.”

5 “(f) The total amount of any grant to any group pur-
6 suant to subsection (c) of this section shall not exceed 50 per
7 centum of the total cost of such project or production, except
8 that not more than 20 per centum of the funds allotted by
9 the National Endowment for the Arts for the purposes of
10 subsection (c) for any fiscal year may be available for
11 grants and contracts in that fiscal year without regard to such
12 limitation.”

13 SEC. 3. Section 5(h) (5) of the National Foundation
14 on the Arts and the Humanities Act of 1965 is amended to
15 read as follows:

16 “(5) all amounts allotted under paragraph (3) for
17 a fiscal year which are not granted to a State during
18 such year shall be available at the end of such year to
19 the National Endowment for the Arts for the purpose of
20 carrying out section 5(c).”

21 SEC. 4. Section 6(b) and section 8(f) of the National
22 Foundation on the Arts and the Humanities Act of 1965
23 are amended to read as follows:

24 “(b) The National Council on the Arts shall, in addition

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1 to performing any of the duties and responsibilities pre-
2 scribed by the National Arts and Cultural Development Act
3 of 1964, (1) advise the Chairman with respect to policies,
4 programs, and procedures for carrying out his functions,
5 duties, or responsibilities pursuant to the provisions of this
6 Act, and (2) review applications for financial assistance
7 made under this Act and make recommendations thereon to
8 the Chairman. The Chairman shall not approve any such
9 application until he has received the recommendation of
10 the Council on such application unless the Council fails to
11 make a recommendation thereon within a reasonable time
12 or has waived this requirement in favor of the Chairman
13 below a specified amount and within the terms of endow-
14 ment policies.”

15 “(f) The Council shall (1) advise the Chairman with
16 respect to policies, programs, and procedures for carry-
17 ing out his functions, and (2) shall review applications for
18 financial support and make recommendations thereon to the
19 Chairman. The Chairman shall not approve an application
20 until he has received the Council’s recommendation unless
21 the Council fails to make a recommendation on the applica-
22 tion within a reasonable time or has waived this require-
23 ment in favor of the Chairman below a specified amount and
24 within the terms of endowment policies.”

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1 SEC. 5. Section 10 of the National Foundation on the
2 Arts and the Humanities Act of 1965 is amended by:

3 (a) repealing paragraphs (2) and (3) of subsec-
4 tion (a) and inserting in lieu thereof the following:

5 “(2) in the discretion of the Chairman of an en-
6 dowment, after receiving the recommendation of the
7 National Council of that endowment, to receive money
8 and other property donated, bequeathed, or devised to
9 that endowment with or without a condition or restric-
10 tion, including a condition that the Chairman use other
11 funds of that endowment for the purposes of the gift;
12 and to use, sell, or otherwise dispose of such property
13 for the purpose of carrying out sections 5 (c) and 7 (c)
14 and the functions transferred by section 6 (a) of this
15 Act;”

16 (b) redesignating subsections “(4)”, “(5)”,
17 “(6)”, “(7)”, and “(8)” as subsections “(3)”,
18 “(4)”, “(5)”, “(6)”, and “(7)”.

19 (c) amending the text following subsection (a)
20 (8) to read as follows:

21 “In any case in which any money or other property
22 is donated, bequeathed, or devised to the Foundation (A)
23 without designation of the endowment for the benefit of
24 which such property is intended, and (B) without condi-

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1 tion or restriction other than that it be used for the purposes
2 of the Foundation, such property shall be deemed to have
3 been donated, bequeathed, or devised in equal shares to
4 each endowment and each Chairman of an endowment
5 shall have authority to receive such property. In any case
6 in which any money or other property is donated, be-
7 queathed, or devised to the Foundation with a condition or
8 restriction such property shall be deemed to have been
9 donated, bequeathed, or devised, to that endowment whose
10 function it is to carry out the purpose or purposes described
11 or referred to by the terms of such condition or restriction,
12 and each Chairman of an endowment shall have authority
13 to receive such property. For the purposes of the preceding
14 sentence, if one or more of the purposes of such a condition
15 or restriction is covered by the functions of both endow-
16 ments, or if some of the purposes of such a condition or
17 restriction are covered by the functions of one endowment
18 and other of the purposes of such a condition or restriction
19 are covered by the functions of the other endowment,
20 the Federal Council on the Arts and the Humanities shall
21 determine an equitable manner for distribution between
22 each of the endowments of the property so donated, be-
23 queathed, or devised. For the purposes of the income tax,
24 gift tax, and estate laws of the United States, any money
25 or other property donated, bequeathed, or devised to the

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1 Foundation or one of its endowments and received by the
2 Chairman of an endowment pursuant to authority derived
3 under this subsection shall be deemed to have been donated,
4 bequeathed, or devised to or for the use of the United
5 States.”

6 SEC. 6. Section 11 of the National Foundation on the
7 Arts and the Humanities Act of 1965 is amended by—

8 (a) repealing subsections (a), (c), and (d) and
9 substituting therefor the following:

10 “(a) For the purpose of enabling the Foundation to
11 carry out its responsibilities, there is hereby authorized to be
12 appropriated to the Foundation for the fiscal year ending
13 June 30, 1969, and each subsequent fiscal year, such sums as
14 may be necessary to carry out the provisions of this Act.
15 Sums appropriated under the authority of this subsection
16 shall remain available until expended.”

17 (b) amending subsection (b) to read as follows:

18 “(b) In addition to the sums authorized by subsection
19 (a), there is authorized to be appropriated to each endow-
20 ment an amount equal to the total of amounts received by
21 that endowment under section 10(a)(2) of this Act.
22 Amounts appropriated to an endowment under this subsec-
23 tion shall remain available until expended.”

24 (c) redesignating subsection “(e)” as subsec-
25 tion “(c)”.

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES ANALYSIS OF
DRAFT BILL TO AMEND THE NATIONAL FOUNDATION ON THE ARTS AND THE
HUMANITIES ACT OF 1965

There is set forth below an analysis of each section of the National Foundation on the Arts and the Humanities Act of 1965 which would be amended by the proposed legislation. At the end of each section analysis the section itself is quoted, with omitted material indicated by brackets [] and new material by underscoring.

SEC. 1 The change proposed in Section 3(f) would clarify the definition of the term "workshop" in order to include workshops in the humanities as well as in the arts. Section 3(f) as presently written limits the definition of "workshop" to the arts, although it is clear from Section 7(c) (3) that humanities workshops may be supported. The language of the section follows:

"(f) The term 'workshop' means [a production] *an activity the primary purpose of which is to encourage the artistic development or enjoyment of amateur, students, or other nonprofessional participants, or to promote scholarship and teaching among the participants.*"

SEC. 2 The changes proposed in Sections 5(c) and 5(f) would authorize the National Endowment for the Arts to enter into contracts, where appropriate, as well as to award grants for support of projects in the arts, and allow the Endowment to utilize up to twenty per cent of its Section 5(c) funds on a non-matching basis without the need for a showing by a prospective contractor or grantee that it has attempted unsuccessfully to secure an equal amount of funds from other sources.

Thus, in appropriate cases, the Endowment could provide assistance to a group for a survey in the arts without requiring the group to match the Federal contribution. In the study area, it is frequently difficult to find matching funds since, in many cases, the work being done is a matter of general interest rather than of concern to a specific organization. Moreover, since the grant mechanism is not always the most appropriate means for supporting such endeavors, it is important that the Endowment also have contract authority in this area.

These changes also would enable the Endowment, in specific cases, to get projects underway, as, for example, where a new organization has been established and as yet is unable to raise matching funds. Thus, the establishment of new arts organizations as may be appropriate would be facilitated if the Endowment were authorized to make nonmatching awards to organizations for their beginning activities. Under the present Section 5(f), a new organization must show that efforts have been made to secure matching funds before a nonmatching award can be made. Since a new organization frequently does not have funds available to employ a staff, it would often be the case that the organization would lack the necessary personnel to make the fund solicitations required under this section. Then, too, the time factor may be such that the delay required to make such solicitations could, in some instances, jeopardize the success of the project.

The language of the sections follows:

"(c) The Chairman, with the advice of the Federal Council on the Arts and the Humanities and the National Council on the Arts, is authorized to establish and carry out a program of *contracts with, or grants-in-aid to, groups or in appropriate cases, [to] individuals engaged in or concerned with the arts, for the purpose of enabling them to provide or support in the United States:*

(1) productions which have substantial artistic and cultural significance, giving emphasis to American creativity and the maintenance and encouragement of professional excellence;

(2) productions, meeting professional standards or standards of authenticity, irrespective of origin which are of significant merit and which, without such assistance, would otherwise be unavailable to our citizens in many areas of the country;

(3) projects that will encourage and assist artists and enable them to achieve standards of professional excellence;

(4) workshops that will encourage and develop the appreciation and enjoyment of the arts by our citizens;

(5) other relevant programs, including surveys, research, and planning in the arts."

"(f) The total amount of any grant to any group pursuant to subsection (c) of this section shall not exceed 50 per centum of the total cost of such project or production, except that not more than 20 per centum of the funds allotted by the National Endowment for the Arts for *the* [this] purposes of subsection (c) for any fiscal year may be available for [such] grants and contracts in that fiscal year without regard to such limitation [in the case of any group which submits evidence to the Endowment that it has attempted unsuccessfully to secure an amount of funds equal to the grant applied for by such group, together with a statement of the proportion which any funds it has secured represent of the funds applied for by such group]."

SEC. 3 The change proposed in Section 5(h)(5) would authorize the National Endowment for the Arts to use any amounts remaining after grants are made to the States under Section 5(h) for further program activities. The amounts of money involved would undoubtedly be small since most States would qualify for their allotments. This amendment, however, would enable the Endowment for the Arts to use such funds to make grants to groups within States to support particular activities of artistic merit or, for example, to support regional arrangements among States. The language of Section 5(h)(5) follows:

"(5) All amounts allotted under paragraph (3) for a fiscal year which are not granted to a State during such year shall be available at the end of such year to the National Endowment for the Arts for the purpose of carrying out section 5(c) [to the extent that the value of gifts, bequests, and devises received by the Endowment under section 10(a)(2) exceeds amounts appropriated under the authority of section 11(b)]."

SEC. 4 The changes in Sections 6(b) and 8(f) relate to the functions of the National Council on the Arts and the National Council on the Humanities. Each Council is composed of twenty-six private citizens appointed by the President and meets approximately three or four times per year. Each advises the appropriate Endowment Chairman on Endowment policies and procedures and, under the Act, must make a recommendation on every application submitted to the Endowment before the Chairman may approve or disapprove such application. Thus, for example, under the fellowship program of the National Endowment for the Humanities, if three thousand applications are received, the National Council on the Humanities must make a recommendation on each of these three thousand. A similar situation exists in the programs of the National Endowment for the Arts. The number of applications to the Endowments is increasing significantly and, with the gap between Council meetings, it has become quite clear that the requirements of Sections 6(b) and 8(f) are more restrictive than is desirable for efficient administration.

The Foundation requests, therefore, that two changes be made in each of these sections. First, it is proposed that a Council recommendation not be required where the Chairman does not intend to approve an application. This change is in line with the practice of other agencies, as, for example, the National Science Foundation. Second, it is proposed that each Council be authorized to waive the application review requirement in favor of the Endowment Chairman concerned under such circumstances and with such restrictions as the Council may choose to include. For example, the Council could waive its review responsibility where proposed awards do not involve significant dollar amounts or policy considerations. The effect of these changes would be to free the Councils to carry out their very important function of advising on national policies and programs while still retaining responsibility for reviewing significant applications (as, for example, those involving major amounts of money or important policy considerations). The language of the sections follows:

"SEC. 6. . . . (b) The National Council on the Arts shall, in addition to performing any of the duties and responsibilities prescribed by the National Arts and Cultural Development Act of 1964, (1) advise the Chairman with respect to policies, programs, and procedures for carrying out his functions, duties, or responsibilities pursuant to the provisions of this Act, and (2) review applications for financial assistance made under this Act and make recommendations thereon to the Chairman. The Chairman shall not approve [or disapprove] any such application until he has received the recommendation of the Council on such application unless the Council fails to make a recommendation thereon within a reasonable time or has waived this requirement in favor of the Chairman below a specified amount and within the terms of Endowment policies."

"SEC. 8. . . (f) The Council shall (1) advise the Chairman with respect to policies, programs, and procedures for carrying out his functions, and (2) shall review applications for financial support and make recommendations thereon to the Chairman. The Chairman shall not approve [or disapprove] an application until he has received the Council's recommendation unless the Council fails to make a recommendation on the application within a reasonable time or *has waived this requirement in favor of the Chairman below a specified amount and within the terms of Endowment policies.*"

Sec. 5. This amendment is aimed at improving the posture of the Endowments with respect to the obtaining of gifts from private sources and the maximum utilization of Foundation matching funds. Under the present legislation, the Endowments may receive either unrestricted or restricted gifts. Only in the case of unrestricted gifts, however, can the Endowments draw on the matching appropriation provided pursuant to the authorization contained in Section 11(b). In general, private organizations and individuals do not look with favor upon making unrestricted gifts to the Federal Government. As a result, the Endowments have had to institute cumbersome and complicated procedures for soliciting such gifts, under which the particular Council concerned announces programs of high priority which it recommends for support in the event unrestricted gifts are received. While some gifts have been received on this basis, the total of such gifts to both Endowments is far below the amount appropriated by the Congress for this purpose for Fiscal Years 1966 and 1967.

It is believed that the possibilities for obtaining gifts could be improved were the legislation to be amended to permit more discretion with respect to the matching of restricted gifts with the funds provided pursuant to Section 11(b). With this objective in mind, it is proposed that the present Subsections 10(a) (2) and 10(a) (3) be consolidated into a new Section 10(a) (2) which, in effect, would allow restricted, as well as unrestricted, gifts to be matched from the funds provided pursuant to Section 11(b), provided the Endowment Chairman considers it appropriate and provided that before he agrees to accept the gift he obtains the recommendation of the particular National Council concerned. Participation by the National Council in the procedure of determining whether gifts should be accepted, we believe, would provide a sufficient safeguard so as to minimize the possibility that either Endowment's programs would be warped by the acceptance of excessive amounts of restricted gifts.

There is set forth below in the left-hand column the full text of the present Section 10(a). The right-hand column contains the language of the proposed new Section 10(a) to be substituted therefor.

"SEC. 10(a) In addition to any authorities vested in them by other provisions of this Act, the Chairman of the National Endowment for the Arts and the Chairman of the National Endowment for the Humanities, in carrying out their respective functions, shall each have authority—

(1) to prescribe such regulations as he deems necessary governing the manner in which his functions shall be carried out;

[(2) to receive money and other property donated, bequeathed, or devised, without condition or restriction other than that it be used for the purposes of the Foundation or one of its Endowments, to the National Endowment for the Arts, or the National Endowment for the Humanities; and to use, sell, or otherwise dispose of such property for the purpose of carrying out sections 5(c) and 7(c) and for the purpose of carrying out the functions transferred by section 6(a) of this Act;

"SEC. 10(a) In addition to any authorities vested in them by other provisions of this Act, the Chairman of the National Endowment for the Arts and the Chairman of the National Endowment for the Humanities, in carrying out their respective functions, shall each have authority—

(1) to prescribe such regulations as he deems necessary governing the manner in which his functions shall be carried out;

(2) *in the discretion of the Chairman of an Endowment, after receiving the recommendation of the National Council of that Endowment, to receive money and other property donated, bequeathed or devised to that Endowment with or without a condition or restriction, including a condition that the Chairman use other funds of that Endowment for the purposes of the gift; and to use, sell, or otherwise dispose of such property for the purpose of carrying out sections 5(c) and 7(c) and the functions transferred by section 6(a) of this Act;*

(3) in the discretion of the Chairman of an Endowment, to receive (and to use, sell, or otherwise dispose of, in accordance with paragraph (2) money and other property donated, bequeathed, or devised to that Endowment with a condition or restriction, including a condition that the Chairman use other funds of that Endowment for the purposes of the gift;]

(4) appoint employees, subject to the civil service laws, as necessary to carry out his functions, define their duties, and supervise and direct their activities;

(5) utilize from time to time, as appropriate, experts and consultants, including panels of experts, who may be employed as authorized by section 15 of the Administrative Expenses Act of 1946, as amended (5 U.S.C. 55a);

(6) accept and utilize the services of voluntary and uncompensated personnel and reimburse them for travel expenses, including per diem, as authorized by law (5 U.S.C. 73b-2) for persons in the Government service employed without compensation;

(7) rent office space in the District of Columbia; and

(8) make other necessary expenditures.

In any case in which any money or other property is donated, bequeathed, or devised to the Foundation (A) without designation of the Endowment for the benefit of which such property is intended, and (B) without condition or restriction other than that it be used for the purposes of the Foundation, such property shall be deemed to have been donated, bequeathed, or devised in equal shares to each Endowment [within the scope of paragraph (2) of this subsection,] and each Chairman of an Endowment shall have authority to receive such property [under such paragraph].

In any case in which any money or other property is donated, bequeathed, or devised to the Foundation with a condition or restriction [similar to a condition or restriction covered by paragraph (3) of this subsection], such property shall be deemed to have been donated, bequeathed, or devised, [within the scope of such paragraph,] to that Endowment whose function it is to carry out the purpose or purposes described or referred to by the terms of such condition or restriction, and each Chairman of an Endowment shall have authority to receive such property [under such paragraph]. For the purposes of the preceding sentence, if one or more of the purposes of such a con-

(3) appoint employees, subject to the civil service laws, as necessary to carry out his functions, define their duties, and supervise and direct their activities.

(4) utilize from time to time, as appropriate, experts and consultants, including panels of experts, who may be employed as authorized by section 15 of the Administrative Expenses Act of 1946, as amended (5 U.S.C. 55a);

(5) accept and utilize the services of voluntary and uncompensated personnel and reimburse them for travel expenses, including per diem, as authorized by law (5 U.S.C. 73b-2) for persons in the Government service employed without compensation;

(6) rent office space in the District of Columbia; and

(7) make other necessary expenditures.

In any case in which any money or other property is donated, bequeathed, or devised to the Foundation (A) without designation of the Endowment for the benefit of which such property is intended, and (B) without condition or restriction other than that it be used for the purposes of the Foundation, such property shall be deemed to have been donated, bequeathed, or devised in equal shares to each Endowment and each Chairman of an Endowment shall have authority to receive such property. In any case in which any money or other property is donated, bequeathed, or devised to the Foundation with a condition or restriction, such property shall be deemed to have been donated, bequeathed, or devised, to that Endowment whose function it is to carry out the purpose or purposes described or referred to by the terms of such condition or restriction, and each Chairman of an Endowment shall have authority to receive such property. For the purposes of the preceding sentence, if one or more of the purposes of such a condition or restriction is covered by the functions of both Endowments, or if some of the purposes of such a condition or restriction are covered by the functions of one Endowment and other of the purposes of such a condition or restriction are covered by the functions

dition or restriction is covered by the functions of both Endowments, or if some of the purposes of such a condition or restriction are covered by the functions of one Endowment and other of the purposes of such a condition or restriction are covered by the functions of the other Endowment, the Federal Council on the Arts and the Humanities shall determine an equitable manner for distribution between each of the Endowments of the property so donated, bequeathed, or devised. For the purposes of the income tax, gift tax, and estate tax laws of the United States, any money or other property donated, bequeathed, or devised to the Foundation or one of its Endowments and received by the Chairman of an Endowment pursuant to authority derived under this subsection shall be deemed to have been donated, bequeathed, or devised to or for the use of the United States."

of the other Endowment, the Federal Council on the Arts and the Humanities shall determine an equitable manner for distribution between each of the Endowments of the property so donated, bequeathed, or devised. For the purposes of the income tax, gift tax, and estate tax laws of the United States, any money or other property donated, bequeathed, or devised to the Foundation or one of its Endowments and received by the Chairman of an Endowment pursuant to authority derived under this subsection shall be deemed to have been donated, bequeathed, or devised to or for the use of the United States."

Sec. 6. The Foundation proposes the amendment of Section 11 to authorize the appropriation of such sums as may be necessary to carry out the provisions of the Act and to match gifts received. At present, Sections 11(a), 11(b) and 11(c) impose limitations on the amounts which may be appropriated to the Endowments. In addition, the appropriation authorization contained in Section 11(a) expires at the end of Fiscal Year 1968. It is quite clear that the needs, both in the humanities and in the arts, are far in excess of present authorizations. On the other hand, it is not possible to determine in advance the number of excellent requests which will be submitted for support of research in the humanities, or, with the rapidly growing college population and intellectual needs of the nation, the number of fellowships and grants which should be awarded. Similarly, it is not practical to attempt to delineate in exact detail the dimensions of the obviously urgent needs in the arts during the next few years. We consider it highly important that the Foundation's appropriation authorization not be limited in order to assure that sufficient funds can be appropriated within the framework of the total national budget to meet these needs.

The text of the present Section 11 is set forth below in the left-hand column; the right-hand column contains the language of the proposed new Section 11.

"SEC. 11(a) [For the purpose of carrying out sections 5(c) and 7(c) and the functions transferred by section 6 (a) of this Act, there is authorized to be appropriated for the fiscal year ending June 30, 1966, and each of the two succeeding fiscal years the sum of \$10,000,000; but for the fiscal year ending June 30, 1969, and each subsequent fiscal year, only such sums may be appropriated as the Congress may hereafter authorize by law. Sums appropriated under the authority of this subsection shall be equally divided between the Endowments of the Foundation, and shall remain available until expended].

(b) In addition to the sums authorized by subsection (a), there is authorized to be appropriated to each Endowment an amount equal to the total of amounts received by that Endowment under section 10(a)(2) of this Act

"SEC. 11(a) For the purpose of enabling the Foundation to carry out its responsibilities, there is hereby authorized to be appropriated to the Foundation for the fiscal year ending June 30, 1969, and each subsequent fiscal year, such sums as may be necessary to carry out the provisions of this Act. Sums appropriated under the authority of this subsection shall remain available until expended.

(b) In addition to the sums authorized by subsection (a), there is authorized to be appropriated to each Endowment an amount equal to the total of amounts received by that Endowment under section 10(a)(2) of this Act.

[, except that amounts appropriated to the National Endowment for the Arts under this subsection may not exceed \$2,250,000 for any fiscal year, and amounts appropriated to the National Endowment for the Humanities under this subsection may not exceed \$5,000,000 for any fiscal year]. Amounts appropriated to an Endowment under this subsection shall remain available until expended.

[(c) There is hereby authorized to be appropriated to the National Endowment for the Arts the sum of \$2,750,000 for each fiscal year, beginning with the fiscal year beginning on July 1, 1966, for the purposes of section 5(h). Sums appropriated under this subsection shall remain available until expended.]

[(d) There are authorized to be appropriated such sums as may be necessary to administer the provisions of this Act.]

[(e)] No grant shall be made to a workshop (other than a workshop conducted by a school, college, or university) for a production for which a direct or indirect admission charge is asked if the proceeds, after deducting reasonable costs, are used for purposes other than assisting the grantee to develop high standards of artistic excellence or encourage greater appreciation of the arts and humanities by our citizens."

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NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES,

Washington, D.C., July 24, 1967.

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

DEAR MR. CHAIRMAN: This is in reply to your recent requests to the National Endowment for the Arts and the National Endowment for the Humanities for a report on S. 2061, which would amend the National Foundation on the Arts and the Humanities Act of 1965.

S. 2061 would amend the National Foundation on the Arts and the Humanities Act of 1965 in accordance with legislative recommendations made jointly by the National Endowment for the Arts and the National Endowment for the Humanities. These recommendations are in accord with the program of the President. In our view, the amendments proposed are necessary in order to improve administration of the Endowments' programs and, more importantly, to provide sufficient appropriation authorizations in order to enable the Endowments, in some measure, to meet the very pressing financial needs in this country of those organizations and individuals engaged in artistic and scholarly pursuits.

On July 12th and 13th, the Senate Special Subcommittee on Arts and Humanities and the House Special Subcommittee on Labor held joint hearings on S. 2061 at which representatives of both Endowments testified. At that time, a number of public witnesses presented convincing testimony as to the urgent needs in both of these areas.

It is our understanding that late in August the Special Subcommittee on Arts and Humanities of the Senate Committee on Labor and Public Welfare will be holding another day of hearings to discuss the details of this legislation and we

look forward to the opportunity to further discuss the legislation with the Subcommittee at that time.

We strongly urge that favorable consideration be given to the enactment of S. 2061 and will be happy to provide any additional information you may desire. The Bureau of the Budget advises us that there is no objection to the submission of this report and that enactment of S. 2061 would be in accord with the program of the President.

Sincerely yours,

ROGER L. STEVENS,
Chairman,
National Endowment for the Arts.
BARNABY C. KEENEY,
Chairman,
National Endowment for the Humanities.

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE.

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

DEAR MR. CHAIRMAN: This letter is in response to your request of July 10, 1967, for a report on S. 2061, a bill "To amend the National Foundation on the Arts and the Humanities Act of 1965."

This bill, we understand, embodies a legislative proposal submitted to the Congress by the National Foundation on the Arts and the Humanities. Section 1 of the bill would expand significantly the definition of "workshop", found in section 3(f) of the National Foundation on the Arts and the Humanities Act of 1965, to include other activities as well as productions. Section 2 of the bill would authorize the National Endowment for the Arts to carry out a program of contracts with, as well as grants-in-aid to, appropriate groups and individuals. The bill would also provide technical amendments to the Act and would authorize continuance of existing programs under the Act administered by the Foundation; the 1965 Act authorized funding for those programs through the fiscal year 1968 and the bill would continue authorization for funding through the fiscal year 1969.

This Department appreciates the role of the Foundation, established in 1965, in encouraging high standards of performance and scholarship in the arts and humanities and in supporting research, publication, and fuller appreciation by the public of the arts and of humanistic studies. The proposed legislation is in harmony with these objectives; we would, therefore, recommend its enactment.

We are advised by the Bureau of the Budget that the enactment of this proposed legislation would be in accord with the program of the President.

Sincerely,

JOHN W. GARDNER,
Secretary.

NATIONAL SCIENCE FOUNDATION,
OFFICE OF THE DIRECTOR,
Washington, D.C., August 22, 1967.

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

DEAR MR. CHAIRMAN: This is in further reply to your request of July 10, 1967, for the views of the Foundation on S. 2061, a Bill "To amend the National Foundation on the Arts and the Humanities Act of 1965."

The National Science Foundation endorses S. 2061 and believes that its enactment will facilitate the carrying out of the mission of the National Foundation on the Arts and the Humanities.

We should like to comment on three points which we believe are of particular significance:

(1) Section 4 of the Bill would amend Sections 6(b) and 8(f) of the Act to provide that in cases where a Council has delegated authority to the Chairman, the Chairman may approve applications for financial assistance without securing the specific approval of the Council. The amendment would have the effect of

also permitting the Chairman to reject applications without submitting them to the Council.

During its history the National Science Foundation has progressed from the initial requirement that the National Science Board approve every research award and fellowship to the present situation where pursuant to statutory authorization the Board has delegated to the Director of the Foundation the authority to make most awards without securing the specific approval of the Board. This greater authority in the Chief Executive Officer of the National Science Foundation has proven both necessary and desirable as the agency has grown. We, therefore, conclude that a similar evolution in the award-making procedures in the Arts and Humanities will be necessary and valuable.

(2) Section 5 of the Bill would amend Section 10 of the Act to permit an endowment to obtain sums from the special fund established under Section 11(b) of the Act to match funds donated with a condition that other funds of the endowment shall be used for the purposes of the gift. We believe that this expanded authority will be useful in encouraging private contributions to the Foundation.

(3) Section 6 of the Bill would provide an authorization for appropriations in fiscal year 1969 and each subsequent fiscal year. We believe this change is desirable since it is obviously important that support of activities in the Arts and Humanities should be placed on a continuing basis.

The Bureau of the Budget has advised us that it has no objection to the submission of this report and that enactment of S. 2061 would be in accord with the President's program.

Sincerely yours,

LELAND J. HAWORTH, *Director*.

Senator PELL. Now I would like to comment specifically on the holding of joint hearings, a parliamentary custom that I hope will be followed more often in the Congress. This practice does away with the necessity of witnesses appearing at two hearings, and it makes for greater cooperation between the branches of Congress. I am particularly glad that we have here with us today the original House sponsor of this legislation, Congressman Thompson, who has given so much to the furtherance of the arts and humanities, who indeed worked in this area long before I came to the Senate—and I hope he may have a few words to say. And then we will move on to the witnesses.

Mr. THOMPSON. Thank you very much, Senator Pell.

On behalf of the members of the Special Subcommittee on Labor of the House of Representatives, I wish to express our pleasure in being able again to sit with the Senate Subcommittee on the Arts and Humanities chaired by my distinguished friend from Rhode Island, Senator Pell. These two subcommittees, as the Senator said, held joint hearings in 1965, and I might say that we believe those hearings were the second such set of joint hearings ever undertaken. I think it is appropriate that we sit together again to hear testimony on the achievements and the future needs of the Foundation.

In creating the Foundation, with its Endowment for the Arts and Endowment for the Humanities, the Congress expressed its concern for encouragement and support of national progress in both fields. This concern resulted from congressional acknowledgement that our free society demands wisdom and vision in its citizens in order that these citizens remain free and remain the masters of their technology.

Under the inspired leadership of the chairmen of the endowments, Mr. Stevens and Mr. Keeney, the Foundation has already made great progress in implementing its commission from the Congress. However, there are still important needs in the arts and humanities which have not been met. I am confident that in addition to documenting

the past achievements of the Foundation, the testimony before these subcommittees will indicate the scope of the job yet to be done. I am particularly gratified to have with me here this morning my distinguished House colleagues, Mr. Brademas of Indiana, Mr. Reid of New York, Mr. William D. Ford of Michigan. We hope Mr. O'Hara of Michigan will join us a little later.

Thank you.

Senator PELL. I only wish the Senate had been able to field as many members of the subcommittee as the House has.

The first witness today will be Dr. Barnaby Keeney, chairman of the National Endowment for the Humanities. I now call upon and welcome Dr. Keeney, who is also a personal friend of mine, and a man I admire very much indeed. I would like him to open up with his statement.

STATEMENT OF BARNABY C. KEENEY, CHAIRMAN OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES

MR. KEENEY. Mr. Chairman, Congressman Thompson, distinguished members of the House committee, it is a privilege to appear before you to open the testimony at this Endowment hearing.

The aim of this testimony is to describe the purposes of the National Endowment for the Humanities, to speak briefly of the present program; and to indicate the future. In subsequent hearings I hope to have the opportunity to develop this information in greater detail, and to answer and discuss questions, but since some of the witnesses have come a long way, I shall be brief this morning.

Since I am sure that others will speak of the values of the humanities for themselves, I shall concentrate on their importance to our national life.

The National Endowment for the Humanities was established by law in September 1965, is now in full operation, within the limits of its resources.

The purpose of the Endowment is to raise the level of American life through the development of a policy for support of the humanities, and provision of such support without control of these sensitive areas of knowledge and thought.

The main thrust of the Endowment is to provide the American people with a better basis for making judgments of value in private and public life by providing better instruction in the thoughts and activities of human beings in the past, and by relating these to present situations. It is obvious to all of us that some of the brightest of our younger generation are searching for bases of judgment which they can accept in terms of their knowledge, some of which was not available a generation ago. There is still not available to them a basis for judging the validity of their thoughts and actions, in good part because of deficiencies in those areas of their education which are concerned with human decision; namely, the humanities. Our own generation is likewise searching for a new basis upon which to base its thoughts, its acts, and its judgments.

One aspect of this search for foundations of judgment is directly related to our very great progress in science and technology. We have enormously greater knowledge of nature, even to the point of ap-

proaching the possibility of control of some of its forces. For example, it is possible to interfere biologically and chemically with the development of the cell. From this, there will inevitably develop the capacity to interfere with organisms and creatures, including human beings. The possibility of planning the characteristics of a child who will become an adult raises very serious moral problems, which science cannot solve. They can only be solved through a series of moral judgments, which the humanities can equip men to make—or at least to make better than they would through their unaided reason.

There are many such problems in government, resulting from scientific and technological processes and discoveries, but requiring a judgment which is not scientific but moral, political, or relative, for solution. The elimination of polluted air and water is one of these. Here we have the technical capacity to eliminate the problem, but cannot use it without a series of political and economic decisions. Humanists cannot make these unless they have become decisionmaking officials, as some have, but can provide knowledge useful in making them.

We have at the present time, or will shortly have, the scientific and technological knowledge and resources to provide physical solutions for a very large percentage of the problems that have historically beset men. We do not have the human resources and the humane knowledge to decide how these discoveries are to be used, and, above all, we do not know how to use the people who have this sort of knowledge. We do not even know how to use political scientists to solve political problems, much less philosophers to solve moral problems.

This is in good part the result of an imbalance of support in education and research which has resulted from the admirable decisions of the past two decades to develop to the fullest extent our scientific and technological capacities. In our schools and in our universities, there is a widening difference in the quality of research and teaching in the sciences and in the humanities, and in the resources for these. Federal expenditures last year for the sciences approximated \$16 billion. The comparative figure for the Humanities Endowment was less than \$5 million. It is often said that the needs of humanists are supplied by private sources. This is by no means the case, for most of the great foundations, and the small ones as well, have put their money where the action is. In the face of increasing governmental support of the sciences, they have increased their own support in these fields disproportionately to their activities in the humanities. Individual donors have followed the same pattern.

The opportunities for a young man entering the sciences are far greater than those for one entering the humanities. This would not be a matter of importance to the Federal Government if the humanities were simply an interesting activity which peculiar individuals like to study. This, however, is not the case. They are the central part of of education, insofar as education is concerned with the shaping and improvement of human beings as persons who will make the decisions of the future, or make them now, and it is essential to our development as a nation that they be well equipped.

In the last decade enormous improvement has been made in the teaching of science and mathematics in the schools, as a result of a coordinated and massive effort, which began with private stimulation

and then was largely supported by the government. Not only do teachers in the schools lack the knowledge and the materials with which to teach them effectively, but research into the facts of human development has been far less abundantly supported and less of it has found its way into instruction.

A quick tour of any campus of any institution that has moved forward in the last decade would dramatize what has happened. Most of the new and adequate buildings are either for the sciences or are dormitories, both substantially supported by Federal funds. Most of the departments in the humanities exist in marginal and obsolete structures.

The people who are engaged in scientific teaching and research are better selected, better equipped, and better paid than the people who study and teach in the humanities. As a result, first-rate people are not attracted to the humanities as much as to the sciences. This is the real nub of the problem. Without first-rate people we cannot do first-rate work.

The Endowment has approached these problems through four principal programs. The first of these is fellowships to individuals at the postdoctoral levels, enabling them to develop themselves as scholars and teachers, and, in so doing, to increase humane knowledge. The second program is a series of grants for research. There are many things that we don't know and need to. Some of these may never be learned, but others can be. For example, we do not have accurate texts of some of our greatest American writers; our largest and most conspicuous grant is for this purpose. We do not have accurate and complete knowledge of our own history, much less of the pre-American past. We have made numerous grants in this area. We do not know why societies rise and fall, nor do we really know what our values are in terms of the real situation, rather than in terms of our assumptions.

In the schools our basic effort is to bring new forces to bear upon the improvement of instruction and of the teachers who do it. The most important of these forces is the college and university. This resource is not, of course, new, but it is still not fully used despite generations of effort to do so. In the colleges and universities themselves, our effort is directed at new ideas in instruction and toward cooperation among colleges and universities.

Outside of the schools, we have a variety of programs which attempt to find ways of reaching the public through improving the availability of stimulating reading material, improving the teachers and staffing of museums and historical societies, and through some pilot efforts in television and other means of communication. One of the immediate reasons for these activities is to provide people with better opportunities to use their leisure, which is rapidly increasing, particularly among that segment of the population which is least equipped educationally to use it. The more important purpose is to improve the judgment of our people in the many decisions which they make personally and in which they participate through the ballot. Finally, we need to provide the basis for better taste and style.

In our efforts to develop a national policy for the support of the humanities, we are setting up various commissions, one of which is intended to study and recommend improvement of the humanities in

the schools, and faculties which are intended to demonstrate the capacities of the university faculties to help the development of the schools.

We hope eventually to establish centers of focus for the humanities where scholars will be able to provide knowledge and opinion for the development of public policy, for the improvement of the schools, and for the development of younger scholars. It is hoped through the development of centers to bring humanists more directly to bear upon major public questions. The tendency of humanists is to be retrospective, for in good part they deal with the past. Our hope is that they can be brought to focus the past upon the present and provide thereby precedents and experience for the future.

These, then, are the efforts that the Humanities Endowment is making to improve the quality of national life and to develop the basis of decisions within international life. We have in the past made many decisions which are incomplete because, I think, we lack the understanding of the implications involved in the initial decision and we lack the courage to pursue them when they were seen. For example, our ancestors decided almost 300 years ago that education was the essential ingredient of our new society, but again, until this decade, we have not carried out the consequences of this decision by making it fully available and excellent for all our people. This is the sort of incomplete decision that we hope to help provide the means to avoid through better education, and better knowledge in the formation of habits for using both.

I would like to submit for the record a paper on the "National Endowment for the Humanities—What It Is and Does."

(The material referred to follows:)

THE NATIONAL ENDOWMENT FOR THE HUMANITIES—WHAT IT IS AND DOES

The purpose of the National Endowment for the Humanities is to contribute to improving the quality of American life by developing nationally the capacity of American citizens to understand and use the body of knowledge and thought which has traditionally been the major source of our society's values. The purpose is accomplished (1) by grants to help public groups use more effectively and disseminate more broadly the substance of humanistic thought, and (2) by grants to all levels of the formal educational structure to redress the imbalance between support available for scientific and technical research and teaching and humanistic research and teaching, and consequently to enlarge the scope and heighten the significance of the humanities in the nation's schools, colleges, and universities.

The areas of activity of the Endowment have been defined by the Congress as "including, but not limited to, the study of the following: languages, both modern and classic; linguistics; literature; history; jurisprudence; philosophy; archaeology; the history, criticism, theory, and practice of the arts; and those aspects of the social sciences which have humanistic content and employ humanistic methods."

The act (P.L. 89-209) creating the Endowment was signed by the President on September 29, 1965. The advisory National Council on the Humanities was appointed on March 3, 1966, and by June the Endowment was ready to operate. During 1967 the Endowment granted most of its available funds of \$4.5 million, and in fiscal year 1968, funding of \$3.5 million is anticipated. With these funds it operates programs of fellowships, research grants, and educational and public grants. The rationale behind these programs has been that through fellowships the individual practitioner of the various humanistic fields can increase his effectiveness and use to the country as a scholar and teacher; through research grants the national resources of humanistic knowledge can be increased; and

through educational and public grants (to educational institutions and public groups) humanistic knowledge can be disseminated to a broad public and put to use.

The Endowment's 1967 fellowship programs supported humanistic scholars and teachers in 187 educational institutions located in virtually every state. Two hundred and thirty fellowships were awarded America's most promising younger teachers-scholars; almost 60 senior fellowships were extended to established scholars whose work—which may affect new syntheses of knowledge or achieve new insights—is important for our assessment of the past and our values of today. The cost of fellowship programs in 1967 was \$1,900,000. Although the 1968 program must be reduced to total expenditures of \$1,240,000, the 2,000-plus serious inquiries regarding senior fellowships received to date illustrate the broad acceptance the program has achieved, and demonstrate the critical needs which it can meet.

A research grant program was conducted which made 84 grants in 1967 at a cost of \$1,500,000; in 1968 the amount available is \$1,185,000. Most grants were made to individual scholars or groups of scholars whose projects were endorsed by their institutions and approved by the National Council on the Humanities as significant for scholarship in the humanities nationally. The most productive grant to date is to the Modern Language Association of America to support accurate editions of major American authors (Hawthorne, Melville, Emerson, Twain, Whitman, and others), which will be made available to the general public through publication of the editions in hard-cover and paperbacks, providing new resources for scholarship, the reading public, and education at all levels. The program will also make possible, for instance, a reassessment of the age of Washington and Jefferson; publication of the letters of Supreme Court Justice Louis Brandeis; support for an American Historical Association project to assist scholars by organizing the vast amount of materials not now fully available to American historians; provide uniquely valuable source material on the careers of Dwight D. Eisenhower and Adlai Stevenson; contribute to our knowledge of classical and American archaeological sites and provide training resources for young American archeologists; and initiate the first publication of the complete works of one of America's greatest philosophers, John Dewey.

A variety of education and public grants were made in 1967 at a cost of \$830,000, and in 1968 at a cost of \$970,000:

- to encourage cooperation between school systems and colleges and universities in developing better presentation of the humanities in the schools;
- to encourage better teaching of the humanities in the colleges and universities;
- to develop as fully as possible methods by which all levels of the educational system can share their joint responsibilities in the humanities;
- to present humanistic material more effectively to various segments of the American public;
- to improve the quality of the presentation of the humanities on instructional television and in other media;
- to improve the capacity of local museums and historical societies to disseminate to the public the substance of the humanities in attractive and effective ways.

All of these activities were carried on at the level of pilot programs, for funds did not permit a truly national program for the humanities. If the Endowment is to have more than a token effect on a major national need—the development of sensible concern for the ultimate direction this society takes—much larger funds are required if we are seriously concerned that our society preserve and develop the vital sense of values which has characterized the American experience and made it significant to the world.

Mr. KEENEY. Thank you, Mr. Chairman.

Senator PELL. Thank you very much, Dr. Keeney.

We have many witnesses, and quite a few members on the dais, so I hope that when the witnesses come forward later on, they would submit their statement for the record and then highlight it, and the same mode of operation, hopefully, would go for my own colleagues, with regard to questions.

There are two points that come to mind.

Could you describe to us the means with which the decisions, or the way in which the decisions are arrived at with regard to the award of the grants—how many panels do you have, and what is the mechanical process whereby the decision is made that A should get a grant and B should not get a grant?

Mr. KEENEY. The process is as follows:

The applications submitted to the Endowment are studied by the staff. Some of them fall outside of our programs, and are therefore eliminated, and those people are notified promptly.

Those that are within our programs are summarized and prepared in full form and sent to panelists, or individual experts.

Panelists study them. Usually there are 8 to 15 people on a panel. Panelists meet for a day or two, discuss the applications, and evaluate them, recommending the award of some and the rejection of others, and usually recommending some as alternates.

These recommendations, both positive and negative, are then submitted to the Humanities Council, which makes a judgment and advises the Chairman whether to approve or to reject individual applications.

Senator PELL. Is there any rule of thumb that gives the Chairman leeway to make awards without reference to a panel?

Mr. KEENEY. Yes. There is no requirement in the legislation that panelists be used. As a matter of common sense, we always get the judgment, either from a panel or in the case where we have only one or two applications to consider in an area, by sending them out to two, three, or four experts who can send us a judgment on them.

We have had no case where the Chairman has out of hand made an award without advice.

You asked how many panelists we have.

We had panelists serving for 156 days. Some of them served for more than 1 day, of course. But this is a rather heavy load for the panelists, because we had to judge 1,610 applications within the program, and they had to judge 10 per day, which is quite a load.

Senator PELL. In other words, there are 156 man-day panelists made use of?

Mr. KEENEY. Yes.

Senator PELL. In the proposed new legislation—and we will get into this more deeply in future hearings—authority would be granted to the Chairman of a permissive nature. I would just like to comment that I hope that the use of panels will be continued. It seems to be an excellent custom.

Mr. KEENEY. We would like to enlarge it, sir, and that is one of the reasons we would like more funds, to pay the travel expenses of panelists.

Senator PELL. The only other general comment I would like to offer at this time, is that open-end authorization, at least on this side of the Capitol, has caused certain wincing, and this again we will talk about in the more technical hearings later on.

Congressman Thompson?

Mr. THOMPSON. I want to comment only briefly. I will say that Mr. Keeney's statement is a splendid one.

One of the quite proper fears that a number of people both in and out of Congress had before the establishment of the Foundation was that there would be too much control. They feared control of the arts and of the humanities would result from the establishment of a Federal body. Those fears have proven unfounded.

The means by which the grants have been made have been entirely proper. This selection process has been, in my judgment, above reproach.

Although this is not an appropriations committee—Dr. Keeney, you should wish that it were—because you would be treated very generously.

We will later discuss the technical aspects of the bill in some detail. I see in them nothing frightening or so innovative that it disturbs me.

I agree that the panels might well be enlarged. I would hope that there is money for their enlargement and for the transportation of those distinguished people back and forth to do the job.

We will discuss these technical aspects in greater length on the House side, and I would suspect the substantive aspects will be gone into quite carefully on both sides.

Mr. KEENEY. Mrs. Eurich, who is here as a witness, has served as a panelist, and you might wish to ask her about her experiences.

Senator PELL. Congressman Brademas?

Mr. BRADEMAS. I want to thank you for your excellent statement, Dr. Keeney.

I notice you said that last year Federal expenditures for the sciences approximated \$16 billion while the comparative figure for the Humanities Endowment was less than \$5 million.

Have you any comment on what kind of funds you could have used in a rigorously justifiable way for programs financed by the Humanities Endowment?

Mr. KEENEY. We had applications during last year for \$56 million worth of grants, of which we granted approximately \$4½ million worth.

I would judge that we could have prudently granted \$25 million last year—that is to really good proposals, and to really good people.

This year—on July 3 of this year—we already had applications for something over \$20 million for fiscal 1968. That is after the passage of 3 days of the fiscal year of which 2 were a weekend. Obviously we could prudently grant more than \$25 million in fiscal year 1968.

Now, may I give you some figures here.

Brown University is a small university. It has about 5,000 students, and a faculty of about 500. For next year, Brown will spend \$3,888,000 on the humanities. The Humanities Endowment will have an appropriation for program purposes of \$4 million. Next year, Brown will spend \$6,118,000 on the sciences.

It is rather interesting to compare these figures in percentages.

The expenditure of Brown on the humanities is 84 percent of the Humanities Endowment funds. The expenditure of Brown on sciences is 1.2 percent of the National Science Foundation's funds to support science.

May I submit this for the record?

Senator PELL. It will be included.

(The information referred to follows:)

SUPPORT OF THE SCIENCES AND THE HUMANITIES AT A MAJOR PRIVATE UNIVERSITY, ACADEMIC YEAR 1967-68

[Dollar amounts rounded]

	Humanities	Sciences	Science figures as percent of humanities figure
Expenditures:			
Program (i.e., instruction).....	\$2,340,000	\$3,410,000	145
Building operations.....	55,000	738,000	1,300
Libraries.....	494,000	500,000	1,300
Graduate student support.....	726,000	400,000	55
Fringe benefits.....	150,000	300,000	200
Summer stipends.....	103,000	—0	-----
University-supported research.....	20,000	770,000	3,850
Total.....	3,888,000	6,118,000	157

	Percent
Expenditures in humanities as percent of university's total budget.....	12.5
Expenditures in sciences as percent of university's total budget.....	20
Expenditures, humanities, as percent of NEH appropriation, fiscal year 1968.....	1.84
Expenditures, sciences, as percent of NSF appropriation, fiscal year 1968.....	21.2

¹ NFAH administrative appropriation prorated at 50 percent for National Endowment for the Humanities; therefore the NEH total appropriation is \$4,600,000 in fiscal year 1968.

² Based on House of Representatives recommended appropriation of \$490,000,000 for NSF in fiscal year 1968.

Mr. BRADEMAS. I have a number of other questions, Dr. Keeney, but I am very anxious that all of our colleagues have a chance to ask you at least a question or two, and that we have a chance to hear from other witnesses. So I will yield, Mr. Chairman.

Senator PELL. Congressman Reid.

Mr. REID. Thank you, Mr. Chairman.

First, I would just like to welcome very warmly Dr. Keeney, and to say in addition, along with my colleagues, that I think your testimony is not only articulate and far ranging, but one of the most perceptive I have heard on Capitol Hill since I have been here.

I would like to pursue just one question very briefly, if I may, the question Mr. Brademas has raised. You have indicated the amount that you think you could, on a very prudent basis, justify for the humanities—the figure of \$25 million.

My question would reach beyond that figure to the broader question that I think you have raised; that is, as a society we are placing much greater emphasis apparently on the sciences. Many of our basic decisions do not really reflect thoughtful judgment or awareness of their implications.

Apparently the Federal Government, by indirection and not by design, has provided such a substantial amount of funds for the universities that the whole curriculum of many of our colleges and universities is increasingly trending toward the sciences, if not in fact clearly emphasizing that area.

My question is: How can we, in the broadest possible sense, work for the much greater balance between the humanities and the sciences, and not do it in small amounts, but in terms of very massive Federal program? How can we make a shift of significant proportions to really upgrade the humanities and place the kind of stress that we need on thoughtful judgments that increasingly we are not making?

Mr. KEENEY. It is interesting, too, in the light of these figures, that the majority of course enrollments in almost any institution that is not solely a scientific institution are in the humanities and social studies. The figure of \$25 million which I cited refers to what the endowment could have prudently spent in 1967, rather than to the needs of the humanities in future years.

I think that what we can do is to provide funds for the development of better instruction. That is the primary thing to do—to make humanists feel that it is worthwhile to devise ingenious ways of teaching that reach at the present issues, that bring the past into the present.

They are a little discouraged now about the possibility of getting support for this.

We need to provide help to the people who are going to do the teaching, because they are the key to the whole problem, and we need to provide places for them to work.

Here is a very interesting figure.

The buildings occupied by humanists at Brown cost \$55,000 a year to operate. The buildings occupied by scientists cost \$738,000 to operate. Most of these were built during my presidency. There was not a single humanities building built during my presidency, because we could not get funds for it, with the single exception of the library.

Mr. REID. Dr. Keeney, have you made any study through the Foundation on this problem? In other words, have you studied how we attract more people in the humanities at the teaching level, how we really address ourselves to this broad question—exactly the kind of figures you cite vis-a-vis Brown but on a national basis? I suspect an awful lot of ability is being attracted into the sciences, more so than in the humanities, because of more funds for research.

Mr. KEENEY. Yes, this question, of course, is under constant study. To give you a quick answer, the best way to attract better people is to provide better opportunities for them, and to make them feel that what they are doing is of importance, and is being taken seriously.

Mr. REID. I would only add, Mr. Chairman—I hope very much you can give Congress and the people some expert thinking on this whole area, that would give us some basis on which we could fund more fully some of these very needed programs.

Thank you, Mr. Chairman.

Senator PELL. Congressman Ford?

Mr. FORD. Thank you.

Dr. Keeney, I am interested in the comparison you made for the expenditures at Brown. I suppose you could apply that sort of reasoning to a wide variety of comparisons across the country, depending on the tradition of a particular campus, more than any other single factor that would determine in advance what you would apply after you made the inquiry.

But I am concerned with what we can expect in this legislation, in the future, assuming that we were able to come up with money that would produce the \$25 million that you indicated you might have prudently spent during the past year. What direction would we be taking and what kind of programs would this money be supporting that would be likely to enrich the humanities departments, and the attention given to the humanities on the average American campus?

Mr. KEENEY. We would, in the first place, provide funds for education past the doctorate for the faculty—that is, opportunities for them to improve themselves professionally, so they would be better and more imaginative teachers. That would be one activity.

We would provide opportunities for them to do research; to provide their colleagues and the people with more accurate and fuller information about the humanities.

We would provide funds to improve instruction and to try new ways of teaching which is very important. Even if the new way of teaching is not very new, it is always new to the people who do it, and they teach much harder for a while when they are involved in experimental curriculums.

Eventually we would like to be able, either through ourselves or through the Office of Education, to see much more money going into the construction of facilities and the provision of adequate library resources in the universities.

We would like to go well beyond the universities and colleges, into the population as a whole.

These books here are four of the 20 volumes that have appeared thus far of editions of great American authors. These are printed now in scholarly texts. They are the first accurate editions since the authors wrote what they wrote. Others are inaccurate.

These will go into paperback. They will be read onto tapes for blind people, and for other people who cannot read. They will go into textbooks, for use in schools. Eventually they will reach millions of people. They will be sold in drugstores, in airports.

Mr. FORD. Doctor, that is the very specific application of use of the funds. But I am impressed that frequently the material sent out by colleges and universities to appeal to the alumni for funds—materials such as Federal grant announcements—often reflects about the same kind of a proportionate interest in science vis-a-vis the humanities as does the Federal expenditure of \$16 billion against \$5 million.

What are we doing here that is likely to make it possible for those people, aware of this weakness in our academic communities across the country, to move forward and focus more attention on this phase of American education? What, specifically, not in terms necessarily of kind of materials, but what could we look for if we could come up with \$25 million, as a possible string of events flowing from the use of Federal money, or pumping Federal money into this area?

Mr. KEENEY. You know, the best way to raise money is to get some money, and I have often tripled money that came from a Federal grant through private contributions. That is one way. And we have some examples of that having happened during the past year, through small grants to institutions.

We would like very much to be able to make grants to institutions that have a well-worked-out program for the improvement of the teaching and the study of the humanities; institutional grants similar to those the National Science Foundation makes. And we would make them with full confidence that for every dollar that we spend that way, two or three other dollars would come in.

Mr. FORD. Thank you very much, Dr. Keeney.

Senator PELL. Thank you very much, Dr. Keeney.

At this time also permit me to congratulate you on the job you have done in a ground-breaking new role, and the excellent statement you have offered. We will stay in touch with you on this legislation.

Mr. KEENEY. Thank you, sir.

Senator PELL. I would like to turn over the chairmanship at this point to my colleague, Congressman Thompson.

Mr. THOMPSON (presiding). Our next witness is Mr. Edward E. Booher, the president of the McGraw-Hill Book Co. He has recently become the Chairman of the Board of Higher Education of the State of New Jersey. With his distinguished background I am certain he will make a most valuable contribution to the subcommittees.

Mr. Booher, you may proceed as you wish. You may put the whole statement in and comment on it, read it, or proceed in any way you like.

STATEMENT OF EDWARD E. BOOHER, PRESIDENT, MCGRAW-HILL BOOK CO.

Mr. BOOHER. Thank you very much, Congressman Thompson, Senator Pell, gentlemen. I shall stay pretty close to my text in conservation of time.

I think I should also put on the record that in addition to my work at McGraw-Hill, and work for the State of New Jersey, I am currently vice president of the American Book Publishers Council, a trade association with some 191 members including 53 university presses.

I am a past president of the American Textbook Publishers Institute. This is the trade association that represents all of the textbook publishers and creators of teaching materials in the United States. Between these two organizations, I suspect that approximately 95 percent of all publishing that is done in America is to be found.

I suppose it is redundant for a book publisher to say that he believes in the humanities, even a publisher such as McGraw-Hill that is especially well known for its work in science and technology. However, in a world torn by war and revolution and shaped by the great power of science and technology, someone must constantly remind us of the basic values of right and wrong. Someone must expose the young especially to the humanistic concepts that have made this country great, concepts which have been distilled from the wisdom of man since his beginnings. It is because I believe that the National Endowment for the Humanities, adequately funded, can help us achieve this end that I am here today. Further, it is my opinion that whatever is provided for the coming year, it will be insufficient to meet the challenge we face. Is it too much to ask for one-half the amount being expended by the Federal Government for science? I think it is not.

But more specifically, I wish to direct my remarks on behalf of the National Endowment for the Humanities to two subjects.

The first concerns itself with the teaching of humanities in the elementary and secondary schools of this country, or more accurately, the low order of support for their teaching until now. Through the National Defense Education Act of 1958, the activities of the National Science Foundation, and the Elementary and Secondary Education Act of 1965, our country has focused its national efforts in education

largely in the fields of mathematics, science, technology, and the teaching of foreign languages.

Presumably, this has been done in the national interest, as part of America's general defense posture. The results of these programs in the elementary and secondary schools, funded by the Office of Education and the National Science Foundation, have been far reaching. They have, I think, on the whole improved enormously the quality and quantity of education in the American public and private schools. Course content has been modernized and improved. Teaching and learning have been made more effective by better training of teachers and better presentation of instructional materials, utilizing the tools of educational technology.

It is this improvement in learning that I would like to focus on for the moment; that is, the improvement in instruction that has resulted from curriculum revision and general reexamination of our method and style of teaching in schools. In short, these changes have worked a quiet revolution in American education, starting about 1958. What is unfortunate is that this great and favorable change has been confined to only segments of the American educational picture. Funds for research and experimentation have been noticeably absent from the arts and humanities for such things as the teaching of history, philosophy, and literature.

When the National Endowment for the Humanities became operational just over a year ago, it was—I believe—the hope of most people concerned with the humanities in American elementary and secondary education that, at long last, this facet of American education would receive the attention it warranted. For despite the obvious urgency of improving instruction in science, technology, and the practical arts, it should be equally obvious that the arts and humanities are still an enormously important part of any program directed toward achieving a balanced education and, hopefully, a civilized society.

It is from this perspective that grants to secondary schools to further the study and dissemination of the humanities are so significant, if our overall purpose is to make American education one that imparts ethics and values as well as practical information.

Not only will these grants enable the schools to improve the content of their offerings and in some cases offer work in the humanities for the first time. Just as important, they will assist in the general improvement of the quality of teaching and thus bring to the humanities programs in our schools the same degree of reform, of change, of improvement that has resulted from the grants made for other areas, notably science and mathematics.

Secondly, I want to put in a word on behalf of the National Endowment for the work it has done in supporting learned and scholarly research leading often to publication by university presses.

The university presses are a very important part of the apparatus in America that provides for the dissemination of basic research and scholarly achievement. Such presses are nonprofit institutions, and they function only by virtue of grants secured through the universities they serve.

Therefore, the grants made through the Division of Research and Publications of the National Endowment for the Humanities have,

I feel, been important in the furtherance of research and the spread of learning and scholarship in the humanities field. Not only have such grants underwritten the costs of research itself, but just as important, in many cases they have supplied the needed support for publication by university presses. But moral support is not enough sometimes. And I think it would be much in order if the funds which the National Endowment has were adequate to cover in many cases the actual publication costs, which are bare costs, when they are done by university presses. I cannot emphasize this too much.

As a publisher, I can tell you that the work of our university presses in publishing learned treatises and specialized research is exceedingly important to the academic community. Further, most publishing of this nature is something that might not otherwise be done, since most of it is simply not feasible nor viable commercially. Yet we in the commercial publishing industry support strongly the work of the university presses and have a deep conviction that it furthers, immeasurably, the quality of publishing generally.

As a matter of fact, I think one of the worst things that could happen to commercial publishing in America would be the demise of the university press. Much of the work we do, much of the textbook writing, much of the reference book publishing that comes out of commercial publication in America is based on the research, is based on the scholarly work that finds its way first into print through university presses.

If I may, Mr. Chairman, I would also like to take a minute to turn from my text and talk to this bill not as a publisher or someone in a lay way associated with education, but simply as a businessman, because I have an equally deep conviction that the humanities are just as important to the business community as to anything else.

I happen to believe that the American business system as we know it is a great institution. It works extremely well. It supports a very affluent society. It supports a large defense machine. And it supports a rather large foreign aid program.

But that is not all that the American business community and the business system needs to concern itself with.

Today more and more we look to the graduate schools for the young men who enter business, whether they are in law or graduate school of business, or in science and technology.

This is where we find the technical, vocational competence that we are looking for.

But underneath all this it seems to me, and just as important—these men must have some sense of values, they must be grounded in the humanistic concepts. And if the American business system is to continue, then it seems to me that it must turn its attention away from the strictly technical side—which it is very proficient at. I don't think the future American business needs to be concerned about that. But it does need to be concerned about a number of very broad issues, issues of education, issues of urban development, issues of housing, issues of pollution and conservation, issues of leisure, for example. I think it is terribly important that we make certain that we think through how an affluent society that produces leisure is going to use that leisure.

These are the things that I think are important to the American businessman, and the competence and the talents and the genius that

they have brought to the business system it seems to me have to be transferred to these other issues.

Now, this will be done only if we train young men in these values, and give them a firm foundation in humanistic concepts. And this it seems to me has to be done at the college and university level principally.

I would hope, Mr. Chairman, that the appropriations this coming year for the National Endowment for the Humanities are generous, so this Foundation can carry on its important work without loss of funds for grants, or funds for staff.

Thank you very much.

Mr. THOMPSON. Thank you very much for a splendid statement, Mr. Booher.

I would suggest that our procedure be—in view of the time element and the number of witnesses—to hear all the witnesses. Then, those of them who can stay can come forward following the last witness for a panel discussion with the members of the subcommittee.

Is there objection to such a procedure?

Senator PELL. There is no objection, but I must reserve the right of any of my own colleagues who come in to question the procedure. But the procedure makes a lot of sense.

Mr. THOMPSON. Thank you.

Our next witness is Mrs. Nell Eurich, whose background includes undergraduate education at Stephens and Stanford University, and at Columbia University, where she took her doctor of philosophy degree in English literature.

She is currently the dean of the faculty and professor of English at Vassar College, and has an enormously impressive background at a number of our greatest colleges and universities.

You are welcome, indeed, this morning, Doctor. Please proceed as you wish.

Dr. EURICH. Thank you, Mr. Chairman.

**STATEMENT OF DR. NELL EURICH, DEAN, VASSAR COLLEGE,
POUGHKEEPSIE, N.Y.**

Dr. EURICH. Mr. Chairman, members of the committee, I shall submit the statement for the record, if that is sufficient, and only summarize briefly points that may relate to the questions asked of Dr. Keeney.

I served as chairman of the Rocky Mountain and Plains committee on the selection of junior fellows for the Foundation. I was frankly surprised at the quality of applications, because of the haste in which it had to be done in the first year. We were unable to take many that were extremely deserving. The committee members represented five States. This was the panel, in effect. It was an extremely devoted group of people. They had not only done their homework, and read every one of the dossiers before they came, but they cared tremendously about what types of projects were to be selected—those that the professors had submitted that seemed most relevant, that might reach the teaching in their courses most quickly, those for which they were best qualified.

I subsequently served on the national committee as did the chairmen of each regional panel, in which we made final decisions on the junior fellowships.

These are the young, post-doctoral fellows. I submit they are the future leaders on our campuses intellectually. They have the initiative to apply early in the establishment of the Foundation, and, of course, intellectually they will influence society as well.

I think that was a very encouraging experience. All of us who served on the committee felt so.

It reassured the members of the committee of the national interest in the program. We had to work of course as volunteers. We did have that handicap. But there wasn't a single person who refused for that reason.

I have also now, in my present job, learned how difficult it is to recruit faculty of the type we are talking about. I have worked at Barnard, at Columbia, at Stanford, at the University of Texas, at Stephens, at New York University, at New College in Sarasota, Fla., and now Vassar. To find a man in the humanities who knows more than just one field is my special concern. If I could recommend for the Foundation—and I should add they have already instituted this in their second-year program—I would suggest that men be given time to work in substance and content in a field outside their own specialty, in order to have a little broader approach to their subject. That will help achieve relevance for students. That is the cry from Berkeley to Washington—you have heard it. But if professors can be freed long enough to do a study in depth in another field, then the interdisciplinary study is not superficial, and it will not eventually be thrown out of the curriculum. It is a way to reorganize knowledge. It is most important.

I think teams of scholars can work together on this project, and then it can be made available to the wider American public and put into the schools.

There are many second-grade teachers who would welcome the work done by the scholars, if we could get it to them.

Now, it happens of course, but it happens on a chance basis, perhaps at a meeting of an association where the lesser teacher meets the greater, and so it spreads. But it is by osmosis, without plan.

I shall answer any further questions you have, and not take undue time to tell you why I obviously believe this is important, and the work that has been done thus far is extremely well done and encouraging.

MR. THOMPSON. Is this the general view of those who have served on the panel?

DR. EURICH. Yes; very definitely, sir.

MR. THOMPSON. Thank you very much. Will you be able to stay a bit, in the event that the members have questions?

DR. EURICH. Yes, I shall.

(The prepared statement of Dr. Eurich follows:)

PREPARED STATEMENT OF DR. NELL EURICH, DEAN, VASSAR COLLEGE,
POUGHKEEPSIE, N.Y.

Many of us in education were encouraged when the Congress decided to invest in the arts and humanities. At least it was a recognition of the need for our country to advance its talents and knowledge in the liberal fields of study which determine the life style, the judgment, and the purposes of man. We saw the

beginning of concern on a national level that more than scientific and technological development was needed if our country was to grow in maturity and wisdom as well as in practical application of knowledge and material power. It was evidence that the Thomas Jeffersons were as essential as the Benjamin Franklins. A man who chose to be remembered for starting a university, as Jefferson did, was as important to our nation as one whose memory lay in more practical achievements.

Yet we, as a people, have generally followed our national leaders along the more expedient route. Perhaps it was necessary as we built for power and security, as we climbed to our present position of world power. Certainly now we are notable around the world for our technology, our materialism and gadgets, our high standard of living, and our financial resources. We are unfortunately not so well known for our humanistic spirit and concern for the meaning of existence. Our leaders have only occasionally spoken for the ideal and interpreted our national philosophy beyond the program of giving money or grain and building bridges or power plants. Hence our energy has frequently outrun our intelligence.

It is at the moment of great power that a country can afford to assist its wisest minds, its potential for knowledge in *all* the areas that concern a man. It was when Florence was the international banking center that she gave the most acclaim to men of letters and the arts: this made possible the Italian Renaissance. There can now be an American Renaissance if our country wishes it.

The people have indicated their desire by buying more books, records, and museum tickets. This has been termed the "cultural explosion" and, like our other "explosions" in knowledge and population, it has and is occurring with little leadership, with ill-determined standards of taste and esthetic judgment. It is the usual massive, broadcast approach we have learned to expect in a democracy which has been hesitant to assert intellectual leadership and guidance.

Yet we have imaginative and able citizens who can focus the "explosion" in culture and knowledge, who can narrow the sights and contribute to order and standards for our society. I have worked at Stanford, the University of Texas, Stephens College in Missouri, Barnard, Columbia, New York University, New College in Sarasota, Florida, and now am dean of the faculty at Vassar College. In each of these institutions and in many others, there are talented teachers and scholars in humanistic studies. They see their fellow teachers in sciences and engineering receiving support and consequently time to advance in their discovery. It is a well-known fact that any professor in science can easily get governmental funds for assistance and facilities. This is not true for the teacher in the less visible, the less measurable fields of literature, history, philosophy, or the languages. Yet these are subjects that most directly affect the culture and values of a civilization.

During the past year, I served as chairman of the Rocky Mountain and Plains Committee of the Endowment for Humanities and subsequently met with other chairmen on the national committee to select the junior fellows. I was frankly surprised at the quality of applicants and the nature of their proposals for further study. In the first year of operations one expects "bugs" in the machinery; it was set up by an interim chairman and done in haste. Yet our committees struggled in decision among the many able applications. With sincere regret we refused many who deserved encouragement and support. They were our younger scholars, those who had just completed their doctoral degrees; they included our future intellectual leaders not only on campuses across the country, but for our nation as a whole.

Specifically, I am most interested in this part of the Endowment's program: the fellowships for professors to increase their knowledge and improve their effectiveness as teachers. Within this effort, I want to see more of them working on interdisciplinary courses. This is, I believe, the most effective way to cope with the knowledge "explosion." Fellowships should be awarded to groups or teams of teachers to prepare new courses for our colleges and secondary schools. The exceptional historian, philosopher, teacher of literature, and the scientist should work together in showing their students the relationships between their fields in the past and at the present time. This will help to answer the students' cry from Berkeley to Washington for relevance in their subject matter.

Similarly, the individual teacher requires support when he wishes to study in depth in another field outside his own. This is most necessary if we are to combat the narrowness, the high degree of specialization, in our teachers for

undergraduate students. Having analyzed the many parts, we must put man back together again as a human being with still greater potential.

Teachers who can do this are the ones we most need for our schools, and they are all too rare at the present time. I have searched for such faculty members, and it is most difficult to find the whole human intellect with concern for the student and knowledge beyond his own specialty.

This is a resource that our nation must develop if we are to be truly strong. A country that neglects its roots in the culture, the values, the arts and humanities cannot long endure with strength. It has overlooked the basis on which power must rest. It is patently short-sighted to probe the oceanic depths and the atmospheric heights if the knowledge gained has no direction but to get more of the same. The vision of a people has always come from inner strength, values, and purpose for living.

I am not asking for the mere continuance of the National Endowment for Humanities, not for token support in a nation of nearly 200 million people, but for a real increase, an affirmation of the principle and program to show that our nation cares deeply for its civilization and culture, the basic values and judgment by which man guides his own destiny.

Mr. THOMPSON. Thank you.

I am very pleased to note the presence of our distinguished colleague, the Senator from Alaska, Senator Gruening.

Senator PELL. It is my pleasure, at this time, to introduce William Miller, of Rhode Island, an old friend, a man who has added a great deal, with his varied background, and knowledge—to the Council on the Humanities, and ask him to make his statement.

Mr. MILLER. Thank you very much, Senator Pell.

STATEMENT OF G. WILLIAM MILLER, PRESIDENT, TEXTRON, INC., MEMBER OF HUMANITIES COUNCIL

Mr. MILLER. Senator Pell, Congressman Thompson, members of the subcommittee, I appreciate very much the opportunity to speak on behalf of the Endowment for the Humanities this morning. I think Congress took an important step in 1965 when it established the Endowments, both for the arts and for the humanities, and since that time, and for many years before, I have had a deep personal interest in this subject.

My interests are many. I would like to outline some of the areas where I think the humanities are especially significant.

I have received education both in engineering and in law, and in each of these professions there is clear and growing need for humanistic study.

I have recently been engaged as the national chairman for a fund-raising program to establish medical education at Brown University, and in the field of medicine I see an increasing requirement for humanistic study.

I have been involved in the civil rights movement, particularly in connection with national programs for equal employment opportunity. Here the humanities have a special relevance.

I also have the privilege of being a member of the National Council on the Humanities, and have observed the start-up phase of the Endowment, and can therefore speak somewhat on the problems and the opportunities which so far have been identified, and on the present workings of the Endowment.

Principally, of course, I make my living in business. And here again, I would like to add my voice to the support you have already received

for humanities as they relate to the business community and the improvement, development, and sustenance of the free enterprise system, so that it can more effectively make its contribution to American life.

Many of these interests are not traditionally associated with the humanities. I would like for a moment to suggest some of the reasons why I believe there is a direct and important link.

In doing so, I would like to leave with you, and hope I do, a sense of urgency about the need for a greater role of the humanities in America today.

The urgency arises from some important and building forces which are shaping American society as we enter the last third of the 20th century.

Principal among these, perhaps, is the technological and scientific revolution. In the last 20 years, more human effort, more funds, and more energies, have been devoted to scientific research than in all of the prior history of man. The results have greatly expanded the body of scientific knowledge, and have made a major impact upon American life.

As basic scientific knowledge has grown, the business and industrial community has played a large role in translating this knowledge into the material benefits that have so improved our individual lives and have given our nation a standard of living that is unprecedented in the world.

At the same time that we are seeing dramatic technological changes—including the development of fast communication, fast transportation, computers, nuclear power, and medical science to a point thought impossible only a few years ago. At the same time, we are also witnessing the emergence of a new demographic profile. We are becoming a nation both of younger people and older people. We can now predict that with the progress of medical science and an increasing life expectancy, new living patterns will evolve to meet the new circumstances. These will challenge the values that we have considered basic in our society, causing us to reexamine the work-ethic principle and to seek new means to enrich the full lifespan of our citizens, taking into account that the effective work life of an individual is and will be much less in relation to his total life than in past generations.

The combined forces of technology and demography are bringing about an era of rapid social change.

For example, the structure of the family is being substantially modified. The industrial revolution and the technological revolution have accelerated the trend toward urbanization. Urbanization has altered conventional forms of family living. Age patterns have changed the nature of the family unit. The civil rights movement has placed new pressure upon family and social institutions.

One result is that in America there is an altered attitude toward the process of change. There has been a break from the traditional tendency of human society to resist change, toward an attitude of acceptance of change as a way of life.

In fact, today we are using many of our energies to plan for and to bring about change.

Personally, I accept this as an encouraging sign. We have learned that not everything old is necessarily precious. We have recognized that men have too long been burdened with toil and turmoil and tribu-

lation for us not to welcome a chance to reshape some of the patterns of life, to make them better and spiritually fuller.

At the same time, change for the sake of change can be dangerous.

It can erode our civilization, unless we retain the fundamental values which we cherish, and unless we can build upon sound and humanistic principles for the future.

Translating this into some of my areas of interest, let me first mention the field of medicine. The relation of doctors of the future to their patients as new scientific techniques are employed, the tremendous moral problems doctors will face in dispensing the wonderful but awesome power to maintain life, indicate the need for introducing into medical education a greater awareness of humanistic values and principles.

In the field of law, we need not look far to know that there is a crying need in the world for a better system of law and justice. The relation of man to the state and the relation of nation to nation are imperfect and need to be more fully understood and more soundly founded.

In civil rights, as another example, we have complex issues. The question of whether to build a single society based upon different cultural backgrounds, or to build separate societies within our boundaries, is looming as one of our most important issues.

It seems to me that we must endeavor to create a unified society which draws upon the cultures of all our people. If this is our goal, we need to know more about our diverse cultural heritages.

In the area of business, the acceleration of change is bringing about enormous stresses. Our system of production is changing to the point where the traditional relation of workman to his work, and his sense of accomplishment in work, is no longer what it was in the past, in the ages of our fathers and our Founding Fathers. Today the ability to produce through automation, literally by pushing buttons, impersonalizes the work result, and causes, a new series of emotional strains upon the workman to find fulfillment in what he is doing.

As man's workweek shortens, and as he is unburdened from heavy labor, he may be left with long periods of leisure which he does not know how to use effectively, and which may cause him to become a restless dependent of society rather than a creative contributor to an enriched society.

Human motivation in business is increasingly important, because so much of our effort is no longer devoted to production. We have fewer production employees now than we had 10 years ago, and yet we produce far more material wealth. More of our effort is in activities that involve thought and reasoning and the relations of people to people.

This again points up the underlying need to inject into the business community a broader acquaintance with the humanities and systems of values which will help provide solutions to some of these problems.

It would indeed be a shame in America if we become masters of our natural resources, if we become masters of material wealth, if we become masters of our environment, and yet fail in the larger mission of uplifting and unlocking the human spirit. Unless we can couple our ascendancy in the development of natural sciences with a corresponding mastery of human values, we shall indeed fail as a society.

Since World War II, there has been a fantastic explosion of knowledge. What we need now is an explosion of understanding. Until this is achieved, we shall not have fulfilled the purposes of our country.

I support the bill that is before this committee, urge that the Endowment for the Humanities be strengthened, that the ability of the Chairman to operate under broad guidelines from the Council be expanded, and that adequate resources be made available to assure that we achieve this explosion of understanding.

In olden days the humanities were mainly limited to the rulers—to the kings and emperors and princes and prime ministers and administrators of government.

In our society the government is the people. It therefore seems to me that one of the objectives of the Humanities Endowment must be to disseminate humanistic knowledge, not only to the leaders of America, but to everyone in America. In this way, we can enrich the quality of American life and help fulfill our basic national goals.

Mr. THOMPSON. Thank you very much for an articulate and sensitive statement. I wish you would stand by. I am sure that the members will want to make some comment. I note also we have been joined by another member of the House subcommittee, Mr. Dellenback.

Mr. Brademas will introduce the next witness.

Mr. BRADEMAS. Our next witness is a very distinguished leader in American education—Father Paul Reinert, the president of St. Louis University. Representing, as I do, a congressional district with what we like to think is the most distinguished Catholic university in the United States, the University of Notre Dame, I am always somewhat apprehensive when I see Father Reinert because I know that St. Louis University is moving up fast. I know he will take issue with what I have just said. Father, we look forward to hearing from you.

STATEMENT OF REV. PAUL REINERT, S.J., PRESIDENT, ST. LOUIS UNIVERSITY, ST. LOUIS, MO.

Father REINERT. Thank you, Congressman Brademas, Congressman Thompson, Senator Pell. If I may, I will simply request this written statement be put into the record, and I will summarize the four points I tried to make in the statement.

The first is relating to the general needs for the humanities in this country. And the point I think that needs to be emphasized is that there has been a tremendous knowledge explosion in the humanities, and not merely in the sciences, as we so often are given the impression.

To give one illustration of that—in last year's edition of the Modern Language Association Bibliography, there are 20,814 separate items. Yet this is a restricted bibliography. It includes books and articles only on Western European languages and literatures, with very little attention given to Eastern European, and practically no attention to the Oriental or African languages.

These 20,000-and-some books and articles are just 1 year's production. And it represents 2,000 more items than the year before.

Now, something like this simply could not have happened a hundred years ago.

If you could measure knowledge quantitatively, which of course we cannot, it would be true to say that we know thousands of times more

about the world's languages and literatures than we knew even at the beginning of this present century.

This is just one example.

Similar explosions have taken place in history, in anthropology, sociology, and other related fields.

Some of the scholars tell me that actually there is a greater explosion in the humanities than in the sciences. Unfortunately it is not quite as spectacular in the public eye.

Now, if this is true, we need a number of things. We need, of course, resources to explore these newly opened fields, and more importantly we have to correlate them. And then we have got to learn how to teach these new knowledges, to discover the skills that are necessary to combine these old fields that we have known for a long time with the new ones. And even more important, we have to reinterpret the humanities.

Contrary to what many people think, the humanities do not mean the same thing in one age as they did in an earlier age. Literature today does not perform the same function that it did in society in, let us say, the days of Shakespeare, much less than it did in the time of Caesar or Cicero.

We always have to reinterpret the humanities to interpret life as it is today. And essentially this is a study of current communications media. And this means that, at this central point, the past, the present, and the future must all interact.

I think it is tremendously important to realize that culture as it has developed has changed dramatically.

In the very early history of humanity, when there was no writing, we had essentially an oral culture. Then we moved into a written culture, and then past that into a new kind of culture which is rather difficult to describe—it is a combination of each, a kind of orality which is dependent on and utilized today by the communications media as we know them, radio and television and the rest.

This kind of interpretation is tremendously important to understand our current civilization. And it is doubly important because today man has the time and the leisure to enter into an understanding of this culture and basically an understanding of himself.

So as far as the general needs of humanities are concerned, I think it can be said very truthfully that a knowledge of the growth of humanistic learning is more important—far more important than a general understanding of the explosion of scientific knowledge.

Now, secondly, what in more specifics would this entail?

Well, to leave out history and some of the other fields, and just to talk about language and literature, we need very desperately projects and experimental programs which will make the new humanities more relevant first of all to all students, but particularly to students from underprivileged environments. Children and adults from these environments are going to be shortchanged unless they become familiar with the fine things that man has achieved and can achieve intellectually and artistically. Otherwise they will have no challenge themselves to enter into a full human life.

To do that, we have to have tools. And as was mentioned by Dr. Keeney earlier, we need, for example, collections, such as these authentic editions of American writers.

And then even more important, we need these not merely to understand them ourselves, as Americans. We have got to enable our writers and scholars to internationalize themselves, so to speak.

The other countries in the world are interested in understanding American culture. But we are not doing enough to make our culture available to them at its best, both by editions of written productions, and by enabling our writers and scholars to go abroad and lecture and teach directly to these other peoples.

So much for some of the specific needs.

Thirdly, let me say a word about my own evaluation of the program as it has advanced thus far.

I think within its limited resources the Endowment has done a remarkable job.

What I particularly think is commendatory is that it has spread. In spite of its very limited funds, it has spread these funds rather than concentrating them on just one or two projects. I think this was wise, particularly in the beginning, because this was an exploratory and experimental stage, and it is better to find out what works and what does not.

I have listed in my written statement a dozen programs that are particularly promising. Just to mention two or three of them: the program to aid instructional television I think is very commendatory; a reading project for the disadvantaged in the Boston public schools; another excellent program for handicapped children; the talking books pilot project; and, finally, a program to educate newspaper critics in the arts and literature to a modern understanding of the humanities.

Other very important programs are State and local history study programs. The Great Lakes College Association humanities teaching network has great promise. Postdoctoral residency programs, and so forth.

Finally, I think that in a world which is becoming more and more of a unit every day, it is imperative that we help our citizenry to understand man as man, and to do that we have to provide more means than are available today.

What I said about the general needs of the humanities shows how the knowledge of man, where he comes from, how he behaves, what his great achievements have been, and thus what his future can be, has expanded beyond all belief in the past few generations. We find ourselves living through a knowledge explosion in the humanities such as man has never known.

Moreover, our resource potential is far greater than it has ever been in the past. We have far more museums, far more art galleries and colleges and universities, but we need now the programs to make the maximum use of these resources, and to expand them, for the demand for such facilities and programs is bound to increase day by day.

This means, I think, that the National Endowment needs first of all to give the humanities high visibility, to give them increased prestige and national recognition, and to do that, secondly, we have to give them the support which only a national foundation can give.

It is obvious that they do not require the astronomical sums for funding that the sciences do, and in spite of that fact, we are short-changing them badly today.

The funds for the projects that were approved in this past year are obviously pitifully small.

We say that we are dedicated to humanistic ideals in this country, and I am sure we are. But we can do a lot to prove that this is more than mere lip service.

As a matter of fact, we are far behind the other Western countries in our national governmental support of the humanities.

This new Foundation has put us in the running. I think we are off to a good start. But obviously this program, to be successful, has to be expanded, and I believe that the outlines of that program, as have been presented by the Chairman and the staff of the Humanities Endowment, should be heartily supported.

Thank you, Mr. Chairman.

(The prepared statement of Father Reinert follows:)

PREPARED STATEMENT OF REV. PAUL C. REINERT, S.J., PRESIDENT, ST. LOUIS UNIVERSITY, ST. LOUIS, MO.

NATIONAL ENDOWMENT FOR THE HUMANITIES

I. General needs of the humanities in this country

There has been a tremendous knowledge explosion in the humanities. For example, the 1966 Modern Language Association International Bibliography of Books and Articles on the Modern Languages and Literatures runs to 20,814 items. This is a restricted bibliography. It includes only Western European languages and literatures, with only some perfunctory attention to Eastern European and almost no attention to Oriental and African (Hindi, Bengali, Iranian, Turkish, the hundreds of African languages, Chinese, Japanese, etc.). These 20,814 books and articles are *one* year's production, up 2000 items from the year before. There was nothing like this a hundred years ago. If you could measure knowledge quantitatively, you would have to say that today we know *thousands* of times as much about the world's languages and literatures as we knew at the beginning of this present century.

Comparable conditions exist in history (political, social, cultural), in anthropology, (as a humanistic study), sociology (as a humanistic study), philosophy, history of religions, and other related fields. Some persons believe that the knowledge explosion in the humanities is actually greater than in the sciences, though less spectacularly evident.

We need resources for the following purposes:

- (1) To explore the newly opened fields further.
 - (2) To correlate them. Correlation of various fields in the humanities is crucial. Political and cultural and literary history form a whole and must be put together. The psychological history of mankind is yet to be written: it will have to combine all other histories in itself.
 - (3) To teach the new knowledge. Our future citizens need to be alert to their own cultural heritage and to that of all mankind, for in one way or another the American heritage relates to that of the whole world, and it will relate to it more and more in the future.
 - (4) To develop the skills necessary to study the old fields and the newly opened ones: ancient and modern languages, knowledge of history of arts and technologies among various peoples, etc.
 - (5) To reinterpret the humanities. Contrary to what many people still think, we now know that the humanities are not the same in every age. Literature does not perform exactly the same function in society today as it did in Shakespeare's day, much less in the days of Caesar or Cicero, or in Old Testament times.
- Reinterpreting the humanities has become crucial today because of the way our modern society is so largely governed by the state of the communications media. The humanities are in great part the study of the communications media. Here past, present and future all interact. Recent studies on the nature of poetry in Homer's Greece, where the alphabet was not yet known and where poetry was sung, has thrown new light on the psychology of radio and television audiences. Ancient culture was completely oral until writing was invented. In our own day we have moved past writing and print into a new kind of orality with radio and

television (the new orality includes writing and print, for it depends on them, but it also changes their significance and value). Work has been done on this by Walter J. Ong, S.J., Professor Marshall McLuhan, and others. McLuhan, whose work has been hitting the popular media, is a humanistic scholar, a Ph.D. from Cambridge University whose doctoral dissertation was on the sixteenth-century English prose writer Thomas Nashe. He speaks directly to the youthful generation whose lives are conditioned by radio and television and be-ins. Maybe you cannot understand him, but your children can—he is interpreting the new oral technological human life-world to them and doing so in a way based on his own deep understanding of the past.

The humanities need cultivation particularly today because man has the leisure to enter into a fuller and fuller understanding of himself. His leisure time should be filled, not vacuous as it is for the hippies.

II. Specific needs of the humanities

I shall consider the case of language and literature because I have talked chiefly with specialists in these fields.

Here the country's needs include the following, among others:

(1) We need projects and experimental programs which make humanistic subjects more relevant to a) all students, and b) particularly to those from underprivileged environments where man himself is still brutalized. Children—and adults—from these environments need to become familiar with the fine things man has achieved and can achieve intellectually and artistically so that they can enter more fully into the human life-world and become integral, productive citizens. Many fine minds are rotting in our ghettos.

(2) We need material tools: editions (like the standard editions of American writers now being supported by the Endowment for the Humanities).

(3) We need to help American scholars to internationalize themselves. Most countries of the world are extremely interested in understanding American culture. We are not doing enough to make our culture available to them at its best by enabling our scholars and teachers to go abroad to lecture and teach or by providing books about ourselves for export.

III. Assessment of NEH programs

The National Endowment for the Humanities has been doing extraordinarily well with limited resources to meet the variety of needs we have. It has chosen to spread its limited funds rather than to concentrate on one or two programs. This was a wise choice, I believe, for you don't want all your eggs in the same basket, especially at the beginning when you are testing the strength of the various baskets.

The NEH programs which seem to me wise and promising include these:

- (a) aid to instructional TV;
- (b) a reading project for the disadvantaged being experimented with in the Boston public schools;
- (c) a talking books pilot project for the illiterate;
- (d) a study program for newspaper critics of the arts and literature;
- (e) state and local history study programs;
- (f) a translation program, bringing foreign-language authors to a center in the United States;
- (g) the Doyer Special School District program;
- (h) the University of Louisville summer program for gifted high school students;
- (i) the Aquinas College (Michigan) summer secondary school workshop;
- (j) the Great Lakes College Association humanities teaching network;
- (k) a post-doctoral teaching residency program;
- (l) a program of museum internships, enabling full-time employees of smaller museums to increase their scholarly competence and hence their public service;
- (m) humanistic education improvement in the Hunter College High School project, the University of Pennsylvania ancient history project, and the Washington, D.C. Friends-Morgan project.

IV. The need for continuing the Endowment in the context of national priorities

In a world which is becoming more and more of a unit every day, it is imperative that our citizenry do everything it can to understand man as man and that it be provided with the means for doing so.

What I have said under the first item above about the general needs of the humanities in this country shows how our knowledge of man—where he comes

from, how he behaves, what his great achievements have been and, thus, what future ones can be—has expanded beyond all belief in the past few generations. We are living through a knowledge explosion in the humanities such as man has never before known.

Moreover, our resource potential is far greater than ever before. Already we have more museums and art galleries and colleges and universities than ever before. But we need programs to make use of them and to expand them, for the demand for such facilities will increase with increasing population and even more with increasing leisure.

In the face of this situation, the National Endowment for the Humanities is essential to give the humanities a) high visibility, and b) the support which only a national foundation can give. Granted that the humanities do not require quite the astronomical sums for funding that the sciences do, we still are short-changing them badly. For the projects mentioned above, the grants run pitifully small: the Dover project grant was for \$6,500; the Aquinas grant was exactly \$8,976 (you see that every dollar counts); and the Great Lakes colleges, all ten of them together, received for their cooperative project \$13,500—that is, \$1,300 per college—less than a year's tuition for one student in the College of Arts and Sciences at my own Saint Louis University.

The United States has been dedicated from its beginning to humanistic ideals. Certainly we can improve on this performance. We are far behind most Western countries in our national governmental support of the humanities. The National Foundation on the Arts and the Humanities put us in the running. We are off to a good start. The director of the National Endowment for the Humanities, Dr. Barnaby C. Keeney, has won the admiration of educators and scholars across the country for his sensitive and sensible and highly productive programs. He has worked out an expansion program, indicating how much the Endowment can make productive use of for the next year or few years. We owe it to our country and to ourselves and to mankind to expand our efforts along the lines he suggests.

Father REINERT. I will be happy to stay for any questions.

Mr. THOMPSON. Thank you.

Our next witness is Dr. John Walter Letson, the superintendent of public schools of the city of Atlanta.

Dr. Letson was educated at Auburn University, and did his graduate work, including a degree as a doctor of education at Columbia University, New York.

Good morning, sir. Please proceed as you wish with your statement.

**STATEMENT OF DR. JOHN W. LETSON, SUPERINTENDENT,
ATLANTA PUBLIC SCHOOLS, ATLANTA, GA.**

Dr. LETSON. Thank you very much, Senator Pell, and gentlemen.

I, too, wish to express appreciation for the opportunity of appearing here in support of the Humanities Endowment. I come as a member of the National Council on the Humanities, but primarily I speak as a large-city school superintendent charged with the responsibility and at the same time endeavoring to cope with the problems of urbanization and the problems that are a part of a growing and expanding school system.

I wish to express appreciation in the beginning for the recognition the Congress has given the problems of education and the forward-looking action that has been taken to provide support through the Elementary and Secondary Education Act and other acts which are making a tremendous difference in the quality of education in our cities and throughout the Nation.

The problems of education are directly related to the program of the Humanities Endowment. Increasingly the quality of living and the

quality of the Nation's human resources reflect the degree of success we achieve in developing a broad understanding of the humanities. Public education, of course, has a vital role to play in the accomplishment of this purpose.

I, too, wish to support the statements that have already been made. I have submitted a written statement which I will summarize briefly—hopefully not repeating what has already been said, although I wholeheartedly support these previous statements.

Although we have had a commitment throughout the Nation's history to educate all of the children of all of the people, the record does not indicate that we have done a very good job of accomplishing this purpose.

Only in recent years have we really dedicated ourselves and the resources of the Nation to the full accomplishment of this goal.

Too often have we thought of the humanities as a resource that belonged to the few. We are now engaged in the monumental task of trying to broaden the understanding of the humanities and to make humanistic knowledge a useful and usable tool for every pupil and citizen. This purpose is not easily accomplished. We do not know, for example, how best to make humanistic understanding a usable resource for all people.

For whatever reason too many young people drop out of school before achieving a usable understanding of the humanities. Also in too many instances we have failed to recognize that the humanities must be an integral part of the education of all.

For example, we are building a large technical school in Atlanta. As originally conceived, the curriculum for this school would have been limited to technical and vocational subjects with little, if any, consideration given the whole area of the humanities and the fact that students and graduates must also live as citizens—hopefully productive and contributing citizens.

I wish to support the continuation and expansion of the Humanities Endowment with the belief that the Endowment can help bring a desired balance to American life and can contribute to making humanistic understanding a usable resource for all.

Too often the way we have taught the humanities has not produced the desired results. In too many instances pupils have developed a dislike for or a lack of appreciation for the humanistic subjects being taught. There is an urgent need to find new and better ways of making the humanities a part of the knowledge and understanding of all. The Endowment has undertaken and is planning to undertake a number of exciting programs.

One that I would like to comment on is the plan for a National Humanities Faculty which will bring into closer relationship the public schools and the colleges and universities and will make available to the schools the resources that in too many instances have been held at the college and university level.

It is my belief that this kind of cooperation will contribute to the improvement of instruction in the humanities at both levels—the schools and the colleges.

We are struggling in Atlanta—in common with other cities throughout the Nation—with the problems of urbanization. I need not document the evidence that aimlessness, restlessness, and lack of purpose

on the part of too many young people and adults are damaging aspects of the current scene. If the humanities can be expanded through improved knowledge and understanding—depending in part upon better instruction—each individual will be encouraged to develop for himself the kind of inner resources so essential for successful productive living in an urban society.

In conclusion, I would like to express again a sincere belief in the value of the program undertaken by the Humanities Endowment. An expansion of its program will help meet the urgent need to make humanistic understanding a part of the equipment of all people.

The Endowment has made a good beginning. With continuation and expanded support, the Humanities Endowment can make a real difference in the quality of American life.

(The prepared statement of Dr. Letson follows:)

PREPARED STATEMENT OF JOHN W. LETSON, SUPERINTENDENT, ATLANTA PUBLIC SCHOOLS, ATLANTA, GA.

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES ACT OF 1965 (S. 2061)

I wish to express appreciation for the privilege of appearing in support of the programs made possible through the National Foundation on the Arts and Humanities Act of 1965. In general I support the technical changes proposed but wish to address my remarks primarily to the importance of continuing and expanding the developmental programs in the humanities which the Act has stimulated.

I am a member of the National Council on the Humanities, but I also speak as superintendent of a large city school system. In common with cities throughout the nation, Atlanta is engaged in a monumental undertaking directed toward the improvement of educational opportunities for all children, young people and adults. In the final analysis these efforts are directly concerned with the improvement of the quality of American life—the ultimate purpose of all programs undertaken by the Humanities Endowment.

At no time in the nation's history has there been a greater awareness of the need for improvement in the quality of life generally. We have only to look at the record to see that, in spite of tremendous growth in the economy and in spite of technological and scientific developments of great significance, we are still far from achieving the quality of life that we all hope will be characteristic of the "American Way." How this urgently needed improvement can be achieved is the question at issue here and is directly related to the work of the Humanities Endowment. The continuation and expansion of the Endowment's program will be steps in the right direction.

Only in recent years have the American people begun to realize the full implication of our national commitment to the cause of education for all. Our schools today are better than they have ever been and are meeting the needs of more pupils in a more effective way than ever before in our history, but the simple fact remains that they are still not good enough. The growing problems of urbanization, the evidence of aimless discontent and lack of purpose on the part of too many young people and citizens generally support the need for new educational approaches. Many of our educational efforts in the area of the humanities have not paid the dividends expected. Too often we have unintentionally contributed to the idea that the humanities belong to the few. The major thrust of the years immediately ahead must be to discover new and better ways of educating all Americans for more effective living in a world that is quite different from the one we knew a few years ago. Many of the enduring values so essential to meaningful and purposeful living were learned in the process of growing to maturity in a calmer and quieter past. If these values are to be learned today they must be deliberately made a part of an educational program that incorporates the best that has been thought and said and done in former times. Our effort must not be limited to formal education but must include the utilization and improvement of both formal and informal educational resources.

If it is true that the nation is "passing through a crisis of confidence in its achievements and its aspirations—indeed; itself" it is imperative that we assess the causes and proceed without delay to take the remedial action required. There

is no single simple remedy. Involved will be the search for excellence in all areas of human life, and an increased interest in and appreciation of the humanities will be essential elements. The Humanities Endowment has begun a program which will pay both immediate and long range dividends. Of particular significance are the projects designed to improve the quality of teaching and scholarship:

1. Tentative plans are being made to organize a National Humanities Faculty. Such a faculty would bring the schools and universities into closer relationship and would hopefully provide the stimulation needed for improved instruction in the humanities at both school and college levels.

2. Dramatic improvements have been made in recent years in science instruction and in the curriculum content of science courses. Secondary school science programs have never been so imaginative, effective, and sophisticated as they are today. There has been no such development in the humanities, but hopefully the continuation and expansion of the Endowment's program will make such progress possible. The drive toward improvement in science instruction was stimulated in large part by the National Science Foundation.

3. A part of the Endowment's program has been and should continue to be directed toward the achievement of a broader understanding and appreciation of the humanities by the general public. How this can best be accomplished will call for research and experimentation, but the goal of broader understanding is certainly a worthy one. An urgent goal is to broaden the understanding of the humanities as a means of making life more purposeful and meaningful for all.

4. How television and other media can be most effectively used to further interest in and appreciation and understanding of the humanities is another challenge before the Endowment. A start has been made within the limited resources available.

No effort has been made to review the total program of the Endowment nor to project fully the need for continued and increased support. This need is obvious, especially to those of us who are involved in the tremendous task of trying to educate all the children of all the people and who realize the urgency of doing so.

A nation can be no stronger or better than the collective strength and wisdom of its people. The humanities lend strength and purpose to individual and national life and should be supported as the valuable national resource that they are. Both individuals and nations sometimes must wander in the wilderness until worthy of moving into the promised land. The promised land is always there, however, for those who are worthy. The humanities will keep clear that vision.

Mr. THOMPSON. Thank you very very much, Doctor.

Our next witness is a longstanding friend of mine, Dr. Gustave Arlt. Dr. Arlt completed his education at the University of Chicago, taking a doctorate in philosophy. A distinguished professor of German, he has a long record of teaching and of association with such organizations as the Council of Graduate Schools of the United States, the National Council on the Humanities, and many others.

Good morning, sir. Please proceed as you wish.

STATEMENT OF GUSTAVE O. ARLT, PRESIDENT, COUNCIL OF GRADUATE SCHOOLS IN THE UNITED STATES

Mr. ARLT. Thank you, Mr. Thompson, for this very generous introduction.

Senator Pell, Mr. Thompson, members of the Joint Committee, my statement is on file. I will merely read some brief sections of it and expand slightly on some of them.

I appear before you today primarily as spokesman for the 254 universities and colleges that constitute the Council of Graduate Schools in the United States, public and private institutions, some very large and some small, some world renowned and some struggling to reach distinction. But all of them are engaged in the most important

enterprise of our time—the education of the leaders of the future, the scientists and engineers, the statesmen and industrialists, the doctors and lawyers, and most importantly, the teachers for our universities, colleges, and schools at all levels.

Two years ago the many witnesses who appeared before this and other committees of the Congress addressed themselves chiefly to the philosophical propositions that a high civilization cannot rest exclusively on the development of science and sophisticated technology; that the welfare of any self-determining nation requires on the part of its citizens a substantial knowledge and appreciation of the moral and social ideals, the sum total of which constitutes the national ideal; that the moral, ethical, and esthetic values inherent in the humanities and the arts are of central importance to the understanding of this national ideal; and finally that strong Federal support of the arts and humanities is in the national interest.

These propositions were accepted by the members of this distinguished committee and through their efforts and with the support of many others were emphatically affirmed by both Houses of the Congress. It should not be necessary now to argue these propositions once more. Nor do I wish to speak on the accomplishment in general of the Endowment for the Humanities in the past 2 years or its specific needs for the future. Dr. Keeney and other qualified witnesses have done this.

I will address myself chiefly and, I hope, briefly to the slight impact which the Endowment has already had on the graduate schools of the Nation and the much greater impact it should and must have in the future.

The graduate schools, through research by faculty and students, are our chief source of new knowledge in all fields. They are also the only source of instructional staff for our universities, colleges, junior colleges, and most of our high schools. To meet its research functions, the graduate school must be able to attract, retain, and support the ablest men and women in all fields of knowledge, not only selected and preferred disciplines. To meet its teacher training function, the graduate school must somehow seek to produce an adequate supply of teachers for all fields.

Since the average high school curriculum consists of approximately one-third science and two-thirds humanities, arts, and social studies, it follows that twice as many teachers for these subjects are needed as for the sciences. In the junior colleges and colleges, the ratio is about the same. Nearly 70 percent of all undergraduates major in the humanities and social sciences.

In the graduate schools the ratios are exactly reversed. Of the 647,000 graduate students enrolled in the Nation in 1965, about 200,000 were in the humanities and social sciences and 447,000 in the sciences, mathematics, and engineering. The statistics on degrees granted are even more alarming. Of 112,000 master's degrees awarded in 1965, 13,000 were in the humanities, 10,600 in the social sciences and 88,300 in other fields. The unfavorable imbalance against the humanities is most conspicuous at the doctoral level. In 1965, a total of 14,467 doctoral degrees were awarded. Of these 1,724 were in the humanities, 1,991 in the social sciences, and 12,752 in the physical and biological sciences, engineering, and education.

I will not bore you with the statistics of the ever-widening gap between teacher supply and demand, particularly in the humanities. For anyone who wants to worry about it, the documentation is available in the Office of Education's Projection of Educational Statistics to 1975-76—1966 edition. What concerns us here is the question, Why is the output of master's and doctor's in the humanities so pitifully small when the number of undergraduates in these fields is so spectacularly large? The answer is relatively obvious. Most undergraduate students major in subjects that they find attractive, without too much thought of a future vocation. But when he enters graduate school, the student carefully selects a field in which—

- (1) he can get immediate and continuing financial support;
- (2) he can be fairly certain of attaining his degree in a reasonable length of time—3 to 4 years; and
- (3) he enters a profession where the material rewards are high and come soon.

Science and engineering offer these advantages. The humanities do not. The science student can be practically certain of a good fellowship; the best that the humanities student can hope for is a teaching assistantship which requires at least 10 hours of service per week.

The science student can devote himself fully to his studies without financial worries and can therefore get his doctorate in a minimum period of time, generally 3 to 4 years. The humanities student must earn his fellowship and therefore gives only approximately half his time to his studies. The result is that it takes him from 6 to 10 years to acquire his doctorate, if he ever gets it.

Financial support for graduate students in the humanities will become even thinner next year when the Woodrow Wilson National Fellowship Foundation goes out of business. This Foundation has, over the years, supported about 1,000 students per year, chiefly in the humanities, arts, and social studies. The void created by the disappearance of this source of student aid will be most painfully felt. The chief remaining source will now be title IV of the National Defense Act. And this is questionable now, too, since its appropriation has been radically cut in one of the Houses of Congress, and unless there is a restoration, the number of fellowships under title IV will be very radically reduced.

Unless the National Endowment for the Humanities can be so funded as to produce a substantial improvement, we will be in even a worse situation.

This does not involve duplication of support. It is true title IV of the National Defense Education Act is open to all fields of learning. However, the number of fellowships that actually go to the humanities and the arts under that act is approximately 50 percent of the total number of fellowships available.

Until now, the appropriation for the Endowment has not been large enough to permit it to engage in a fellowship program for graduate students. In other words, the impact of the Endowment upon the graduate school has been limited almost exclusively to the support of postdoctoral fellowships; that is, chiefly faculty members.

The graduate faculty is the body of maturing and mature scholars to whom we look for the production of new knowledge in all fields. As a nation we have long recognized that investment of money in research

in the sciences is materially the most profitable of all investments. As a result of that recognition, we have poured ever-increasing sums of public funds into scientific research. And rightly so, for the returns have amply justified the investment. No one begrudges the expenditure by the Federal Government last year of \$16 billion for the sciences. But it makes the comparable figure of \$5 million for the Humanities Endowment look a bit out of proportion. Please don't think we are ungrateful for the support ratio of \$16 billion to \$5 million; it is a lot better than \$16 billion to zero which it was 2 years ago.

This lack of proportion has had just as adverse effects on the graduate faculty as on the graduate student. The professor in the sciences gets research grants and contracts for the asking—sometimes without asking. His grant includes funds for research assistants, equipment, travel, even publication. He can continue his studies through the summer with full support. When he moves to another university in response to a better offer, he takes his grant or contract with him along with his research assistants and sometimes with two or three junior colleagues. It is no wonder that he is productive and that his productivity is rewarded with an overscale salary.

The humanist scholar has none of these advantages. He is generally housed in an antiquated building that was vacated by the chemistry department when the new science complex was built and it still smells of hydrogen sulfide. He has no grant or contract and no research assistant. If he is lucky he may have a part-time typist. He spends his summers teaching for two-ninths of his annual salary and the book on which he is working does not get finished.

The plight of the humanist would be of small concern to the world and to the Federal Government if it did not represent a shameful waste of an underdeveloped national resource. We have long recognized that scientific research is profitable. We are now beginning dimly to realize that basic humanistic research can give us insights that will help us to make use of scientific progress.

Science, for example, knows well enough how to cope with water pollution but it cannot put its technical knowledge to use without at the same time dealing with the economic, political, even philosophic and moral issues involving the vested interests that produce the pollution. The scientist cannot resolve these issues; neither can the humanist, but he can provide knowledge which may help to solve them.

Now just a word on what I consider the most important activity of the Humanities Endowment in the graduate school.

The Endowment for the Humanities is trying to encourage creative rather than static research in the hope that the new knowledge it produces can be made applicable to present and future national problems. There was a time when the humanist regarded research as an end in itself, with no residue except the satisfaction of the researcher and a number of volumes in a library that few people read.

This introversion is the cause for the misunderstanding of the humanist and the disrepute of his research. I would never ask for a cent of Federal money in support of such research. The humanist whom this endowment wishes to encourage and to foster is a man who looks at the present with the eyes of the past and the past with the eyes of the present; whose responsibility it is to interpret the past to the present and the present to itself; who uses the results of his research to help

give civilization its purpose and direction. This man and his research, gentlemen, is worthy of your support.

Thank you, sir.

Senator PELL. Thank you very much indeed.

Your prepared statement will be printed in the record at this point.
(The prepared statement of Mr. Arlt follows:)

PREPARED STATEMENT OF DR. GUSTAVE O. ARLT, PRESIDENT, COUNCIL OF GRADUATE SCHOOLS IN THE UNITED STATES

Senator Pell, Representative Thompson, Gentlemen of the Joint Committee: May I, first of all, thank you for granting me the privilege of appearing once more before this distinguished Joint Committee of both Houses of the Congress. I merely repeat for the Record that I am Gustave O. Arlt, President of the Council of Graduate Schools of the United States and, coincidentally, a member of the Council on the Humanities in the National Foundation on the Arts and Humanities.

I appear before you today primarily as spokesman for the 254 universities and colleges that constitute the Council of Graduate Schools in the United States, public and private institutions, some very large and some small, some world renowned and some struggling to reach distinction. But all of them are engaged in the most important enterprise of our time—the education of the leaders of the future, the scientists and engineers, the statesmen and industrialists, the doctors and lawyers, and most importantly, the teachers for our universities and colleges and schools at all levels.

Perhaps I should add that I also appear on my own behalf as one who has devoted a fairly long life to teaching and research in the humanities—languages and literature—on various levels, beginning as a teacher in a high school, moving from there to a private liberal arts college, to a medium-sized university and eventually to one of the great multiversities.

I may therefore be pardoned if I speak as a former teacher and scholar of the humanities somewhat more feelingly than I would speak in my present capacity of education executive.

Two years ago the many witnesses who appeared before this and other committees of the Congress addressed themselves chiefly to the philosophical propositions that a high civilization cannot rest exclusively on the development of science and sophisticated technology; that the welfare of any self-determining nation requires on the part of its citizens a substantial knowledge and appreciation of the moral and social ideals, the sum total of which constitutes the national ideal; that the moral, ethical, and esthetic values inherent in the humanities and the arts is of central importance to the understanding of this national ideal; and finally that strong Federal support of the arts and humanities is in the national interest.

These propositions were accepted by the members of this distinguished Committee and through their efforts and with the support of many others were emphatically affirmed by both Houses and of the Congress. It should not be necessary now to argue these propositions once more. Nor do I wish to speak on the accomplishment in general of the Endowment of the Humanities in the past two years or its specific needs for the future. Dr. Keeney and other qualified witnesses will do this. I will address myself chiefly and, I hope, briefly to the slight impact which the Endowment has already had on the graduate schools of the nation and the much greater impact it should and must have in the future.

The graduate schools, through research by faculty and students, are our chief source of new knowledge. They are also the only source of instructional staff for our universities, colleges, junior colleges, and most of our high schools. To meet its research functions, graduate schools must be able to attract, retain, and support the ablest men and women in all fields of knowledge, not only selected and preferred disciplines. To meet its teacher training function, the graduate school must somehow seek to produce an adequate supply of teachers for all fields. Since the average high school curriculum consists of approximately one-third science and two-thirds humanities, arts, and social studies, it follows that twice as many teachers for these subjects are needed as for the sciences. In the junior colleges and colleges, the ratio is about the same. Nearly seventy per cent of all undergraduates major in the humanities and social sciences.

In the graduate schools the ratios are exactly reversed. Of the 647,000 graduate students enrolled in the nation in 1965, about 200,000 were in the humanities

and social sciences and 447,000 in the sciences, mathematics, and engineering. The statistics on degrees granted are even more alarming. Of 112,000 Master's degrees awarded in 1965, 13,000 were in the humanities, 10,600 in the social sciences and 88,300 in other fields. The unfavorable imbalance against the humanities is most conspicuous at the doctoral level. In 1965, a total of 14,467 doctoral degrees were awarded. Of these, 1,724 were in the humanities, 1,991 in the social sciences, and 12,752 in the physical and biological sciences, engineering, and education.

I will not bore you with the statistics of the ever widening gap between teacher supply and demand, particularly in the humanities. For any one who wants to worry about it, the documentation is available in the Office of Education's *Projection of Educational Statistics to 1975-76* (1966 Edition). What concerns us here is the question, why is the output of Master's and Doctor's in the humanities so pitifully small when the number of undergraduates in these fields is so spectacularly large? The answer is relatively obvious. The undergraduate student majors in subjects that he finds attractive, without too much thought of his future vocation. But when he enters graduate school, he carefully selects a field in which (1) he can get immediate and continuing financial support; (2) he can be fairly certain of attaining his degree in a reasonable length of time, three to four years; and (3) he enters a profession where the material rewards are high and come soon. Science and engineering offer these advantages. The humanities do not. The science student can be practically certain of a good fellowship; the best that the humanities student can hope for is a teaching assistantship which requires at least ten hours of service per week. The science student can devote himself fully to his studies without financial worries and can therefore get his doctorate in a minimum period of time. The humanities student must earn his fellowship and therefore gives only approximately half his time to his studies. The result is that it takes him from six to ten years to acquire his doctorate, if he ever gets it.

Financial support for graduate students in the humanities will become even thinner next year when the Woodrow Wilson National Fellowship Foundation goes out of business. This Foundation had over the past fifteen years supported about 1,000 students per year, chiefly in the humanities, arts, and social studies. The void created by the disappearance of this source of student aid will be most painfully felt. The chief remaining source will now be Title IV of the National Defense Act, unless the National Endowment for the Humanities can be so funded as to supply a substantial number of pre-doctoral fellowships. Until now, the appropriation for the Endowment has not been large enough to permit it to engage in a fellowship program for graduate students. In other words, the impact of the Endowment upon the graduate school has been limited to the support of post-doctoral fellowships, that is, chiefly faculty members.

The graduate faculty is the body of maturing and mature scholars to whom we look for the production of new knowledge in all fields. As a nation we have long recognized that investment of money in research in the sciences is materially the most profitable of all investments. As a result of that recognition, we have poured ever increasing sums of public funds into scientific research. And rightly so, for the returns have amply justified the investment. No one begrudges the expenditure by the Federal government last year of \$16 billion for the sciences. But it makes the comparable figure of \$5 million for the Humanities Endowment look a bit out of proportion. Please don't think we are ungrateful for the support ratio of \$16 billion to \$5 million; it's a lot better than \$16 billion to zero which it had been previously.

This lack of proportion has had just as adverse effects on the graduate faculty as on the graduate student. The professor in the sciences gets research grants and contracts for the asking—sometimes without asking. His grant includes funds for research assistants, equipment, travel, even publication. He can continue his studies through the summer with full support. When he moves to another university in response to a better offer, he takes his grant or contract with him along with his research assistants and sometimes with two or three junior colleagues. It is no wonder that he is productive and that his productivity is rewarded with an overscale salary.

The humanist scholar has none of these advantages. He is generally housed in an antiquated building that was vacated by the chemistry department when the new science complex was built and it still smells of hydrogen sulphide. He has no grant or contract and no research assistant. If he is lucky he may have a part-time. He spends his summers teaching for two-ninths of his annual salary and the book on which he is working does not get finished.

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The Endowment for the Humanities is trying to encourage creative rather than static research in the hope that the new knowledge it produces can be made applicable to present and future national problems. There was a time when the humanist regarded research as an end in itself, with no residue except the satisfaction of the researcher and a number of volumes in a library that few people read. This introversion is the cause for the misunderstanding of the humanist and the disrepute of his research. I would never ask for a cent of Federal money in support of such research. The humanist whom this Endowment wishes to encourage and to foster is a man who looks at the present with the eyes of the past and the past with the eyes of the present; whose responsibility it is to interpret the past to the present and the present to itself; who uses the results of his research to help give civilization its purpose and direction. This man and his research, gentlemen, is worthy of your support.

Senator PELL. I would like to welcome Senator Yarborough, who is a member of the subcommittee, and also Senator Gruening, who contributed so much to the original enactment of this legislation. I believe he has a short statement.

STATEMENT OF HON. ERNEST GRUENING, U.S. SENATOR FROM THE STATE OF ALASKA

Senator GRUENING. Mr. Chairman, I have a statement that I will introduce for the record. I prefer not to take the time of the committee and others to read it now. But I would like to make one brief observation, and that is that although we have made gratifying progress with the enactment of this legislation 21½ years ago, and an evidence of progress is that we are now discussing amendments to the act. I would say that we still have a long way to go, and from my viewpoint I would feel that we should all consider that we have just made a start—a very gratifying start, but only a start.

I would like to call attention to the fact that when this legislation was introduced 21½ years ago, I noted, and I think the members of the committee all agree with this, that it was difficult to understand and explain why the United States was spending \$50 billion for defense, and at the same time 10,600,000 students in the Nation did not have access to a central library.

Now, the striking fact is that regrettably this disparity persists. Indeed it has increased. Today the United States is spending \$72 billion for defense—and a substantial portion of it, I regret to say, is offense—and 12,100,000 students do not have access to a central library.

So the disparity with certain aspects has increased in favor of armaments in proportion to what the arts and humanities have been able to achieve. And this is a very depressing thought.

We must move onward and continue in our efforts to stress the vital importance to the spirit of the professions and of the people in moving forward in the field of the arts and humanities.

This is not in any sense to disparage the sciences, but to point out we must move further and faster and farther in these other fields.

Senator PELL. Thank you very much indeed, Senator Gruening. This statement will be inserted in the record without objection at this point.

Senator GRUENING. Mr. Chairman, 30 months ago the National Endowment for the Humanities was a dream. Today this special joint Senate-House Committee is considering amendments to the National Foundation on the Arts and Humanities Act, Public Law 89-209. We have made some progress. I am a cosponsor of S. 2061 because I believe we need every reasonable tool available or which man can create if we are to end the as yet uncorrected imbalance in the advances of science and the arts and the humanities.

When I introduced proposed legislation to establish a National Humanities Foundation on January 6, 1965, I noted that it was difficult to understand and to explain why we in the United States spend \$50 billion for defense while at the same time 10.6 million students in the Nation did not have access to a central library. Regrettably this disparity persists. Indeed it has increased. Today the United States spends \$72 billion for defense and 12.1 million students do not have access to a central library.

Yet we have made some advances. Under Public Law 89-209 we have established a National Endowment for the Humanities and a similar Endowment for the Arts. Both are functioning well. With some retooling and improved funding they should work more smoothly and give Congress and the people a better return.

Workshops, of course, should be possible in the humanities as well as the arts.

Applications for grants which are clearly outside the interests of the Foundation ought not to be reviewed by the Councils whose time is valuable.

Allowing matching funds on earmarked gifts, thus encouraging such gifts, would enable the Endowment to support many worthy studies which previously had to be turned down.

These amendments, while of minor nature, would clearly enhance the value of the National Foundation on the Arts and the Humanities. I hope the respective congressional committees will find them acceptable.

Knowing how to orbit and turn a satellite or how to split an atom or how to walk in space, are desirable accomplishments of which we may be proud, but they do not teach us how to live with one another.

Men for thousands of years and in thousands of cultures have searched for improved methods of communication. In this decade we have the time and resources to study our past and to learn from it.

And this time of such capabilities to study humanity is also a time in which we are in the greatest need of them. The very advances in science which have given us this opportunity also tend to condition us against it. The new discoveries in science which are being made every day take the spotlight. To those interested in discovering new ideas science seems to offer the way. The great successes of science tend to give the impression that the other disciplines of the mind are nearly completed; that what was to be learned from the humanities has been almost learned; that we need no longer concern ourselves

too much with them. Such complacent attitude could be disastrous to human society. This attitude prevailed during the Middle Ages, when it was said that "there were no problems, no differences of opinions, for all controversial questions had long ago been answered . . ." Is it not paradoxical that such great advances in knowledge as science has been making could bring about another Dark Age?

Let me share with you the thoughts of John L. Snell, former professor of modern European history and former dean of the Graduate School of Tulane University, now with the Department of History, University of Pennsylvania, concerning the value of the humanities to a modern nation. Dean Snell said:

There is another, broader reason why in this age of nuclear power, Cold War and American world responsibility we must—out of concern for national security—foster the humanities. In the long run it will not do to let our leadership of the free world rest solely on the basis of our armed might, economic strength, and scientific know-how. The things of the spirit for which America stands will go far to determine whether present friendly nations and the many that are now undecided will voluntarily recognize and support American world leadership, turn to some other world power, or strike out alone. We need to take a long and broad view of national defense, not a short and narrow one, and in the most clear-sighted view the importance of the humanities should be obvious as we consider national security.

I find myself in agreement with Dean Snell. We should include humanities in the national defense spectrum. Strength of the spirit is as important as military might. As a nation, we are as strong as our creativity.

As Dean Snell wrote in "The Journal of Higher Education," dated January 1965:

The humanities are more broadly relevant to the national security than any specific illustration would suggest, because they develop the ability to think critically—to weigh alternatives and to measure hypotheses against evidence. Scientific education instills these thought processes, too, but the applicability of scientific subject-matter to human relations is at best abstract or indirect. The humanistic studies directly involve the student in theories and evidence about man and about all of man's social, political, and military affairs.

Senator PELL. Our final witness is Mr. W. McNeil Lowry of the Ford Foundation.

Would you come forward.

When Mr. Lowry finishes his statement, we will go into a panel and a colloquy, if that meets with the approval of the acting cochairman of the joint committee, Congressman Brademas.

Mr. Lowry, you may proceed. I notice you have two statements—one in the arts and one in the humanities. I wonder if you would care to highlight them, bearing in mind that today's hearing is bearing on the problems of the humanities, and then the statement on the arts would appear naturally at the beginning of the hearings for tomorrow, when we will be touching on that subject.

STATEMENT OF W. McNEIL LOWRY, VICE PRESIDENT, FORD FOUNDATION

Mr. LOWRY. Mr. Chairman, I can do that. In the interests of your time I can confine myself to the humanities and appear in the morning about the arts.

Senator PELL. It might be preferable, I think, for the cohesiveness of the day, and the record we are trying to make here. Tomorrow you may submit the other statement for the record.

Mr. LOWRY. Very well. I will proceed in that fashion.

Mr. Chairman, I am glad for the opportunity to make a statement on the very important subject of your joint committee's hearing.

In my own responsibilities for the humanities and the arts in the Ford Foundation, as early as 1958 I was studying federal programs in these fields in Europe, and of course our own Foundation, like all the significant institutions in the private sector, has watched with interest the development of our own Government's programs. Certainly the need for greater and greater involvement of the Government toward important objectives of the humanities and the arts is as clear as it was in 1965 when the Congress acted.

Before coming first to the subject of the National Endowment for the Humanities, let me say just a word about Ford Foundation activities in the humanities and the arts. The Ford Foundation has had a separate program in the humanities and the arts for 10 years, and this program is now expressed through one of four divisions of the Foundation. It has been my privilege to act as the principal staff person in these particular areas since the establishment of the special program in the humanities and the arts in March 1957.

In the past 8 years the Ford Foundation in the humanities and the arts and closely related programs has invested roughly \$210 million, with the greatest share of these funds earmarked for grants and projects in the creative and performing arts. It should be noted, however, that many other investments made by the Foundation toward educational objectives have also served to strengthen education in the humanities.

These other programs include the special matching grants to private colleges and universities, the support of the National Woodrow Wilson Fellowship Program, the creation and support of the National Merit Scholarship Corp., some of the activities included in our support at universities and colleges of programs of international training and research, and the program announced earlier this year for graduate fellowships in the humanities and the social sciences in 10 universities.

Coming more specifically to the creation of the National Endowment for the Humanities, I should like to state the strong conviction that the private foundations and the resources that a foundation can help to unlock in the private sector will never be sufficient to meet the needs of the American society in strengthening and enlarging humanistic scholarship and humanistic education. The Congress has, of course, already recognized this fact through its establishment of the National Endowment for the Humanities and through many other educational programs administered by Federal departments and agencies.

Perhaps at no other time in our history have both the need and the opportunity for such a clear focusing of public funds in the humanities been more appropriate than now.

This section of my statement I should like to highlight, Mr. Chairman, and file the balance for the record.

The reason is that, ideally pursued, the humanities have to do with a basic sense of values that can underlie not only our intellectual, but

also our moral development, and therefore the ethical tone of the whole society.

Mr. Chairman, I know that the Members of the Congress, like thoughtful and responsible people in other vantage points in the United States, are both encouraged and confused about many of the social and ethical values which appear to motivate young people today, including very importantly those young people that in ever-increasing numbers have the benefits of higher education. The social and moral values of these young people, as they appear to many of us of an older generation, are quite various and certainly do not fall within similar patterns even about some of the key issues of our time.

Yet I and others have reason to believe that more than any generation of youth in our own lifetime at least, the young people of today are the most moralistic and the most concerned with moral values in the broadest sense of that term. I believe that it is incumbent upon all of us that are directly or indirectly engaged in either intellectual, educational, or philanthropic activities to try as hard as we can to penetrate the generational differences and to become somewhat more at home, however painful the process, in the moral and emotional climate of the young.

When we have done so, we may not like all that we may see there, but we have both to the present and the future the obligation to look, and, within the limits of our own prejudices and conventions, to understand.

I am suggesting to you that with the sources of leadership that may be found in the younger generation itself, this American society, at least, has today a somewhat greater chance to build for many of its members greater and deeper acceptance of humane virtues and of a humane code than at any time in our history.

It is one of the paradoxes that without the agonies of the social, political, and international issues confronting our society, this particular opportunity for the improvement of its values and of its moral tone might not be equally manifest.

What the youth of every generation—but particularly of this one—want to know is whether the professed ideals and values of their parents and their teachers are evident in their individual and collective action and translated, within the limits of human fallibility, into the very institutions and patterns of American life. The young people in this century and particularly since the Second World War have seen technology and science converted to man's use, but in many ways without regard or hindrance, converted to such use without benefit of basic human values.

For a long time scholars and educators in the humanities have said that the needs of science and technology and the subservience of science and technology to jobs that the society needed done have prevented the humanities from receiving either their proper recognition or their proper financial support and therefore have unbalanced the scale of value in our educational and in our personal development. There is no doubt about the facts in this case.

When opportunities for the recruitment and motivation of a potential young scientist vastly outweigh those of a young student of the humanities, the imbalance is experienced, but also the younger generation being educated may assume that the values represented in lan-

guage, literature, history, philosophy, the arts—all the things that have to do with the human being—are given only a kind of lip-service.

But there is a greater problem and a greater failure.

More importantly, humanistic scholars and educators may themselves have tended either to retreat into their own special intellectual concerns or to join the technological game insofar as possible and become more involved in the individual application of their intellectual resources toward the more neutral business of the society.

Systems and mechanisms, whether applied to the social and economic problems of our cities or to the development of concepts or some strategy abroad, have sometimes been easier to grapple with than the education of the young in terms of inner values and the great ethical traditions.

Like it or not, all the persons in any position in our own generation are observed by the young with minute care for this particular integrity or lack of it. It may be that in the academic generations just coming into the profession of teaching or of scholarship there will be as much stir among the humanists as among the scientists, but I am afraid this has not in the last generation been true nor has the society itself appeared to put the importance on the question that it badly and now even urgently deserves.

If those persons and institutions in the society that profess to have to do with humane and moral values are prepared to judge either the society or the young people's confrontation with society, then those persons and institutions must also prepare to be judged.

Mr. Chairman, I will be glad to answer any questions that you may have.

(The prepared statement of Mr. Lowry follows:)

PREPARED STATEMENT OF W. McNEIL LOWRY, VICE PRESIDENT, FORD FOUNDATION

PART I—NATIONAL ENDOWMENT FOR THE HUMANITIES

On behalf of the Ford Foundation and speaking for myself, I am glad for this opportunity to make a statement, Mr. Chairman, on the very important subject of your Joint Committee's hearing. In my own responsibilities for the humanities and the arts in the Ford Foundation, as early as 1958 I was studying federal programs in these fields in Europe, and of course our own foundation, like all the significant institutions in the private sector, has watched with interest the development of our own government's programs. Certainly the need for greater and greater involvement of the government toward important objectives of the humanities and the arts is as clear as it was in 1965 when the Congress acted.

At the request of your Committee's staff, Mr. Chairman, I am today filing separate statements on the National Endowment for the Humanities and on the National Endowment for the Arts but will be glad at the same time to answer any questions the Committee may have on the activities of either Endowment.

Before coming first to the subject of the National Endowment for the Humanities, let me say just a word about Ford Foundation activities in the humanities and the arts. The Ford Foundation has had a separate Program in the Humanities and the Arts for ten years, and this program is now expressed through one of four divisions of the Foundation. It has been my privilege to act as the principal staff person in these particular areas since the establishment of the special Program in the Humanities and the Arts in March, 1957. In the decade that has ensued the Ford Foundation in the Humanities and the Arts and closely related programs has invested roughly \$210 million, with the greatest share of these funds earmarked for grants and projects in the creative and performing arts. It should be noted, however, that many other investments made by the Foundation toward educational objectives have also served to strengthen edu-

cation in the humanities. These other programs include the special matching grants to private colleagues and universities, the support of the National Woodrow Wilson Fellowship Program, the creation and support of the National Merit Scholarship Corporation, some of the activities included in our support at universities and colleges of programs of international training and research, and the program announced earlier this year for graduate fellowships in the humanities and the social sciences in ten universities.

Coming more specifically to the creation of the National Endowment for the Humanities, I should like to state the strong conviction that the private foundations and the resources that a foundation can help to unlock in the private sector will never be sufficient to meet the needs of the American society in strengthening and enlarging humanistic scholarship and humanistic education. The Congress has of course already recognized this fact through its establishment of the National Endowment for the Humanities and through many other educational programs administered by federal departments and agencies.

But it seems clear to me and to many others, I think, that the Congress also is acting wisely when it creates and supports a federal mechanism aimed *specifically* at the humanities. Perhaps at no other time in our history have both the need and the opportunity for such a clear focusing of public funds in the humanities been more appropriate than now. The reason is that ideally pursued the humanities have to do with the basic sense of values that can underlie not only our intellectual but also our moral development and therefore the ethical tone of our whole society.

Mr. Chairman, I know that the members of Congress, like thoughtful and responsible people in other vantage points in the United States, are both encouraged and confused about many of the social and ethical values which appear to motivate young people today, including very importantly those young people that in ever increasing numbers have the benefits of higher education. The social and moral values of these young people, as they appear to many of us of an older generation, are quite various and certainly do not all fall within similar patterns even about some of the key issues of our time.

Yet I and others have reason to believe that more than any generation of youth in our own lifetime at least, the young people of today are the most moralistic and the most concerned with moral values in the broadest sense of that term. I believe that it is incumbent upon all of us that are directly or indirectly engaged in either intellectual, educational or philanthropic activities to try as hard as we can to penetrate the generational differences and to become somewhat more at home, however painful the process, in the moral and emotional climate of the young. We may not like when we have done so all that we may see there, but we owe both to the present and the future the obligation to look, and within the limits of our own prejudices and conventions to understand.

I am suggesting to you that with the sources of leadership that may be found in the younger generation itself this American society, at least, has today a somewhat greater chance to build for many of its members greater and deeper acceptance of humane virtues and of a humane code than at any time in our history. It is one of the paradoxes that without the agonies of social and political and international issues confronting the society this particular opportunity for improvement of its values and of its moral tone might not be equally manifest.

What the youth of every generation but particularly of this one want to know is whether the professed ideals and values of their parents and their teachers are evident in their individual and collective action and translated, within the limits of human fallibility, into the very institutions and patterns of American life. The young people in this century and particularly since the Second World War have seen technology and science converted to man's use, but in many ways without regard or hindrance, converted to such use without benefit of basic human values. For a long time scholars and educators in the humanities have said that the needs of science and technology and the subservience of science and technology to jobs that the society needed done have prevented the humanities from receiving either their proper recognition or their proper financial support and therefore have unbalanced the scale of value in our educational and in our personal development. There is no doubt about the facts in this case, and this is one reason that we look toward greater and greater activity by both the public and the private sectors in the support of the humanities. When opportunities for the recruitment and motivation of a potential young scientist vastly outweigh those of a young student of the humanities, the imbalance is experienced, but also the younger generation being educated may assume that the values represented

in language, literature, history, philosophy, the arts—all the things that have to do with the human being—are given only a kind of lip service.

More importantly, I fear also, humanistic scholars and educators may themselves have tended either to retreat into their own special intellectual concerns or to join the technological game insofar as possible and become more involved in the individual application of their intellectual resources toward the more neutral business of the society. Systems and mechanisms, whether applied to the social and economic problems of our cities or to the development of concepts for some strategy abroad, have sometimes been easier to grapple with than the education of the young in terms of inner values and the great ethical traditions. Like it or not, all the persons in any position in my own generation are observed by the young with minute care for this particular integrity or the lack of it. It may be that in the academic generations just coming into the profession of teaching or of scholarship there will be as much stir among the humanists as among the scientists, but I am afraid this has not in the last generation been true nor has the society itself appeared to put the importance on the question that it badly and now even urgently deserves. If those persons and institutions in the society that profess to have to do with humane and moral values are prepared to judge either the society or the young people's confrontation with society, then those persons and institutions must also prepare to be judged.

Mr. Chairman and members of the Committee, it may require an article of faith to imply that the large issue I have pointed to is directly related to what the federal government may be able to add by its own activities in the humanities. I believe it is an article of faith to which we can subscribe. Even in a private foundation we have found that the places to which we direct our attention are given some added increment of significance by the fact of our choice. How much more is this likely to be true when it is the people of the United States themselves through the Congress and the Executive that is cultivating those personal and intellectual resources which have most to do with human content. Fellowships and grants for research and training in those disciplines we embrace in the humanities may look conventional or even pedestrian on paper, but they are not in essence. And since in our own time for the federal government at least they suggest a new concern for the quality of American life they carry an added impact by their very existence.

As I noted at the outset of my statement, even on a relative basis in the context of our total intellectual and educational resources much remains to be done for the humanities and much will be undone without the inclusion of resources from the public sector. An enormous improvement has been made in the teaching of science and mathematics in the schools through great efforts which began in the private sector and then was largely supported by the government. This effort has only begun in the humanities. The fellowships to individuals at the post-doctoral level, the series of grants for research, the variety of programs designed to reach and inform the public interest, the commissions established on curricular and other questions important both for the improvement of the schools and the capacities of university faculties to help them—all these activities of the National Endowment for the Humanities have made a fruitful beginning, and in the judgment of the scholarly fraternity, and I trust of the public, this beginning has not been characterized by a political tone, contrary perhaps to the fears of a few doubters when the original legislation creating the Endowment was under discussion. A continuation of these programs launched by the National Endowment and their expansion would be very much in the interest of education in the humanities, of the increase in man's knowledge, and of the unceasing examination that is required of the intellectual and moral values underlying our civilization.

There are uncounted but enormous needs beyond this particular set of programs, and they are needs which from my own vantage point I realize cannot be effectively met by private sources alone. In the sciences and in many of the social sciences, for example, whole faculties and programs for both teaching and research have been supported through funds which in one way or another were related to special problems of the American society which have gripped both government and people over the past two decades. A similar enlargement of the resources and opportunities in the humanities is difficult to attain, however, even when academic administrators and their trustees have given them an important priority for development. These programs and their objectives in institutions of all levels of quality, including the top, cumulatively cannot be greatly encouraged by the private foundations even with the familiar device of applying

leverage on individual and corporate resources through matching grants. Their importance to public policy and to the reservoirs of talent and imagination demanded by the society today are not less than many others for which public funds have been found.

Some of these same institutional programs and other potential programs of a more comprehensive character would in effect constitute centers in which intellectual resources could be developed both for research in the nature of man and of his moral life and for the advanced training of the most gifted young minds, many of which are questioning the very fabric of a society whose values from an older era they fear may have been lost or may have ceased to be dynamic and functional in the conditions of modern life. We can hardly, of course, have the instrument or the resources without the individual human mentors, but we cannot expect to attract the best minds into these basic areas of human knowledge without providing the instrument and giving it through a public policy decision the priority of importance.

Even simple access to the knowledge that we brought into this generation from the past, and to the rapid accumulations of that knowledge, is not distributed among the people, and at the great centers of research and documentation themselves the orderly access to what we know is a greater and greater technological problem and one that carries monetary costs that seem unending and overwhelming. Librarians and technicians, experts in storage and retrieval of information, have not yet solved on any basis that we can pay for the problem of access even to fairly quantitative and statistical knowledge. In those disciplines of the humanities such a solution is at least farther away and even more costly, no matter how we imagine it. Research libraries and centers in the humanities are only one basic tool but the need for public assistance in this one area alone is both large and threatening, because each year that we go on in the old ways only serves to make more difficult any kind of solution.

In another career I had the opportunity as a reporter to listen to the committee hearings and the debate on the floor in the Senate looking toward the establishment of the National Science Foundation, and as a bystander I have seen the steadily engaging contribution of that foundation to the sciences and to education in the sciences. There are many urgent claims upon the Congress and upon the federal budget that would make it difficult for the Congress now to contemplate a National Endowment for the Humanities at the scale of the National Science Foundation. I believe, however, that one of the important jobs remaining for the public sector is to make the pursuit of the humanities an important activity in its own right, without regard to relative budgets and without the feeling that some humanistic professor may sometimes have said that every dollar spent for the sciences was a dollar taken away from the humanities. In the more than a dozen years that I have followed these trends rather closely I have been encouraged that in public and private sectors alike, by individuals as well as by corporations, increasing recognition has been given to the importance of the humanities not as merely traditional vestiges of our intellectual past but as a basic source of value and of judgment for the whole society.

Mr. Chairman, in your invitation to the Ford Foundation you referred to proposed legislation making certain changes in the National Foundation on the Arts and the Humanities Act of 1965. I should be glad within the limits of my ability to answer any questions about my views on these changes or on the general statement I have made.

Senator PELL. Thank you very much, Mr. Lowry.

Would the witnesses now come forward and sit at the table as a panel, grouped around the Chairman, Dr. Keeney.

At this time I believe Senator Yarborough has a short statement to make.

Senator YARBOROUGH. Chairman Pell, my remarks are very brief. I just regret I could not hear all of these papers. I have had three other committees meeting this morning. But I have been reading them, and will read them all.

To me it is an inspiration to see this great increase in interest in the Congress in this legislation. I recall years ago in the Senate when the first arts and humanities bills were introduced, that is the first after I came to the Senate, 10 years ago, I held hearings here, simply because

they could not get any other Senator to come to the hearings. I was a very junior Senator. But I came alone.

The election of Senator Pell to the Senate subsequently has been a great boon and boost to the arts and humanities, because he has devoted a great deal of time to it, as have Senator Javits and Senator Gruening.

I am proud to cosponsor this bill with you, Senator Pell. If anybody had any doubt about the great need for this work, it should be dispelled by Dr. Arlt's statement about the amount of money that was poured into scientific research and practically nothing that is put into research in the humanities.

I think you gentlemen in the humanities are working to see our basic values are not forgotten.

Senator PELL. We would also like to welcome Senator Murphy, who helped us so much in the previous Congress on the original bill. We are so glad he is here.

I am going to have to leave the room for a few moments. John Brademas, who is the acting chairman on the House side, will preside.

Senator MURPHY. I apologize for not being here earlier, but I find that my duties in the Senate are much more complicated than I thought they would be when I chose this as a finish to an otherwise exciting career.

I just figured out this morning, so you will know—and I think this has to do with the humanities—if I attended all the field hearings that I was expected to attend last month, I would have been in Washington only 1½ days.

So anybody that has the misconception that the U.S. Senator is not overworked—so that is my reason for not being here earlier.

I have a question that I would like to ask.

Naturally I have been interested, and I am particularly pleased about the inclusion, or the proposed inclusion of the humanities.

In my travels over better than the last half a century, I find that the humanities, which actually deal with the human being—I think sometimes they are more important than some of the other things we have been stressing heavily lately, and so I am pleased.

I would like to ask a question of Mr. Keeney.

In the light of the enactment by Congress of Public Law 90-35, the Education and Professions Development Act last month, part (e) of which provides for the amount of \$57½ million, program for training higher education personnel, how do you think the Humanities Endowment would modify its programs with respect to college teachers of the humanities? What suggestions could you give to this subcommittee which might aid and guide us in our future considerations?

Mr. KEENEY. Title V, if I understand it correctly and understand the record correctly, is concerned, so far as the colleges are concerned, with graduate work short of the doctorate, and makes no provision for work after the doctorate.

All of our fellowship programs at present are after the doctorate or the equivalent, so that there is no overlap.

The reason, as Dr. Arlt pointed out, that we have not gone into support of graduate students working for their doctorate, is that with the amount of money that we have had this year, we could not make any impression upon that need.

Now, if we hopefully obtain larger funds in the future, we would very carefully coordinate anything we did in predoctoral work with what is done under title V of the Higher Education Act and under title IV of the National Defense Education Act.

It is our custom to coordinate our activities with any other agency that is operating in the field. And I think I can truthfully say that we have no real overlap at the present time, even though we operate in areas that some other agencies operate in. We tie the thing together as well as we can.

Senator MURPHY. Thank you very much.

Thank you, Mr. Chairman.

Senator YARBOROUGH. Dr. Keeney, how much could efficiently and profitably be used by the Humanities Endowment over the next 3 years? What do you need? What could you use efficiently and profitably?

Mr. KEENEY. I spoke before you came, sir, of the applications we had last year, which totaled \$56 million. And I estimated that we could prudently have funded \$25 million of those projects. I estimate that the applications will increase this year. On the third day of the fiscal year, there were already applications for \$20 million. Therefore, I would say that we could prudently use a sum considerably larger than \$25 million for subsequent fiscal years.

Senator YARBOROUGH. I had hurriedly gone through your statement here, and I did not find that amount, and I did not know whether that question had been asked by someone else before I got here or not.

I thank you.

Mr. BRADEMAS. I have three or four questions. I am going to try to make my questions brief, and I would be grateful if the witnesses would make their responses equally brief.

Mr. Lowry, you made the point that private resources are not enough to support the humanities in the United States. Would you comment on the following question?

Does Government support of the humanities mean that there will be less private support?

Mr. LOWRY. I think that the humanities and the arts are the last subjects moving across the spectrum into organized philanthropy, and now finally into the public program of the Federal Government.

It is inconceivable to me that in the next generation the presence of Government programs at the levels that the Congress may be able to fund them, even in less stringent times, would drive the private foundations out of their support of the humanities.

We could talk a long time, Mr. Brademas—and you and I, I think, did touch on this privately in conversations 2 or 3 years ago—about a continuing identification of a role for private foundations in close liaison, but not influenced by what Government does.

Naturally, we take these things into account. But I do not see the humanities being driven out of our program.

Mr. BRADEMAS. My next question is directed to Dr. Eurich and Dr. Letson, because they both touched on the same point—namely, the need to encourage closer links between schools and universities for the purpose of providing teams for improving curriculums in the humanities for both our schools and our universities. In this connection I believe one of you cited the work of the National Science Foundation in

improving curriculums in the natural sciences in schools in the United States through close work with people like Admiral Zacharias at MIT, for instance. And also, Dr. Letson, you spoke of a tentative plan for a National Humanities Faculty to link the schools and universities in part, you said, for the purpose of improving curriculums in the humanities.

Dr. EURICH, do you have an initial comment on this question?

Dr. EURICH. On the last part of the question, no, I do not understand exactly what he had in mind. On the first part, yes. I would accept the parallel of the Zacharias course in physics at MIT which was both privately and publicly supported, as I understand it. That has had a tremendous impact on the high schools. It was prepared by scholars, professors at major universities. This kind of thing can be done in the humanities as well. The important point is to bring the people together from different fields, such as economics, philosophy, and history, and address a current issue. The results will be used throughout the country, I am sure, if it is properly done, but we have not yet been able to do that.

Mr. BRADEMAS. Dr. Letson, do you have any comment?

Dr. LETSON. Mr. Brademas, the need for cooperation between the public schools for elementary and secondary education, and colleges and universities has been a problem of long standing.

There are resources at both places that can be utilized in helping to accomplish our goal of better instruction and the better preparation of teachers.

Certainly it is my belief that the development of a National Humanities Faculty that would involve some of the outstanding humanists throughout this country could serve as inspiration to local school systems, and to teachers primarily in local school systems to move in the direction of improving the quality of instruction.

This is an area that is important, not only to the humanities, but in many areas of education where there can be resources from public schools, elementary and secondary schools, and the colleges and universities collectively brought to bear in searching for better ways of solving our problems. And it is my belief that there can be great benefit derived from this kind of cooperation.

Mr. BRADEMAS. I, for one, would like very much to see much closer cooperation between the public schools and our colleges and universities for the purpose of enabling the universities to help the public schools improve their curriculums in the humanities.

I just have one other comment and question, Mr. Chairman. This is addressed to Father Reinert. Just a comment first. Let me say I thought your statement was particularly good, Father, and I was impressed especially by your comments on the close link between the state of the humanities and the state of communications media. I was also impressed by your concern that we do more to improve teaching of the humanities for the disadvantaged, where it is most needed, and by your call for greater support of teaching in international studies. I am distressed as the sponsor of the bill, among other reasons, that the International Education Act of 1966, which won overwhelming support from Republicans and Democrats in the House and Senate and which was signed into law by the President last October, has not yet received a penny of funding. This bill would help our colleges

and universities as well as—because of the amendment of Senator Javits—provide NDEA institutes for the training of secondary school teachers in international affairs.

I have one question after that observation. This is my last question, Mr. Chairman.

I was absolutely astonished—I was most impressed by your listing of sample projects that the National Humanities Endowment supported, the wide variety of them, and I thought the very positive nature of them. But I was flabbergasted at the pitifully small grants, to use your own language, that were provided. How in the world can you make much difference with funds like \$6,500 for the Dover project, or a \$8,900 grant for Aquinas College?

So my question is: Do such small grants make a difference?

Father REINERT. The argument that I would use to say yes to that is simply that when you are really starving, a little bit goes a long way. And this is simply emphasizing the situation today.

As has been said several times this morning, we have first got to convince the people who are in the humanities that they are even wanted, that they can make a contribution. And the symbolic fact that there is some national interest in the humanities is so encouraging to these people that they get much more of a thrust in their efforts out of a small grant of a thousand dollars than many of the scientists would of a hundred thousand dollars.

So on the one hand, it is pitiful in terms of the actual amount. On the other hand, it cannot be spurned as a real incentive. And so many of these things can be done for a relatively small amount of money.

Mr. BRADEMAS. I would just say finally that I hope that the visibility to the humanities which is given by the existence of the Endowment for the Humanities will encourage private foundations like Mr. Lowry's and private industry generally to do a lot more rather than less in this field.

Thank you, Mr. Chairman.

Mr. MILLER. Mr. Chairman, may I supplement what has been said.

One thing about research in the humanities is that far less supportive equipment and facilities are required than is the case with research in the natural sciences.

Therefore, in making investments in the humanities, we can obtain a larger return on our investment in this sense. So I do not think we should be discouraged by the fact some of these grants have been small. We should make more of them. We should afford more opportunities to develop scholarship. The return will be very high.

Senator PELL. Senator Yarborough?

Senator YARBOROUGH. Mr. Chairman, I am forced to leave on another commitment. I just want to say that I hope Dr. Arlt's statement, which is a comparison of the \$16 billion that the Federal Government spent in the year on the sciences, and \$5 million on the humanities, will be enough to shock all of us into trying to bridge some of that gap to some small extent at least.

Senator PELL. Is it correct, Mr. Lowry, that you put more money into the arts and humanities as a foundation than does the Federal Government?

Mr. LOWRY. That is right. And we hope very much that ratio will be drastically changed.

Mr. KEENEY. May I make an observation, Mr. Chairman.

Some years ago we had a Commission on the Humanities which recommended this legislation. And in our investigations, we discovered that as Federal expenditure on science increased, so did foundation expenditure on science, and so did private expenditure. Money goes where money is. And this I think is one of the interesting facts of life.

Senator PELL. Support follows a winner.

I believe Representative Ford has a question.

Mr. Ford. Thank you.

I want to say that as a lawyer I am painfully aware of the need for humanistic study in my own profession. But I am absolutely fascinated by the idea that we might penetrate the medical profession with some humanities.

I do not want to try it here, but I would be interested in whether you think we might condition them before they get to medical school, or even more briefly infiltrate those institutions at that level.

I am concerned that we do not, even though we are here shooting mice while the elephants are walking by, as the expression goes, in terms of money. We are legislating the Government's philosophy with respect to the support of this type of activity. That is far more important at this particular point than dollars, because there will come a time when we can get the dollars, I am sure.

But I am concerned that we do not focus our attention as much on the people that are passing through the university, as on the people that the universities and colleges should be preparing to go back into the school system.

One of the things that persuades me that we have to do very drastic things in the area of vocational education, for example, is the fact that we have such a large number of our people whose last exposure to formalized education is in the secondary schools of this country.

It appears to me that education in the humanities is of equal importance to more technical education, that we ought to be focusing attention on that very large percentage of American population that would never be exposed to the shady oaks of a college campus. Mr. Booher is the only person who made specific mention of the importance of expanding. He talked particularly of the materials available for the teaching of humanities in secondary schools.

I would hope that the figures here that are in Mr. Arlt's statement will change—and I am shocked to see that two-thirds of the undergraduates are studying the humanities, but only 30 percent of the graduate students.

I wonder, Dr. Arlt, if you could tell us—of that 30 percent, what percentage of them are likely to be teachers going back into our public school system? Taking graduate work, that is, in the humanities?

Mr. ARLT. Of the ones who get masters' degrees, I should say that probably 80 percent go back into the secondary school system, and to the junior colleges. Of the ones who get their doctoral degrees in the humanities, certainly as many as 85 to 90 percent will be teaching in universities, and in larger colleges.

The supply of teachers for the high schools and for the junior colleges comes out of the production of masters' degrees, and not of doctorates. I do not know that that is good. They probably do not get enough education by the time they have finished their master's degree in 1 or 1½ years past the baccalaureate degree. And we are now striving to develop a new sort of training system specifically for teachers of

junior colleges and high schools, to improve the quality of those people, which at the present time is rather low. This is particularly true in the junior colleges, because they are growing so rapidly that the new junior colleges are staffed with a ratio of 200 students to 1 teacher in many places.

In Philadelphia, for example, there is a new junior college which has about 8,000 students and a faculty of 40. Now, this ratio has to be improved, and it can only be improved by devising a more efficient system of training junior college teachers on the master's level.

Mr. FORD. Now, with respect to the cooperation that Congressman Brademas was talking about between our institutions of higher learning and the public school system, perhaps Dr. Letson might want to comment on this. Am I right in assuming that we still have a substantial barrier in terms of the interested parents who are in one way or another attempting to influence local school superintendents and local school boards develop a curriculum, and their desire to see their child leave high school with something he can walk over to an employer with and say, "Now, I have been trained specifically to do this, and I am ready to make a living." Does this sometimes push aside the suggestions that the money ought to be spent on broadening the library, broadening facilities that would contribute to a greater exploration of the humanities at that level?

Dr. LETSON. Mr. Ford, we still have, of course, this kind of parental pressure. We also have evidence that our efforts in the direction of broadening humanistic understanding on the part of that large group of disadvantaged, particularly the group that would be included in those not going on to higher study, sometimes does not have the result that we are trying to achieve.

The major thrust immediately before us is to discover new and better ways of accomplishing our purposes in the area of the humanities particularly, but also in accomplishing our vocational purposes in the instruction of these pupils. Because we must arrive at an understanding of how it need not be either-or. We must discover ways in which we can raise the level of humanistic understanding of all pupils in a way that will not turn them against the humanities or result in many instances in the exact opposite of what we are seeking to achieve.

Now, this calls for a major undertaking on the part of education at all levels—the schools, the public schools, colleges, the universities, and this is in part what was accomplished and in my judgment what was accomplished exceedingly well by the revisions that have been made in some of our science curriculums.

I believe it can be done by approaching it two ways. Improve the content, make sure that the content is better adapted for the needs of the pupils we are trying to teach.

Secondly, improve the understanding and the knowledge and the level and ability of the teachers who are attempting to teach it. And both of these areas offer great potentials, it seems to me, for future activities on the part of the National Endowment.

Senator MURPHY. Will the Congressman yield?

Mr. FORD. Yes I am through. Thank you.

Senator MURPHY. I am very interested to hear you say this. For many years I was involved with the motion picture industry. And as a side line, starting 15 years ago, I tried to do what I could to bring the

proper use of the motion picture. My first experience was watching a group of young medical students in an amphitheater trying to see an operation which was taking place some 75 feet away from them. And I further recall that during World War II we changed the entire training program of the military people. It was referred to, in the German Foreign Office, as the secret weapon in America. The Germans did not expect that the United States could train an Army so rapidly.

We trained an army of civilians into very expert military people in exactly one-tenth the time that they thought was possible.

For example, we used to teach with the old 45-caliber automatic, and the sergeant would stand before a little stand, with perhaps 10 men around him. With the use of movies projected on a screen the size of that wall, 500 could be trained, not only as well, but better.

I have designed camera work—the first operation, the famous inside-the-heart operation in Philadelphia was put on film at my request, by a very good friend of mine, George Sidney. And the possibilities are so much greater today.

I get so excited at the capabilities and at the tools that are available. What we need is the proper blending of you gentlemen with the experience, and the fellows that know how to capture your ideas. It is possible now that the finest instructors, the finest teachers, in any field can be available any place in the world where they have a motion picture screen. And I believe—and I have said this so often I get tired of hearing myself—that we have not scratched the surface of the potential.

With regard to getting along with little, Father—I am an old Jesuit boy from Detroit, and I know how you fellows operate. There is one of the group out in Taiwan now that has set up a whole educational TV, with some old bits and pieces of cameras and things that we found around Hollywood. They were about to be thrown away; some had been discarded. But this Taiwan group has them all working. They have quite a sizable project out there.

I am very pleased and very excited about this.

Unfortunately, I may be personally involved, because I had the lowest mark ever given in freshman's chemistry in my school. As I have often said, I learned more chemistry from Fortune magazine, where I could see it. I think this may be true of many people. It is not a question of being a short route or a watered-down route. It will make possible the expansion of the capabilities which we need today to begin to envision all the things that are available to the student.

I get so excited, I may go back and start over again, trying to do it right for a change.

Senator PELL. I thank the Senator from California. Another example of the creative use of film and, I might add, of our cooperation was the Captioned Film for the Deaf Act, which has proven its merit as a program.

There is one thought that Mr. Miller advanced that I was very struck with, and that is when he stated that we had an explosion of knowledge during the last few years, but we have lacked an explosion of understanding. I wonder if you could enlarge on that a little bit.

How could we increase the understanding, the willingness to accept a diversity of viewpoints? How can we relate that to the humanities program? I wonder if you have any further thoughts on this matter?

Mr. MILLER. I think America is a prime example of the conflict of

cultures, or the potential conflict of cultures, and the potential opportunity.

Senator PELL. Excuse me for interrupting you.

Don't you think we probably have a greater emphasis on sameness and a lack of acceptance, and insistence upon the norm than many other nations?

Mr. MILLER. Yes, we do. At the same time we have competing cultures, we have as broad and as pluralistic a background as any nation in the world, both from cultural heritage and from racial heritage. I think this provides a unique opportunity in the history of civilization to assemble knowledge of man, of his culture, of his background, of his behavior, and to develop from this an appreciation for diversity, creating a truly pluralistic society in which we do not make sameness the criteria, but we make excellence the criteria. We can establish value systems which will contribute to the progress of all mankind.

I would say that human progress is not going to be measured by the bricks and mortar that we put in place, but by the ideas that we create.

Here is a great idea—the building of a pluralistic society which accepts competing cultures and puts them in their proper relationship so as to provide harmony, rather than the traditional system of civilizations limited to homogeneous units which seek to destroy competing systems.

Senator PELL. I have one other question, and that concerns the support for the whole program. I think Mr. Arlt did a remarkably able job in galvanizing his constituency in securing the original passage of the legislation. I always believed neither the arts nor the humanities could have passed it alone, but by combining forces it finally got through after decades of effort.

Do you have any thoughts, or does Dr. Keeney have any thoughts, as to how your constituency can be perhaps further alerted to the need for this program, and would you give me a little bit of an idea of your lines of communication to your constituency?

Mr. KEENEY. Why don't I answer a little bit, and Dr. Arlt can answer a little bit.

All of us who are on the staff of the Endowment, and many on the Council, spend a good deal of time meeting with people who are professional humanists, and we communicate with them. And of course they communicate with us.

Senator PELL. Excuse me. Just for the record—would you give us your definition of a professional humanist?

Mr. KEENEY. Oh, boy!

A professional humanist is a man who actually is a practitioner of the humanities as a full-time or nearly full-time activity. That is, he may be a scholar of literature, he may be a historian, he may be a philosopher, he may be a theoretician.

We are most anxious to develop a constituency that goes beyond the professional constituency. I have discussed this with Dr. Arlt and others, and I would like to ask you if Dr. Arlt may speak to that part of the question.

Senator PELL. Please do.

Mr. ARLT. Let me first of all say, Senator Pell, that at the time of the original passage of the bill in 1965, and for a year ahead of that time, we—that is the Council of Graduate Schools—spent a great

deal of effort on alerting our constituents throughout the country as to the kind of legislation that was needed and the importance of it.

As you very well know, the response was remarkable at that time, and the response was mostly generated in local areas.

We sponsored—whatever you want to call them—workshops, symposia, institutes—in major parts of the country. We had a very large one in California, centered in Los Angeles, with participants from all parts of the State. We had a number of such symposia here in Washington. We had others in Southern States.

In this way, a great deal of public interest—and by public I mean chiefly interest in the educational world—was generated. And that means the educational world from the university clear down into the public schools.

We are trying to do the same thing now.

As to the interest of our universities throughout the country, I want to stress that it is not only the humanists who have done a great deal of work for us, but a lot of the scientists have done even more for us.

Now, the matter to which Dr. Kenney had reference—

Mr. BRADEMAS. If Dr. Arlt will yield at that point, I just want to observe that I recall on more than one occasion having read in *Science* magazine, the publication of the National Association for the Advancement of Science, editorials strongly supporting the National Foundation on the Arts and the Humanities.

Mr. ARLT. Thank you, sir, for reminding me of that.

The editor of *Science* magazine is one of our best supporters.

Now, we are proposing to establish in the private sector, not supported by States or municipalities or communities, but in the private sector, groups of people who are interested in the humanities, or who could become interested in the humanities. I have had some experience with this in California during the time while I was dean of the graduate school there—establishing groups in support of arts—the UCLA Arts Council, for example, which began in 1954 or so, with no budget, with a very small group of people dedicated to the idea—today has a membership of some 10,000 and an annual budget of over a million dollars.

Similar activities in the field of the humanities can be and should be undertaken. And what we hope to do is to establish a central group in the District of Columbia which might be called Friends of the Humanities, or the Humanities League, or something of that sort—

Senator PELL. Along the lines of the Friends of the Smithsonian Institution?

Mr. ARLT. Oh, yes. And which might then sponsor similar organizations in as many States as possible.

We would like to build up that kind of grassroots support throughout the country.

This is not difficult to do, as I know from my own experience. It just simply takes good, hard work. It can be done.

Senator PELL. I think your observations are well taken. I am sure that Dr. Keeney and our Nation will do all they can to broaden the base of the support. It also seems to me a question of going down into the college and even the high school level as well.

These hearings will be recessed as of now—unless any of the witnesses have a point of view they wish to advance for the record at this time. Otherwise the hearings of the joint subcommittees will recess

and we will reassemble tomorrow morning at a quarter to 10 to discuss the arts and the Endowment for the Arts, and we will lead off by inserting in the record, after Mr. Stevens' statement, the statement of Mr. Lowry.

The meeting is adjourned.

(Whereupon, at 12:30 p.m. the subcommittees recessed, to reconvene at 9:45 a.m., Thursday, June 13, 1967.)

ARTS AND HUMANITIES AMENDMENTS OF 1967

THURSDAY, JULY 13, 1967

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 recess in room 4232, New Senate Office Building at 9:45 a.m., Senator Claiborne Pell and Representative Frank Thompson, Jr., cochairmen.

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

Representatives present: Thompson of New Jersey, Scheuer, Brademas, Carey, William D. Ford, and Reid.

Senate staff: Stephen J. Wexler, counsel; and Roy H. Millenson, minority clerk.

House staff: Peter W. Tredick, counsel; and Michael J. Bernstein, minority counsel.

Senator PELL. The joint hearing on the arts and humanities will come to order.

I would again like to welcome to the Senate from the House the Members who are kind enough—Congressman Brademas, and the others will be turning up later—to sit in this joint hearing which we are holding with Congressman Thompson as joint chairman.

It is my hope that with each successful joint hearing the two subcommittees hold, a stronger custom is being established, and that it will be followed by other committees and subcommittees. In remarking on the excellence of yesterday's hearings on the National Foundation for the Humanities, it came to mind that one of the reasons for the high level of testimony was the fact that witnesses realized that both legislative bodies were present and interested in the proceedings. Today we are again to receive testimony on H.R. 11308 and S. 2061.

However, the thrust of the testimony will be on the activities of the National Endowment for the Arts.

On convening these joint hearings, I stated my belief that under the chairmanship of Roger Stevens the Endowment for the Arts had carried out the intent of Congress in a manner which is to be commended. He has handled this delicate job with tact, discretion, sagacity, and ability. Today we hope to hear not only of the fine past performance of the Endowment for the Arts, but also of the visions and aspirations for the future, a future that I am sure will be a rich and productive one.

I would like to ask my cochairman, Congressman Frank Thompson of New Jersey, if he has an opening statement to make.

Mr. THOMPSON. I have no formal statement, Senator Pell, except to make the same observation with respect to the arts that I made for the humanities yesterday. I am convinced these endowments have been a tremendous success, even though Congress has as yet seen fit to give them only very modest amounts of money.

I think Mr. Stevens and Dr. Keeney have done excellent jobs, and that their awards have been splendid. I am looking forward to discussing the endowments' activities in some depth as we go along.

Senator PELL. Another announcement will be to the effect that the hearings will be kept open until a week from Monday, July 24, for any supplemental statements to be filed.

I would now like to ask Chairman Stevens if he would come forward and present his statement.

I thought with regard to procedure that we would have each of the witnesses make his direct statement, and then ask all those who can remain to come forward in a panel.

STATEMENT OF ROGER L. STEVENS, CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS

Mr. STEVENS. Thank you, Mr. Chairman, Congressman Thompson, Congressman Brademas. I have a rather extensive statement here which I would just like to highlight, if I may have your permission.

Mr. Chairman, this is the first opportunity I have had to appear before you since February 1965 when I testified for the establishment of the National Foundation on the Arts and the Humanities. I would like to take this opportunity to officially express my appreciation, and the appreciation of the members of the National Council on the Arts, for the wisdom and foresight of the 89th Congress in creating legislation which we believe has proved so effective and beneficial to the people of our country.

Under the leadership of President Johnson, Senator Pell, Representative Thompson, and many other Members of the Congress, legislation was enacted which the President had declared would "help secure for this Congress a sure and honored place in the story of the advance of our civilization."

As one who has worked intimately with the act, let me suggest that the National Endowment for the Arts has initiated projects which seem destined to have a permanent benefit to the Nation. I would like to submit for the record, a summary of the diverse activities which we have supported in accord with our mandate from the Congress, covering 20 categories of the arts. With the modest funds at our disposal, our efforts have been directed toward innovative pilot-type projects to meet the manifold needs in the arts, and, even more importantly, to form a solid base from which we could proceed, should funds become available.

Let me also suggest that our enabling legislation, which has been hailed as an important and precedent-setting milestone in the history of our Government, was long awaited, and that much more can be done by this agency in future years for the general welfare and happiness of our people.

Let me then report briefly to you on the problems and needs that the National Council on the Arts has identified during its first 2 years

of operation. In this statement, I will attempt to relate directly to some of the reasons cited in 1965 by the Congress as benefits which would accrue to the Nation from an Arts and Humanities Foundation, and I will discuss needs in the arts briefly.

Unfortunately, the past 2 years' experience offers strong evidence that the financial crisis facing the arts is rapidly becoming more acute.

The performing arts, due to important private studies about which you will hear, have received most of the attention in the public press which might mislead some people into believing the visual arts and art museums are not involved in the matrix of rising costs, increased demands, and inadequate incomes. Nothing could be farther from the truth. All the facts which have been documented about actors, dancers, and musicians are equally true for painters and sculptors. Art museums face the same problems as orchestras, opera, theater, and ballet companies and for the same reasons.

The economic premises of supply and demand which apply to industry—that is, that increasing demand for a given product will create the material conditions for profitable enterprise—do not apply to the arts. Almost all leading arts institutions throughout the United States are nonprofit organizations, a fact often overlooked. This same concept, of course, applies to our educational process, where rising costs have been supported by very large Federal expenditures.

If the projections of Baumol and Bowen in their recent comprehensive study are accurate, and I believe they are conservatively so, we will have an annual income gap of between \$48.4 and \$60.7 million for the performing arts in 1975. To this needs to be added at least \$20 million for the visual arts and art museums.

In the earlier hearings on our legislation, much discussion concerns the imbalance between Federal support for the natural or pure sciences and the arts and humanities.

Let us compare the preparation and career opportunities of a young scientist with those of a young artist. First, the choice of an appropriate training institution and scholarship opportunities are important. While the young scientist is likely to have a choice of various loans and stipends available from private and public sources, the young artist will need to search extensively for such assistance. At the graduate level, financial aid in the arts will be even harder for him to locate, unless he intends to teach in the arts—in other words, to devote himself to teaching responsibilities, rather than to full-time creative work.

Traditionally, the method of preparing the professional artist is through specialized schools for basic training and then individual tutorial study for the necessary polish. The conservatories and private art schools, which are involved, are suffering from the same income gap that has affected the performing and visual arts. Federal programs, for the most part, have been oriented toward the sciences. The young scientist has an institution available to him which is well equipped, and he is taught by teachers who have research opportunities and reasonable salaries due to a combination of Federal programs and other aid.

The young artist can hardly avoid a school that has an obsolete physical plant, poor equipment, and teachers who are underpaid. Private gifts to such institutions are rare, and alumni can barely provide for their own needs much less remember their alma mater. Conserva-

tories are thus limited in their abilities to train talented artists. Their costs continue to rise, and yet the salaries for their faculty members are far lower than those in scientific fields. It is a cautious statement to say that the quality and quantity of professional arts training available to the young artist will considerably decrease in the next 10 years unless a program of aid is begun immediately.

Certainly as a nation we do not lack the wherewithal to support the arts; certainly we can make the benefits of the arts, their impact on the quality of our life and on a happier more rewarding life available to new audiences of every age. Until recent times the arts have been for the privileged few but we need to provide the means for changing this situation.

With the funds appropriated to us we have launched some interesting and successful touring projects on a national scale, and we have developed a knowledge which I believe can permit us to expand greatly such activities.

Let me also summarize briefly a project which bears on the exposure of our citizens to excellence in the arts. This is a unique project aimed at bringing excellence in the living theater to secondary school children. The project, now underway in three cities, has already been enthusiastically received both by the young people involved, by their teachers, and by the adult community.

The classics in the dramatic literature are presented by outstanding companies to a young audience, almost all of which had never had the opportunity to witness such productions previously. The plays are directly related to the school curriculum and we are finding they greatly enhance the student's appreciation, understanding, and knowledge of what he might have found dull or certainly less interesting in the written words of his textbook. The project, undertaken in cooperation with the Office of Education and local school boards, is being carefully evaluated, so that its benefits can have wide application in future years. Briefly, the goals are threefold:

To give the student a more illuminating education;

To increase community support for excellence in the theater, for the plays are also presented over weekends to the adults in the area; and

To provide the theater itself with a new broader base of support.

The response, as I say, has been most heartening and suggests a pilot effort which could be expanded readily to many other areas of the country.

As our work progresses, the more convinced we are that these beginnings should be continued and expanded. The new partnership between our Government and the private community in behalf of the arts has raised great hopes and expectations all across the country—in small towns and in large cities. In all sections, organizations and individuals are turning to us for help.

Let me then reemphasize the two most important conditions present in the arts at this time. First, an acute financial crisis exists in all the arts which will undoubtedly become deeper in the next few years. Second, all reports indicate that the audience for all the arts can be enormously increased. The American people are requiring an increasingly active cultural life as the educational level rises, and as increased leisure time and affluence become more widespread.

Finally, let me call attention to the international aspects of our legislation. Great music, literature, painting, and sculpture speak in a universal language. They serve to project man's aspirations, as well as his individuality in a democratic society. They cross boundaries which otherwise may be closed. They have done so throughout history, and at this critical time in our own history, it would seem of very great importance that the arts flourish here at home.

Mr. Chairman, that is a brief report on the events that have transpired over the past 2 years, and the national situation as we see it today. I would be very pleased to supply any further information you might wish to have after you have heard the other witnesses.

(The prepared statement of Mr. Stevens follows:)

PREPARED STATEMENT OF ROGER L. STEVENS, CHAIRMAN, NATIONAL ENDOWMENT
FOR THE ARTS

Mr. Chairman, members of the Committees, this is the first opportunity I have had to appear before you since February 1965, when I testified for the establishment of the National Foundation on the Arts and the Humanities. I would like to take this opportunity to officially express my appreciation, and the appreciation of the members of the National Council on the Arts, for the wisdom and foresight of the 89th Congress in creating legislation which we believe has proved so effective and beneficial to the people of our country.

Under the leadership of President Johnson, Senator Pell, Representative Thompson, and many other members of the Congress, legislation was enacted which the President had declared would "help secure for this Congress a sure and honored place in the story of the advance of our civilization." As one who has worked intimately with the Act, let me suggest that the National Endowment for the Arts has initiated projects which seem destined to have a permanent benefit to the nation. I would like to submit for the record, a summary of the diverse activities which we have supported in accord with our mandate from the Congress, covering twenty categories of the arts.

With the modest funds at our disposal, our efforts have been directed toward innovative pilot-type projects to meet the manifold needs in the arts, and, even more importantly, to form a solid base from which we could proceed, should funds become available. Let me also suggest that our enabling legislation, which has been hailed as an important and precedent-setting milestone in the history of our government, was long awaited, and that much more can be done by this agency in future years for the general welfare and happiness of our people.

When I last testified, and during the course of the hearings on the creation of the National Foundation on the Arts and the Humanities, much time was devoted to the issue of Government involvement in the arts. I believe this issue has been settled by the reception given the National Endowment's work by the press, the artists, the States, and the general public. In connection with my work in Washington, and my travels on behalf of the Endowment throughout the country, I have not found anyone who has seriously raised the question of the appropriateness of Federal support for the arts since passage of the Act. I agree with the distinguished Senator from Rhode Island when he said on June 29th: "I believe that the philosophic question (whether or not our Government should support the arts) has been answered resoundingly in the affirmative, and that we should now concern ourselves with the specific needs in both cultural areas (the arts and humanities)."

Let me then report briefly to you on the problems and needs that the National Council on the Arts has identified during its first two years of operation. In this statement, I will attempt to relate directly to some of the reasons cited in 1965 by the Congress as benefits which would accrue to the nation from an Arts and Humanities Foundation. I am referring to Senate Report No. 300 of the Eighty-ninth Congress.

The Report states: "There is a financial crisis facing the arts in the United States, which stems primarily from the inadequacy of private sources to support artistic excellence at an appropriate level and to foster and develop an environment which would fully stimulate the resources of American creative expression."

Unfortunately, the past two years experience offers strong evidence that the financial crisis is rapidly becoming more acute. Since the hearings of 1965, an

elaborate, objective study has been published on the economics of the performing arts. The authors, Messrs. William J. Baumol and William G. Bowen, are outstanding economists who spent more than two years examining the financial condition of the performing arts. Testimony will be offered in detail concerning their findings, but the essential conclusion should be noted here as a touchstone for these hearings. They show that the performing arts, by definition, cannot accommodate themselves to the techniques of a mass production economy. Modern advances in technology cannot materially change the production costs of the performing arts. Therefore, costs rise and income does not rise in proportion. The gap between income and expense will undoubtedly grow as our economy further develops. The arts, therefore, not only fail to pay their own way because of their nature, but will experience increasing deficits in the future as more is demanded of them.

We now have four separate and independent research sources concluding that the performing arts require considerable sums of new funds from new resources—the Rockefeller Brothers Panel Report (a panel composed largely of businessmen), the recent Baumol and Bowen study, Congressional hearings on our enabling legislation and its prototypes, and the experience of the National Endowment for the Arts. For a summary of our experience I would like permission to place in the record a portion of our budget statement for the current year entitled “Needs in the Arts.”

The performing arts, due to the important private studies, have received most of the attention in the public press which might mislead some people into believing the visual arts and art museums are not involved in the matrix of rising costs, increased demands, and inadequate incomes. Nothing could be farther from the truth. All the facts which have been documented about actors, dancers, and musicians are equally true for painters and sculptors. Art museums face the same problems as orchestras, opera, theatre, and ballet companies and for the same reasons. The Committee will hear testimony from experts in these fields, but two illustrations from our experience might help to make the point.

While working on the Endowment's pilot project in artists' housing, we learned from the Artists' Tenant Association that 94 percent of the dedicated professional artists in New York City had incomes far below the maximum necessary to qualify for low income housing. In some cases, families with two or more children were living on less than \$3,000 per year earned from the sale of their works. On the other hand, most museums have very little funds to purchase new works of art. Operating deficits are increasing, rather than diminishing, while attendance figures at museums across the country have shown large increases, particularly in recent years.

The economic premises of supply and demand which apply to industry—that is, that increasing demand for a given product will create the material conditions for profitable enterprise—do not apply to the arts. Almost all leading arts institutions throughout the United States are non-profit organizations, a fact often overlooked. This same concept, of course, applies to our educational process, where rising costs have been supported by very large Federal expenditures.

If the projections of Baumol and Bowen are accurate, and I believe they are conservatively so, we will have an annual income gap of between \$48.4 and \$60.7 million for the performing arts in 1975. To this needs to be added at least \$20 million for the visual arts and art museums.

In the earlier hearings on our legislation, as reflected in the report I have mentioned, much discussion concerns the imbalance between Federal support for the natural or pure sciences and the arts and humanities. In the previous paragraphs we have only discussed an imbalance in terms of increasing deficits and the need for new financial resources to sustain existing excellence among professional artistic enterprises. Another essential imbalance exists in the area of professional preparation of the artist.

Let us compare the preparation and career opportunities of a young scientist with those of a young artist. First, the choice of an appropriate training institution and scholarship opportunities are important. While the young scientist is likely to have a choice of various loans and stipends available from private and public sources, the young artist will need to search extensively for such assistance. At the graduate level, financial aid in the arts will be even harder for him to locate, unless he intends to teach in the arts—in other words, to devote himself to teaching responsibilities, rather than to full-time creative work.

Traditionally, the method of preparing the professional artist is through specialized schools for basic training and then individual tutorial study for the necessary polish. The conservatories and private art schools, which are involved,

are suffering from the same income gap that has affected the performing and visual arts. Federal programs, for the most part, have been oriented toward the sciences. The young scientist has an institution available to him which is well equipped, and he is taught by teachers who have research opportunities and reasonable salaries due to a combination of Federal programs and other aid.

The young artist can hardly avoid a school that has an obsolete physical plant, poor equipment, and teachers who are underpaid. Private gifts to such institutions are rare, and alumni can barely provide for their own needs much less remember their alma mater. Conservatories are thus limited in their abilities to train talented artists. Their costs continue to rise, and yet the salaries for their faculty members are far lower than those in scientific fields. It is a cautious statement to say that the quality and quantity of professional arts training available to the young artist will considerably decrease in the next ten years unless a program of aid is begun immediately.

After graduation, an even greater imbalance exists between science and the arts in career development. The young scientist has an array of opportunities ranging from Federal and private grants for further research work and/or training, to aid him in finding a salaried position. The young artist is now on his own. If he is a musician, he must now pay for additional private lessons to continue his professional training. A recital career can only be launched and sustained by investing money in debuts and personally paying expenses not covered by the small fees paid young artists. As an orchestra player, he would probably earn less than \$4,500 a year for his work. Dancers and singers have even less chance of earning a living immediately upon graduation and also need to continue expensive lessons. Visual artists can begin their work, but find working space expensive and buyers uninterested. Entering competitions and shipping works to galleries for inspection costs an astronomical amount in the eyes of the young painter or sculptor.

In summary, the imbalance between science and the arts requires correction not only at the professional production level, but also at the level of opportunities available for training and sustaining the next generation of high quality artists.

Another benefit of the Foundation that was pointed out by the Congress is as follows:

"The Foundation would serve to decentralize the arts in the United States, so that artistic excellence could be enjoyed and appreciated by far greater numbers of our citizens, in each State of the Union, in the District of Columbia, and in the territories. Increasingly, the States themselves are encouraging the development of the arts within their borders."

This observation has certainly been borne out by subsequent actions on the part of the Endowment and the States. Due to Congressional action, the partnership program with the States has proved to be an important accomplishment in our national cultural development. We believe it should be continued and expanded. Every State and possession, except to date American Samoa, has participated and benefitted measurably by the Federal challenge offered them through matching grants. The quality of the leadership at the State level indicates this program has the potential to become a most important force for the decentralization and distribution of our artistic resources. New sources of funds have been developed, existing institutions have been assisted, new institutions created, and many areas of our country are enjoying cultural opportunities for the first time. Applications for fiscal year 1968 revealed over 800 separate new projects in all of the arts requiring over \$6 million in non-Federal funds to supplement and carry out these and other State arts projects. Only nine States had legislatively created State councils in 1965 at the time of the last hearings; presently all but two State legislatures have enacted laws establishing permanent State agencies to serve their cultural interests.

In 1965, only four people were employed as full-time administrators of State arts agencies; today 49 executives are so employed. The Federal incentive should be continued to help stabilize and bolster these emerging programs. You will hear further testimony, I believe, on this program and its effectiveness.

In 1965, the Congress further observed:

"The Foundation would have a profound impact on the burgeoning desire on the part of our citizens for greater exposure to cultural excellence."

This desire, which I have witnessed in all parts of the country and which the volume of our daily mail also clearly indicates, can be attributed to the increase of educational opportunities in the United States, to our growing Gross National Product which has produced a greater prosperity among our people, and to expanding amounts of leisure time. All three factors are responsible for an in-

creased awakening of interest in the arts, as is the fact that scientific and medical advances allow us a longer life and thus more time for a productive retirement in old age.

Certainly as a nation we do not lack the wherewithal to support the arts; certainly we can make the benefits of the arts, their impact on the quality of our life and on a happier more rewarding life available to new audiences of every age. Until recent times the arts have been for the privileged few; but we need to provide the means for changing this situation. Throughout history the arts have been of central importance to all leading civilizations, and we need to broaden a base of support so that each of our citizens can have an opportunity to enjoy and share in those attributes which the arts afford.

With the funds appropriated to us we have launched some interesting and successful touring projects on a national scale, and we have developed a knowledge which I believe can permit us to expand greatly such activities.

Let me also summarize briefly a project which bears on exposure of our citizens to excellence in the arts. This is a unique project aimed at bringing excellence in the living theatre to secondary school children. The project, now under way in three cities, has already been enthusiastically received both by the young people involved, by their teachers and by the adult community. The classics in the dramatic literature are presented by outstanding companies to a young audience, almost all of which had never had the opportunity to witness such productions previously. The plays are directly related to the school curriculum and we are finding they greatly enhance the student's appreciation, understanding and knowledge of what he might have found dull or certainly less interesting in the written words of his textbook. The project, undertaken in cooperation with the Office of Education and local school boards, is being carefully evaluated, so that its benefits can have wide application in future years. Briefly, the goals are three-fold:

To give the student a more illuminating education;

To increase community support for excellence in the theatre, for the plays are also presented over weekends to the adults in the area;

And to provide the theatre itself with a new and broader base of support.

The response, as I say, has been most heartening and suggests a pilot effort which could be expanded readily to many other areas of the country.

Another of our projects seems worth noting here in relation to the Committee's statement regarding self-improvement and fulfillment among our citizens. One of the witnesses, Professor Robert Gard, is actually the administrator of the project and will discuss it in greater detail, but I would like to point out its essential nature. This project, now in its second year, is designed to discover, study and make recommendations concerning the needs for self-expression among the half of the population living in rural areas and very small communities. To date, the project has been successful and attracted a great deal of national interest. We anticipate that many States and organizations will wish us to implement the results of this pilot study immediately upon its completion. I cannot conjure up a happier vision than to see the Wisconsin Rural Arts Project become a national way of life for rural residents.

In addition, I would like to summarize for you another project which I believe will have a substantial impact on our nation in the years to come. We have just created for the first time in the United States an American Film Institute. This project was among the first approved by the National Council on the Arts. Its concept was endorsed by the President when he signed in September of 1965 our enabling legislation. The project resulted from long and careful study of not only the needs in this country but the achievements of film institutes abroad which have been largely responsible for the competitive quality of foreign films.

The Institute will help train our own young film-makers, those who wish to devote their careers to this area of the arts prescribed in our legislation. The Institute will also serve important archival purposes, so that the fine films we have made in the past can be preserved and studied. It will help us pioneer in new techniques and strive toward greater excellence. I have just spoken about the lack of facilities for a young college graduate who wishes to specialize in particular fields of the arts. The Institute will constitute a bridge between graduation and entrance into the film industry itself.

I would also like to point out that funds for this unique project came from unrestricted gifts made to the Arts Endowment. These gifts can be matched by Federal funds under a special provision in our legislation. The Ford Foundation contributed \$1.3 million, thus permitting an equal amount in Federal dollars

for the project. The \$2.6 million must be matched again by the Film Institute, and already a large share of this has been pledged by the major film companies.

In brief, through the unrestricted gift provision in our law, one Federal dollar helps generate three additional private dollars. One dollar donated to the Arts Endowment can be matched by one Federal dollar, and these two dollars must be matched again by the arts organization receiving a grant from us.

We have worked very hard to stimulate this kind of private giving. We have not had an easy task. We believe that our legislation can be changed in this respect, so that private donations to the Endowment can be more readily obtained, and so that the Federal dollar spent for the arts can have maximum effectiveness. But I would like to report to you at this time that during fiscal 1966 and 1967, we succeeded in generating just over \$2 million in donations to the Arts Endowment. The ceiling on Federal dollars to match these gifts was exactly \$2 million. This \$4 million, in addition to regular appropriations, was available for matching grants to arts organizations. A large part of these funds went to support educational television. Without the gifts we would not have been able to embark on these projects—and, of course, our assistance does not begin to meet the needs in this area. It is nevertheless a beginning.

As our work progresses, the more convinced we are that these beginnings should be continued and expanded. The new partnership between our government and the private community in behalf of the arts has raised great hopes and expectations all across the country—in small towns and in large cities. In all sections, organizations and individuals are turning to us for help.

Let me then re-emphasize the two most important conditions present in the arts at this time. First, an acute financial crisis exists in all the arts which will undoubtedly become deeper in the next few years. Secondly, all reports indicate that the audience for all the arts can be enormously increased. The American people are requiring an increasingly active cultural life as the educational level rises, and as increased leisure time and affluence become more widespread.

Finally, let me call attention to the international aspects of our legislation. Great music, literature, painting and sculpture speak in a universal language. They serve to project man's aspirations, as well as his individuality in a democratic society. They cross boundaries which otherwise may be closed. They have done so throughout history, and at this critical time in our own history, it would seem of very great importance that the arts flourish here at home.

Mr. Chairman, that is a brief report on the events that have transpired over the past two years, and the national situation as we see it today. I would be very pleased to supply any further information you might wish to have after you have heard the other witnesses.

A SUMMARY OF ARTS ENDOWMENT ACTIVITIES

Since President Johnson signed the National Foundation on the Arts and the Humanities Act into law September 29, 1965, the National Endowment for the Arts has created new opportunities for artists, launched innovative projects in the arts, expanded and developed audiences, and assisted existing organizations to broaden arts programs through a great variety of pilot projects.

The National Council on the Arts, appointed by the President and composed of 26 private citizens distinguished for their knowledge and experience in the arts, has recommended that the projects be carried out; and panels of private citizen experts, as authorized in the enabling legislation (P.L. 89-209) have assisted in making further recommendations and in broadening the base of partnership between the Government and the private community.

As a result of these efforts, Arts Endowment programs have: Created new arts organizations to meet existing needs for an

1. *American Film Institute* to develop and promote the film arts;
2. an *American Lyric Theatre Workshop* which provides a laboratory for professional actors, musicians, writers and dancers under the direction of Jerome Robbins;
3. an *Association of American Dance Companies* to promote and encourage the knowledge, appreciation, practice and performance of dance;
4. a small, flexible opera ensemble—the *Western Opera Theatre*—which performs condensed and full length operas for schools, neighborhoods, community organizations and labor groups in areas where opera on a large scale is not feasible.

Assisted artists by enabling—

50 novelists, poets, painters, sculptors and composers teaching in institutions of higher learning to take one-year leaves to pursue creative work in the arts.

60 painters and sculptors to receive awards in recognition of past contributions and to encourage their future careers.

8 choreographers to create and produce important works.

22 writers, including novelists and poets, to conduct research or complete works in progress. Five writers have also received awards for outstanding contributions to American literature.

Playwrights to secure public performances of high professional quality in resident professional and university theatres.

Composers to receive commissions for orchestral presentation of their work, and to defray the costs of copying the scores and parts of this work.

Enabled arts organizations to expand programs of assistance to individual artists by providing—

Funds to the *Radcliffe Institute for Independent Study* for grants to women creative writers.

An expanded program of fellowships for deserving composers supported by the *Thorne Music Fund*.

An emergency fund to assist creative writers assisted by the *Authors League Fund*.

Expanded technical assistance programs for the *American National Theatre and Academy*, the *American Symphony Orchestra League*, and the *American Educational Theatre Association*.

Broadened opportunities for arts students by enabling—

77 promising young students in the arts who graduated from college in June 1966 to visit art centers, museums, institutions, cities or areas of the United States.

75 undergraduate students selected by schools of architecture, planning and landscape architecture to travel and conduct research during the summer of 1967.

Students of architecture, planning or landscape architecture to obtain practical experience through work in selected organizations on significant projects related to their field of learning throughout the country.

Students to participate in special theatre training programs.

Encouraged the expansion and development of audiences by enabling—

The Martha Graham Dance Company to make its first national tour in 15 years in the fall of 1966. The tour gave people in 32 cities with a total population of 16.7 million the opportunity to see an internationally acclaimed dance organization.

The American Ballet Theatre to embark upon nationwide tours in the fall of 1966 and the spring of 1967. The tours gave people in 73 cities with a total population of 21.4 million the opportunity to view one of the nation's best full-scale dance companies.

The New York Shakespeare Festival to conduct educational programs throughout the city.

Resident professional theatre companies to enhance the artistic quality of their productions. People in 16 cities with a total population of 19 million have the opportunity to attend performances by resident professional and repertory theatres which are further developing the quality of their companies in many areas of the country.

Stimulated young audiences by enabling—

Laboratory Theatre Companies in Providence and New Orleans to give free performances to student audiences, play to the general public at reasonable prices, and develop techniques to improve the instruction of dramatic literature in secondary schools. More than 76,000 children in the two cities attended performances during the first year of this project, which will be expanded next to Los Angeles.

The Academy of American Poets to send young poets into hundreds of New York, Detroit and Pittsburgh public school classrooms to read and discuss their own poetry and to permit high school English teachers to attend lectures and readings by outstanding senior poets. This project is currently being expanded to other parts of the country.

The Metropolitan Opera National Training Company to give special performances for student and labor groups during the past season.

The National Repertory Theatre to expand its audience subscription program and broaden its student educational programs. People in 12 cities with a total population of 20.4 million had the opportunity to attend this leading repertory company's performances.

Strengthened arts in education programs by enabling *Fordham University* to develop a demonstration program using films to stimulate effective communication among secondary school children, and by supporting a project with the Association of Higher Education to improve and strengthen arts curricula at educational institutions.

Created new audiences among the disadvantaged by assisting Chicago's *Hull House* to launch an outdoor theatre and basement theatres in public housing projects, and by supporting *American Theatre of Being* productions by Negro authors in schools and depressed areas of Los Angeles.

Initiated new programs to create an annual *Literary Anthology* of selected poetry, fiction, essays and criticism from American literary magazines; low-rent, studio-living quarters for artists; a *National Institute for Design* which would implement projects to increase designer capabilities and public receptivity to excellence in architecture, planning and design; a *Coordinating Council of Literary Magazines* to assist individual writers and literary magazines, especially the small and financially hard pressed, in which many young writers have their first work published.

Opened new opportunities for arts programming on educational television by using unrestricted gifts to the National Endowment for the Arts for projects which have promoted nationwide dissemination of educational programs, encouraged the development of educational programs on theatre, music, dance and the fine arts, and enabled local educational television stations to produce arts programs, utilizing the talents of local arts groups in many parts of the country.

Supported the first international conferences held in the United States by *American P.E.N.* (Poets, Playwrights, Essayists and Novelists), the *National Music Camp* at Interlochen, Michigan, and the *International Theatre Institute*. More than 800 writers, 800 musicians and 125 directors, professors, playwrights and actors from abroad participated in these international arts events, which were hosted for the first time by American organizations.

Additionally strengthened existing arts organizations by assisting—

1. *The American Playwrights Theatre* to make new plays available to member university, community and resident professional theatres.

2. Special productions by the *Boston Opera Company* and the *Minnesota Theatre Company*, and by aiding the new play programs with university theatre groups.

3. *The Metropolitan Museum of Art* to produce a special exhibition in historical and contemporary costume design.

4. *The Baird Puppet Theatre* to design, build, stage and rehearse new productions for a permanent theatre.

Provided artistic outlets for underprivileged youth by supporting Dorothy Maynor's music and training programs at the *St. James Community House School of the Arts* in New York City; assisting programs which provide basic instruction in music, dance and drama at the *Elma Lewis School of Fine Arts* in Boston; expanding the activities of *Budd Schulberg's Writer's Workshop* at Douglass House in the Watts area of Los Angeles.

Supported new methods of expanding public exposure and receptivity to arts activities through pilot projects in which:

The University of Wisconsin College of Agriculture's *Wisconsin Idea Theatre* is developing cultural programs in five small rural communities—a project which is demonstrating how the arts can benefit rural communities throughout the United States.

Philadelphia, Grand Rapids and Houston will enhance urban design by placing outstanding pieces of sculpture in specially designed outdoor areas.

The *Detroit Institute of Arts*, the *Boston Institute of Contemporary Art*, and the *Amon Carter Museum of Western Art* are making the facilities and resources of their museums available to wider audiences in their communities.

The *National Folk Festival Association* is embarking on a program to preserve our nation's heritage in folk art.

Stimulated regional arts programs by supporting projects to enable the *Denver Symphony Orchestra* to make plans for converting from a local to a regional group; and the *Robert Joffrey Ballet* to establish a summer residence and tour in the Northwest.

Initiated a series of pilot projects in architecture and allied fields which can produce prototypes for improved highway signs and graphics; an American guide series on significant architecture, landscape architecture and planning; and is supporting current projects in the field of design, including one undertaken by community groups and professional designers to develop effective techniques for preserving Hawaii's natural beauty.

Launched studies determining the feasibility of establishing a regional opera in the Southeast and bringing the Kodaly method of music education to elementary and secondary schools in the United States; examining laws applying to the arts and the legal rights of artists; exploring the uses of new materials and techniques in the visual arts; surveying community arts resources in order to develop a program to meet existing needs.

Provided the stimulus for 50 States, the District of Columbia, Puerto Rico, the Virgin Islands and Guam to survey their cultural resources and develop programs, facilities and services at the community level. Thirty-three States and three jurisdictions have created official State arts agencies since 1965 when the National Foundation on the Arts and the Humanities was established. With Federal grants, matched by State and private funds, State arts agencies in 50 States and four special jurisdictions initiated more than 250 new or expanded arts projects during the first year of the program, and it is anticipated that as many as 800 projects may be implemented this year.

NEEDS IN THE ARTS

The budget is based upon the study and experience of the Endowment's activities since enactment of the enabling legislation in September, 1965. This first period of time, including five meetings of the National Council on the Arts, the development of a competent staff and increasing numbers of requests for assistance, has pointed up conditions and needs which, in the opinion of the Chairman and the 26 private citizen members of the Council, are basic to the reasons why the Congress supported passage of the National Foundation on the Arts and the Humanities Act of 1965 (P.L. 89-209).

Over the past 20 years, this country has witnessed a steadily increasing desire among our citizens to share in the accomplishments of the mind and spirit.

Though this phenomenon hardly needs repetitious documentation, it is true that during this period the number of symphony orchestras has more than doubled, museums of various types are being established at the rate of one every three and one-half days, and we have seen the development of some 30 professional resident theatre companies outside the New York area. In 1950, there were eight local arts councils seeking to serve community needs and almost no State activity. Today there are more than 300 local councils, and 54 of the 55 States, as defined in the Public Law, have established arts agencies which are now receiving Endowment support. (The 55th, American Samoa, has indicated it will apply for assistance next year.)

The phrase "cultural explosion" has sometimes been used to describe this rapid development of the arts, but by and large it has not been a boon to the individual artist or arts organization; for it has created acute economic problems. These have become more and more critical during the past five years.

Essentially this is the problem:

While the demand for the arts has been growing in every part of the country, the traditional institutions responsible for satisfying much of the demand have been unable to keep pace with it.

The Ford Foundation, after an extensive study on the state-of-the-arts in the mid-1950's, concluded that the major problem facing the Arts in the future would involve generating sufficient revenues to meet the accelerating demand for artistic services of all types.

The Rockefeller Brothers Panel Report, published in 1965, stated that \$60 million in additional support was needed *annually* for the performing arts alone.

This rapid expansion has taken place largely at the expense of the artists themselves. Because traditional resources of financial support have not been able to keep pace with the growth, it is the artist who has worked longer hours without increased income. Post-war wage-price spirals passed by the performing artist with such alacrity that he stands today with labor contracts which would be completely unacceptable to other working groups. The last 10 years have seen a series of strikes and management-labor negotiations among orchestra, ballet, and opera companies which can only be called desperate attempts to solve an impossible situation. Directors of arts institutions are frank to admit that re-

sources to meet contractual commitments two or three years from today are not in sight. The 1960's are a crisis time in the development of the American arts, and it is the artist who has become the victim of increasing demands upon his talent while traditional sources of support are actually decreasing, or too slowly increasing to meet current responsibilities. Despite enormous dedication on the part of trustees and patrons, the economic situation within the art world remains desperate.

Examples:

Despite recent improvements, fully 80 per cent of our professional symphony orchestra musicians still average less than \$5,000 for their year's work, according to the American Symphony Orchestra League.

Actors' Equity states that 75 per cent of the professionally qualified actors and actresses earn less than \$2,500 per year from theatrical employment.

Less than eight serious composers have income from royalties on their works which allow them the luxury of full-time composition; and they are the envy of the large number of other composers who find it necessary to teach or orchestrate, to earn enough for part-time work in their chosen field.

According to the American Guild of Musical Artists, professional ballet dancers average less than \$3,600 per year.

We have no full-time poets.

Despite over 1,300 organized concert audiences, which are generally fully subscribed, the artists fees produced through these thousands of performance opportunities are so low that only 60 recitalists are fully employed as concert artists, according to leading concert management sources.

Quality in the arts suffers considerably because of these factors.

The obvious question is why artists continue to earn subsistence incomes while there is a constantly growing interest in the arts in all parts of the nation.

Even economists find the economics of the arts difficult to understand. They find it difficult because comparisons are too frequently made between the arts and business, or at least entertainment. If the comparison is made to schools—which is proper because the arts are essential to education and the educated person—then the economics come into sharper focus.

Like schools, health and welfare programs, and other services, the arts cannot be priced out of reach of the average citizen, or they will shrink and fail to serve their function—to bring enlightenment and spiritual growth to all.

In simplified terms, the arts have suffered in our expanding economy in the same way that our schools and hospitals have suffered; the cost of service has exceeded the ability of the society to pay the full budget by traditional means.

When this happens in any field of endeavor, it sets off a number of reactions.

1. The practitioners (nurses, teachers, artists) tend to move toward the places where conditions are most prosperous and offer the greatest opportunities.

2. A number of practitioners are forced out of their fields because of low income or an inability to move.

3. Institutions expand their services until they are in financial crisis, or find the quality of service deteriorating.

4. Research programs and innovative ideas which could bring progress toward solving problems and expanding services are curtailed because available funds are needed for basic services.

All these reactions began in the arts when the demand for services increased simultaneously with the expansion of the national economy. Artists in all fields began to move to the larger cities during the thirties, but in larger numbers shortly after World War II as traditional sources of support proved inadequate in other parts of the country.

Opera singers, for example, discovered they could find employment opportunities only in the opera houses of Europe. Over 600 trained American singers are employed as featured performers in Europe at the present time.

A large number of trained and talented artists, particularly musicians and dancers, have abandoned their careers and now work at other employment where wages are keeping pace with increased living costs.

Organizations, straining to meet the increased demand, have found funds to be inadequate and the supply of high-quality artists diminishing. These organizations either lowered their quality of service, or ceased to exist.

As examples, the American Ballet Theatre, representing a \$10 million investment over a 25-year period, was rescued from being disbanded only by the timely formation of the National Endowment for the Arts and an emergency grant . . .

The Actors Workshop of San Francisco recently was dissolved for lack of funds despite its substantial reputation . . . Virtually every symphony orchestra exists in the chronic state of financial crisis today. The St. Louis, Chicago, and Indianapolis symphonies are among the well publicized examples of the tremendous efforts required by public and private resources to find even temporary, short-lived solutions . . . Even the Metropolitan Opera, playing to 98 per cent capacity every season, suffers from increasing financial deficits; the new contract with the Metropolitan Opera orchestra will raise the total annual deficit close to \$2 million annually.

The underlying erosions in any depressed situation are most destructive when left uncorrected.

Young people with talent are not becoming performers and creators because they witness the disadvantages of such a career as opposed to others.

The private foundations over the years have invested only three-to-four per cent of their philanthropic funds for the arts, and they tend to support established patterns of giving, rather than to innovate new ones.

Corporate and private individual giving offer little encouragement at present. The National Industrial Council Board found in 1964 that less than five per cent of corporate contribution funds went to the arts.

Cities with highly organized federated annual campaigns for the arts receive contributions from only 1.5 per cent of the population, according to a management consulting firm study finished in 1964.

The recent massive Ford grants totaling \$82 million to aid symphony orchestras were of great importance; but they apply only to 61 professional orchestras, extend over a 10-year period, and \$60 million of this support must be matched by other financial resources.

Bold new programs which can accelerate box office and contributory income and build new audiences for the arts have not been possible because of the lack of investment capital. This latter condition is particularly disturbing, coming as it does when demands for services are so overwhelming.

With enactment of legislation establishing the National Endowment for the Arts, this attitude of pessimism has begun to change. Even before passage, urgent appeals for assistance were received daily at the offices of the National Council on the Arts, established late in 1964.

After enactment and the attendant press coverage, requests began to multiply substantially and an increasing number of artists and arts leaders visited the Endowment's offices. It was finally necessary for the Chairman to publicly discourage applications for projects involving large sums of money due to the limited funds appropriated. Despite these public statements of policies and priorities, the applications and inquiries continue to flow. Every State has contributed to a correspondence load which averages 380 inquiries and requests per month. This figure includes only *new* inquiries each month. And even with a fair degree of public understanding concerning the Endowment's programs in force, requests falling into ineligible categories average nearly \$4 million per month. These requests cover a very wide variety of cultural programs, but the constantly stated reason for requesting assistance is that the individuals or organizations have exhausted all other resources of support and are turning to their Federal Government as a last hope.

In this respect, it is interesting to note that in 1953 the boards of directors of symphony orchestras belonging to the American Symphony Orchestra League were surveyed and found almost unanimously opposed to Federal support for the arts. By 1965, a similar survey of 900 member organizations showed just the reverse to be true. In the 12-year span, deficits have mounted which cannot be met by the traditional private sources which once served these orchestras well.

The economic situation in the arts and its ramifications are reason enough for Federal concern, but one other complex factor must be considered for a full description of our national needs in the arts.

Studied projections by private and Federal researchers estimate that the year 2000 will bring a gross national product of \$2.1 trillion and a population of more than 300 million people. This represents three times today's productivity for only 50 per cent more people.

These increases will cause tremendous problems to our Nation in terms of productivity and population. But even greater problems will result from the combination of abundant goods produced through less and less dependency on laboring hours, while we have even more people available for work that doesn't exist.

How the working man will spend his non-work hours and what the quality of life will be in 34 years depends almost entirely upon the plans and programs undertaken at this time. These relate not only to the inner satisfaction man derives from the arts, but to the outer aspects of his whole environment, those especially reflected in the arts of architecture planning, landscape architecture and design.

It remains to be said that the arts have been of fundamental value to all leading civilizations. Throughout history they have translated and described in lasting form man's highest aspirations. They express our individuality as nothing else can. Indeed, the chief contribution of the arts lies in what they can do for the individual—for his eyes and ears, his senses, his mind, and, perhaps most vital of all, his curiosity, his desire to explore, his all-important faculty of awareness. As this faculty is increased, as excellence is sought, so does the individual improve himself as a human being. In a rich and prospering country, in one called upon to assume a special role of leadership, and in one dedicated to the full development of the individual in a democratic society, it would seem of the utmost importance that the arts should be supported in every way possible.

Mr. THOMPSON. Thank you very much, Mr. Stevens. We will now doubt have questions of you later, especially later in the month when you appear before the House subcommittee.

Thank you very much.

Mr. STEVENS. Thank you, Mr. Chairman.

Mr. THOMPSON. We will continue now with the testimony of Mr. Lowry of the Ford Foundation.

STATEMENT OF W. McNEIL LOWRY, VICE PRESIDENT, THE FORD FOUNDATION

Mr. LOWRY. Good morning, Mr. Chairman.

In my initial statement yesterday I referred to the fact that in March 1957 the trustees of the Ford Foundation established a new program known as the program in humanities and the arts which in the past 8 years has invested some \$210 million, largely in the creative and performing arts, since so many of the other foundations' programs directly and indirectly supported the humanities.

Unlike our support in this separate program in the humanities, the Ford Foundation's activities in the creative and performing arts have been expressed through one comprehensive program, which also, by historical accident, was the most comprehensive philanthropic activity in the arts in the private or the public sector.

From the outset it was the hope of our trustees that our agencies and councils, both private and public, would expand their interests in the creative and performing arts. All planning of our own activities proceeded with this possibility in mind and beginning in 1965 took specific cognizance of the momentous decision by the Congress to establish the National Endowment for the Arts.

From the beginning in 1957 the foundation's activities in the arts have had two basic policies and, therefore, strategies. First, priority has been given to opportunities for the professional artist, from earliest training to the period of his greatest accomplishment, and to strengthening the outlets—companies, groups, institutions—for his career. Other objectives have not been ignored—extension of the audience, for example—but they have been treated as secondary.

Second, all staffwork and grantmaking has been designed to create continuing networks and communications points for the artists and

artistic directors both to free them from isolation and to give focus and shape to efforts aimed at artistic development.

This policy is not easy to maintain because the absolute volume of pent-up financial needs and the hard-pressed social and economic position of the artist continue to overwhelm the Federal, State, private, and corporate sources of potential support. In addition, many of the new funds coming into the performing arts go to buildings, festivals, and other activities desired by the various communities without really affecting new opportunities for the professional artist and without strengthening individual groups or companies that may have a chance to find permanent existence at a decent artistic level.

In other words, proportionately the financial situation of the creative and performing arts have not basically changed in the 10 years that the Ford Foundation has been studying them. Indeed, in some respects even the increased press and other public attention given to cultural activities has indirectly accelerated the inflation of all costs.

Mr. Chairman, the largest single philanthropic action in one field of the arts was the matching grant of \$82.5 million made by the Ford Foundation 2 years ago to 61 symphony orchestras. The orchestras have a total of 5 years to match the endowment portions of these grants. They are the oldest and relatively most secure of the artistic organizations spread throughout our metropolitan centers. Yet even while the orchestras attempt to match these funds they must maintain their annual maintenance drives for from 40 to 60 percent of their total annual income. While they continue to raise these funds and the capital sums of from \$600,000 to \$3 million to match the foundation grant, they compete for the artistic dollar against their cultural activities in their own community, some of which indeed also have Ford Foundation grants. But the real point is that even when the matching has been done and their capital endowments finally increased, the difference in their income will not equal the continuing inflation of annual costs over a 10-year period.

As both the symphony players and the orchestra managements know, even this very large philanthropic action has only improved the chance for survival of 61 out of some, 1,500 orchestras in the United States. If you add to what the Ford Foundation has been able to do for symphonic music what it has also done for opera, for the singer, for the composer, for the ballet, and for the training of young students in conservatories, and then add to this the modest activities of the National Endowment for the Arts to this date and the continuing activities of private foundations, music is still a field in the United States with almost incalculable demands for greater financial support.

It is clear that unless at some date the National Endowment for the Arts has a significant budget in this field our young singers will continue in large numbers to go abroad for jobs, the conservatories will continue to have difficulty in attracting talented young students, and many musical organizations employing at least some professionals in the United States will cease to exist. The United States has the best musical training in the world today, according to foreign critics. It has the greatest wealth of symphonic orchestras in the world. These facts are largely the result of the private philanthropic activities of individual Americans of another era, but this reservoir is not deep enough to change the prospect that I have outlined.

Mr. THOMPSON. It is shrinking, is it not?

Mr. LOWRY. Right.

Looking back on 10 years of intimate activity in philanthropic work in the arts, I find in 1967 two great causes for concern, and they are not unimportant either to the quality of American life or to the questions of public policy to which the Congress addressed itself in 1965.

The first is the steady deterioration of personal vitality on the part of those artists and artistic directors who are responsible for those very few institutions and companies on which a professional standard depends. Ten years ago by and large most of these leaders, spurred by their own compulsive natures, struggled to maintain standards with minimal budgets in activities that were actually subsidized by the artists themselves, through economic and social abnegations that made it almost impossible even to sort out a decent personal life for themselves. Today a few of these groups have more financial resources with which to work and they have largely overcome the problem of attracting audiences.

But in making these achievements they have stretched themselves even more, and the continued stretching and the unceasing inflation of needs and costs have sapped their energies and often impaired their sense of commitment.

As a national resource, which in absolute numbers is already inadequate to maintain the art at decent levels, they risk being overwhelmed. Suspicious as they are by nature of what value their Government puts upon them, they fend off the amateur with one hand with the other outstretched to tax-supported agencies as the only final hope for adequate underpinning of what they do.

The other great cause for concern is the steady erosion of standards of craft. In 1900 the United States, except for a few unusual individual manifestations, was not thought of as a model of artistic standards or even of artistic activity. Yet some of the crafts in the creative and performing arts which Americans brought into this century may have been greatly eroded by the time the century closes.

On the one hand these standards have been generalized and popularized by a long period of amateur activity accepted by the public without much discrimination. On the other hand, the speedup of communication and the rise of a mass culture has allowed many to take the easy way and substitute for artistic craft mere novelty or some new sensation.

It is not a question of avant garde or experimental repertoire or creative artifacts. The question is not whether an artifact or a new work is experimental but of how it is done and by what standards of craft that can perpetuate the development of the art itself. Even our colleges and universities, which by and large have had more funds at their disposal in the cultural field, have in many ways contributed to a steady amateurization and popularization in standards of craft.

Money will not by itself cure either of these problems. But without increased financial resources in this inflationary period the artist, the group, the training institution has little chance of electing the steady, timeless pursuit of craft and excellence. Were the United States today in an ideal situation in terms of great problems pressing on the Federal budget, this would be the time to put vast resources into the Na-

tional Foundation on the Arts and the Humanities. But even in the current threatening situation, some greater flexibility and some larger expression of hope needs to be given to the human imagination and to the intellectual and artistic resources that have so much to do with the quality of our experience.

Mr. Chairman, I am familiar in general with the new programs of the National Endowment for the Arts, and indeed on one important activity, the American Film Institute, the Ford Foundation was glad to match a program of the National Endowment. I am impressed by the fact that many of the difficulties that could be anticipated politically in working in such sensitive fields as the arts have not been met. The National Foundation and you gentlemen who shaped its activities in the humanities and in the arts is not merely something to be desired but in these fields is absolutely a prerequisite. Of necessity a great deal of self-restraint must be used by Government officials, Members of Congress, the press and the public alike. If the arts were uncontroversial they would go on in a vacuum and few of us would feel much impact upon our minds, our emotions or our lives.

Mr. Chairman, in addition to this general statement, I am glad to answer any questions of which I am capable, including any that you may wish to direct to the proposed amendments to the National Foundation on the Arts and the Humanities Act of 1965.

(The prepared statement of Mr. Lowry follows:)

PREPARED STATEMENT OF W. McNEIL LOWRY, VICE PRESIDENT, THE FORD FOUNDATION

PART II—NATIONAL ENDOWMENT FOR THE ARTS

In my initial statement with reference to your consideration of the National Foundation on the Arts and the Humanities, I referred to the fact that in March, 1957 the Trustees of the Ford Foundation established a new program known as the Program in Humanities and the Arts, which is now one of four divisions in the Ford Foundation. Unlike the situation in the humanities, where many educational grants and projects outside this one program helped to strengthen the humanities, the Ford Foundation's activities in the creative and performing arts in the United States have been expressed through one comprehensive program, which also by historical accident was the most comprehensive philanthropic activity in the arts in either the private or the public sector.

From the outset it was the hope of our Trustees that other agencies and councils, both private and public, would expand their interests in the creative and performing arts. All planning of our own activities proceeded with this possibility in mind and beginning in 1965 took specific cognizance of the momentous decision by the Congress to establish the National Endowment for the Arts.

In keeping with this whole plan, the Foundation's activities in the first five years of the ten in question were exploratory in the widest sense of that term. Lacking any single national program by the government, Foundation staff and dozens of participants from the arts themselves carried out a kind of national inquiry upon the situation of the artist in all fields and of institutions, companies and groups that formed outlets for his career. In 1962, coincidental with our Trustees' review of the whole program of the Ford Foundation, the planning budget for activities in the arts was greatly increased and the Foundation's activities in these fields made an important priority overall.

From the beginning in 1957 the Foundation's activities in the arts have had two basic policies and, therefore, strategies. First, priority has been given to opportunities for the professional artist, from earliest training to the period of his greatest accomplishment, and to strengthening the outlets—companies, groups, institutions—for his career. Other objectives have not been ignored—extension of the audience, for example—but they have been treated as secondary.

Second, all staffwork and grantmaking has been designed to create continuing networks and communications points for the artists and artistic directors both

to free them from isolation and to give focus and shape to efforts aimed at artistic development, particularly on the part of the Ford Foundation.

Mr. Chairman, it is necessary to note that in 1957, the philanthropic sources open to the professional, as opposed to social or amateur activity were in the shortest supply. The creative and performing arts as a whole were the last potential object to be embraced by organized private philanthropy or by the corporations. The corporations indeed were not then and are not now making use of the funds permitted by law to be contributed to educational, scientific or philanthropic activities. So far as the arts are concerned, the extensive field work which the Foundation undertook in the late 50's opened a floodgate of appeals for assistance from every part of the country. This is one reason that despite increased support of cultural activities from private, corporate and tax sources the Ford Foundation uses its own flexibility as a private philanthropy largely to reserve its support to the potential or trained professional artist and to assisting a few selected companies or institutions to consolidate their development. We are concerned with the human resources and instruments by which each of the arts may find higher standards of national expression.

This policy is not easy to maintain because the absolute volume of pent-up financial needs and the hard-pressed social and economic position of the artist continue to overwhelm the federal, state, private and corporate sources of potential support. In addition, many of the new funds coming into the arts go to buildings, festivals, and other activities desired by the various communities without really affecting new opportunities for the professional artist and without strengthening individual groups or companies that may have a chance to find permanent existence at a decent artistic level. In other words, proportionately the financial situation of the creative and performing arts have not basically changed in the ten years that the Ford Foundation has been studying them. Indeed, in some respects even the increased press and other public attention given to cultural activities has indirectly accelerated the inflation of all costs.

Mr. Chairman, the largest single philanthropic action in one field of the arts was the matching grant of \$82.5 million made by the Ford Foundation two years ago to 61 symphony orchestras. The orchestras have a total of five years to match these grants. They are the oldest and relatively most secure of the artistic organizations spread throughout our metropolitan centers. Yet even while the orchestras match these funds they must maintain their annual maintenance drives for from 40 to 60 per cent of their total annual income. While they continue to raise these funds and the capital sums of from \$600,000 to \$3,000,000 to match the Foundation grant, they compete for the artistic dollar against other cultural activities in their own community, some of which indeed also have Ford Foundation grants. But the real point is that even when the matching has been done and their capital endowments finally increased, the difference in their income will not equal the continuing inflation of annual costs over a ten-year period. As both the symphony players and the orchestra managements know, even this very large philanthropic action has only improved the chance for survival of 61 out of some 1,500 orchestras in the United States. If you add to what the Ford Foundation has been able to do for symphonic music what it has also done for opera, for the singer, for the composer, for the ballet and for the training of young students in conservatories, and then add to this the modest activities of the National Endowment for the Arts and the continuing activities of private foundations, music is still a field in the United States with almost incalculable demands for greater financial support.

It is clear that unless at some date the National Endowment for the Arts has a significant budget in this field our young singers will continue in large numbers to go abroad for jobs, the conservatories will continue to have difficulty in attracting talented young students, and many musical organizations employing at least some professionals in the United States will cease to exist. The United States has the best musical training in the world today, according to foreign critics. It has the greater wealth of symphonic orchestras in the world. These facts are largely the result of the private philanthropic activities of individual Americans, but this reservoir is not deep enough to change the prospect that I have outlined.

Another equally telling example is in a field in which the National Endowment for the Arts, even with its limited funds, has made a significant contribution, the field of nonprofit resident professional theater. The facts of the Ford Foundation's involvement with this particular concept of theater are too well known to need elaboration here, but it is not equally well known that only 5 of 28 such companies have direct temporary assistance from the Ford Foundation, not-

withstanding the program of technical assistance and consultative services that we have helped to create for most all of them. A shortage of truly artistic producers and the difficulty of these companies in meeting adequate financial stability both threaten to reduce the whole experiment in the next decade to a kind of repetition of the little theater movement of the 1920's and 30's. One of the great difficulties in this field is that until quite recently the potential patrons have not had a tradition of contributing to theater as a cultural activity on a par with music or the visual arts. In several countries in Europe, such theaters would have annual grants from national or provincial or municipal governments. That day may be coming in the United States, but a whole generation of artists and artistic directors that have become more serious about theater as an art will have been exhausted and frustrated before the basic situation realistically can be expected to change.

Mr. Chairman, looking back on ten years of intimate activity in philanthropic work in the arts, I find in 1967 two great causes for concern, and they are not unimportant either to the quality of American life or to the questions of public policy to which the Congress addressed itself in 1965.

The first is the steady deterioration of personal vitality on the part of those artists and artistic directors who are responsible for those very few institutions and companies on which a professional standard depends. Ten years ago by and large most of these leaders, spurred by their own compulsive natures, struggled to maintain standards with minimal budgets in activities that were actually subsidized by the artists themselves, through economic and social abnegations that made it almost impossible even to sort out a decent personal life for themselves. Today a few of these groups have more financial resources with which to work and they have largely overcome the problem of attracting audiences. But in making these achievements they have stretched themselves even more, and the continued stretching and the unceasing inflation of needs and costs have sapped their energies and often impaired their sense of commitment. As a national resource, which in absolute numbers is already inadequate to maintain the art at decent levels, they risk being overwhelmed. Suspicious as they are by nature of what value their government puts upon them, they fend off the amateur with one hand with the other outstretched to tax-supported agencies as the only final hope for adequate underpinning of what they do.

The other great cause for concern is the steady erosion of standards of craft. In 1900 the United States, except for a few unusual individual manifestations, was not thought of as a model of artistic standards or even of artistic activity. Yet some of the crafts in the creative and performing arts which Americans brought into this century may have been greatly eroded by the time the century closes. On the one hand these standards have been generalized and popularized by a long period of amateur activity accepted by the public without much discrimination. On the other hand, the speedup of communication and the rise of a mass culture has allowed many to take the easy way and substitute for artistic craft mere novelty or some new sensation. It is not a question of avant garde or experimental repertoire or creative artifacts. The question is not whether an artifact or a new work is experimental but of how it is done and by what standards of craft that can perpetuate the development of the art itself. Even our colleges and universities, which by and large have had more funds at their disposal in the cultural field, have in many ways contributed to a steady amateurization and popularization in standards of craft.

Money will not by itself cure either of these problems. But without increased financial resources in this inflationary period the artist, the group, the training institution has little chance of electing the steady, timeless pursuit of craft and of excellence. Were the United States in an ideal situation in terms of great problems pressing on the federal budget, this would be the time to put vast resources into the National Foundation on the Arts and the Humanities. But even in the current threatening situation, some greater flexibility and some larger expression of hope needs to be given to the human imagination and to the intellectual and artistic resources that have so much to do with the quality of our experience.

Mr. Chairman, I am familiar in general with the new programs of the National Endowment for the Arts, and indeed on one important activity, the American Film Institute, the Ford Foundation was glad to match a program of the National Endowment. I am impressed by the fact that many of the difficulties that could be anticipated politically in working in such sensitive fields as the arts have not been met, and the National Endowment and you gentlemen who gave it shape in 1965 both have reason to be congratulated over this fact. Poli-

cal insulation of activities in the humanities and in the arts is not merely something to be desired but in these fields is absolutely a prerequisite, and of necessity a great deal of self-restraint must be elected by government officials, members of Congress, the press and the public alike. If the arts were uncontroversial they would go on in a vacuum and few of us would feel much impact upon our minds, our emotions or our lives.

Mr. Chairman, in addition to this general statement, I am glad to answer any questions of which I am capable, including any that you may wish to direct to the proposed amendments to the National Foundation on the Arts and the Humanities Act of 1965.

Mr. LOWRY. I regret that I will not be able to stay for the completion of the morning, having already devoted a few hours of my time yesterday to your pursuits—I must soon go back to New York.

If you have questions and you want to take them up now—otherwise, I will understand the situation.

Mr. THOMPSON. Thank you very much for your time. I just have a couple of very general questions.

I am particularly pleased that you made the comment that you did with respect to the political sensitivity in this area.

I would like the record to show that during the development of the legislation in 1965, Senator Pell, the White House, and I, were in frequent touch with Mr. Lowry, and had the benefit of his long experience in this area.

The Ford Foundation, of course, was then and still is the largest source of income in the arts and hopefully will remain so.

I gather, Mr. Lowry, that you are quite pleased with the developments of the past few years. If the foundations continue to operate as they have, they can do so on the basis of their experience without any fear of getting into the business of politics in the arts.

Mr. LOWRY. Mr. Thompson, I think there will be inevitably in these fields where there may be momentary controversy that can be termed political. I think it is unavoidable. It has happened even with our own relations with the outside forces in these fields. But I believe there has been a very good job done. And if this trend can continue with the sympathy and understanding of the Congress. I think this is a very constructive start.

It has allayed many fears. I may say, on the part of people in the arts as to what Government activity might involve.

Mr. THOMPSON. We recognize the inevitability of criticism of some of the grants. Indeed, we had quite a flap in recent months over a grant for the study of comic strips. One of our colleagues on the House side chose to make that the major thrust of an effort to kill not only the appropriation in its entirety, but indeed to kill the principles of this legislation. It is possible that similar attacks will continue.

I was very pleased, though, by the attitude in the House. The effort was very soundly rejected. And I think that a principle or a pattern was established. I would expect continued attacks, particularly where grants are made to persons whose political views do not conform to those of the majority. That was the particular problem in that case. We survived it. And we were particularly gratified by the ground swell of support from the intellectual community, which made it possible to defeat the effort in the House to cut the appropriation.

You made some reference to the dwindling number of private financial sources for orchestras and other cultural activities.

Some years ago in San Francisco we learned from the then chairman of the board of that orchestra that the large contributors were dying off, or their estates were being dissipated. Every large contributor, who passed on or who stopped contributing for one or another reason, had to be replaced by 10 other contributors.

With so many cultural institutions going after so relatively few people, I think that we are going to need much broader support from both the public and the private sector despite the affluence of our society.

Wouldn't you agree with that?

Mr. LOWRY. I would agree. I feel certain that 61 out of 61 orchestras will match, over a 5-year period, the endowment portion of our grants. But they must do so, as I say, with a far wider base than they used to. And we must remember, as I tried to say here, that when we have done this, we have not even put those orchestras above their rising costs of inflation, let alone any others which the Federal Government or some source must give importance to at some time when the Congress makes it possible.

Mr. THOMPSON. Thank you very much. Those are all the questions I have.

Mr. Brademas?

Mr. BRADEMAS. Thank you, Mr. Chairman.

Mr. LOWRY, I, too, want to thank you for your extremely useful testimony. I have just a couple of quick questions.

Can you add anything to your comment on why corporations do not give more support to the arts?

Mr. LOWRY. I cannot add much, Mr. Brademas. There is a far greater interest in the corporations on a talk basis.

I have had occasion to serve—I think Mr. Stevens has, too—on some panels where this subject was discussed.

What is happening, though—Mr. Keeney said yesterday that when money goes, money follows. What is happening is that even the modest amounts that the State and the Federal Government are now putting in, and what we can do, are encouraging regular maintenance drives. To this point they are confined largely to orchestras, to opera, a little bit to the art museums—but not enough. The corporations have not yet become involved in assisting the other fields of the performing arts to any great extent.

I think it has been very, very slow. And I wish I had a prescription to speed it up.

Mr. BRADEMAS. I know that a year or two ago in a very wealthy community in my own State, where the density of millionaires per square foot is considerably higher than it is in other parts of the United States, it proved extremely difficult to get enough money even to pay the salary of the local symphony conductor—this in a community where there should have been a great interest in supporting music and the arts. Many of the leaders in that community are somewhat conservative industrial people who tend to look with disfavor on Federal programs in education and certainly in the arts. And yet I found that they were calling on me to see if I could give them any directions on where they could get some Federal money.

I must say, I hope that—and I believe your point is well taken—if we can provide adequate or at least some significant degree of Federal

support for the arts, this will have a multiplier effect, and encourage private industry in particular to do much more, and I may say some of the labor union organizations as well to become more active in this field.

Thank you very much.

Mr. THOMPSON. Mr. Ford?

Mr. FORD. Thank you, Mr. Chairman, I appreciated the opportunity of hearing Mr. Lowry's testimony yesterday and again today relating to the purposes of this legislation. I particularly enjoyed the opportunity of conferring with him briefly after the hearings yesterday. I am just moved to observe, in response to your drawing attention to the fact that the Ford Foundation made the largest single contribution in the field of the arts—\$82½ million to the 61 symphony orchestras—that as the automobile industry is now facing the Big Three go-round of negotiations, I wonder if Walter Reuther and his counterparts in management are thinking of themselves as patrons of the arts in any respect.

I am really interested in the approach that Mr. Brademas has taken here.

In 1965 this committee in a number of areas put its foot over into places that led some people to express publicly apprehension that the Federal Government was moving into an area where there was no national interest in the traditional sense.

I wonder if from the point of view of a large foundation that has examined the national interest in this and other areas for a long time—if you would have any comment on this basic question of whether there is a national interest to be protected by the use of tax proceeds, if you will, in the arts?

Mr. LOWRY. I think distinctly there is.

There is a national interest, Mr. Ford, in my judgment in both senses of the word.

The appeal to the Ford Foundation, and I am sure to the national endowment, that comes from all over this country in this field shows a sense that here somewhere are many of the creative and finally moral and spiritual resources of American life.

Many of the considerations that dominate us in the newspapers, when we are talking about welfare or civil rights or international affairs or the Government's position in the world, are of great moment to those people who are also reached by the impact of cultural and educational activities.

It was our privilege in 1957 and 1958 to go in to 175 communities of this country, in the initial staff work for this, and to find the people there who never expected anybody was going to come and look for them—which was the only thing that gave us a very fast start—that we were coming to look for them. Nobody had ever come to look for them.

These people were there in 1957; they are there in greater numbers today.

The national interest of the United States, as I said in commenting on the humanities aspect yesterday, also, it seems to me, requires some expression of national policy on the side of the human being, of humanity, of humaneness, and the interest in man's problems—perhaps even as a counterbalance to a lot of the very disturbing currents

running in this world of violence at home, of violence abroad, which may finally make increasing generational gulfs between us and the young people who are almost half our population today.

I do not think it is right to support the arts just for educational purposes. We support the arts for the arts. But they speak sometimes more intimately to this part of man's life and to the quality of our society than even formal education.

Mr. FORD. Is it a safe assumption that coupled with the climate existing today, that what you are saying is that legislation of this type carries with it a value other than the dollar appropriation in terms of a recognition of that interest?

Is that a safe assumption?

Mr. LOWRY. Far greater. And more than a dollar from the Ford Foundation. Because they look at it as the people of the United States saying this is important. That is far better than saying the Ford Foundation thinks so—even though they may admire the way we have gone about it. We cannot speak for the people of the United States and we do not pretend to. But you gentlemen can and do.

Mr. FORD. Thank you, Mr. Chairman.

Mr. BRADEMAS. Having listened with great interest to what Mr. Lowry has just said, Mr. Chairman, I would like to ask unanimous consent to include at this point in the record an article from the July 9, 1967, New York Times entitled "Thoughts on an Age that Gave Us Hiroshima," which represents the remarks delivered by Archibald MacLeish at the Lincoln Center Festival, and which I think supplement and undergird the comments that Mr. Lowry has just made in response to the question of the gentleman from Michigan.

Mr. THOMPSON. Without objection, it will be entered at this point. (The article referred to follows:)

[From the New York Times, July 9, 1967]

THOUGHTS ON AN AGE THAT GAVE US HIROSHIMA

(By Archibald MacLeish)

There would be nothing unusual about a festival of the arts at Lincoln Center for the Performing Arts but for one thing: the current standing of the arts. Speaking in Washington recently, the composer, William Schuman, who is president of the Center, remarked with some feeling that the Congress of the United States "does not understand the value and the meaning of the arts as a precious national asset." He might have gone further to include the state legislatures of the several states, the city councils of the various cities and more or less every other public agency that undertakes to speak for the American people, not to mention those that speak for the rest of the world as well. For the failure to understand "the value and the meaning of the arts" is not a wholly American characteristic, however much the Europeans may wish it were. It is a defect of the age and as evident in contemporary Paris and contemporary Peking and contemporary Moscow as in contemporary Washington—more evident, perhaps, because in contemporary Moscow the arts are explicitly subordinated to the public business of the State, and in Peking to adolescent mobs the State employs, while in Paris the primacy of politicians is only less notorious than the dictatorship of the political philosophers.

Man in the electronic age is not a votary of the arts—he has more serious business. He sees himself, whatever his economic system, as a social and scientific animal, the great unraveler of the universe, its potential master, and his tool is not the sculptor's chisel any longer or the brush that paints an image of himself—his tool is technological information. The arts may flourish in new galleries, new concert halls, enormous audiences, princely contributions, but what really matters is the journey to the moon, the voyage within the atom, the automation of in-

dustrial enterprises, the instantaneous communication of the message, he miraculous discoveries of medicine, the invention of new foods, new fabrics—a new life.

It is not remarkable that the arts should take a secondary place in the century of Bohr and Einstein. They took a secondary place, no doubt, when Prometheus brought back fire. But the trouble is, as we are coming more and more to see, that the Promethean life is not enough. Technological information, even the immeasurable stores of technological information we have brought back from the fabulous voyages of discovery in the last few decades, have not produced Utopia even yet. Technological information has given us the electronic age and the electronic age has given us the beginnings of the affluent society and the affluent society has polluted its water, fouled its air, alienated its children, defiled its cities and stumbled and fumbled its way into a series of the most murderous and destructive and degrading wars the world has ever seen.

What is wrong is not, of course, the great discoveries of science—information is always better than ignorance, no matter what information or what ignorance. What is wrong is the belief behind the information, the belief that information alone will change the world. It won't. Information without human understanding is like an answer without its question—meaningless. And human understanding is only possible through the arts. It is the work of art that creates the human perspective in which information turns to truth. The psychological discoveries of the last two generations have told us more about ourselves, or what we choose to call our selves, than men before us ever guessed, and yet we still reread the Greeks, who came to self through art, to learn to understand our nature. Nuclear physics opened the sources of inexhaustible power to mankind, and that power, without an understanding of the human meaning of the power, gave us Hiroshima.

Information without the intervention, the mediation, of the arts will always lead to Hiroshima. Which is why a celebration of the arts at this tragic moment of worldwide darkness and confusion and dismay has a particular significance. We need to remind ourselves that man cannot exist as man without an image of himself to question all he knows—and that the arts alone can create that image. Without those last quartets of Beethoven, without Oedipus the King, without a Hamlet or a Lear, or Michelangelo's ceiling, or the Odes of Keats, the electronic age could be a nightmare—a brighter, louder, more disastrous nightmare than any that has gone before. With the arts, instructed by the arts, it could become a great, perhaps the greatest, age.

MR. THOMPSON. Mr. Carey?

MR. CAREY. No questions.

MR. THOMPSON. Senator Pell?

SENATOR PELL. Both Senator Javits and I are interested in the proposal in the pending bill that will give the chairman of each endowment the right to accept or reject certain applications—in other words, delegation within certain limits of powers to the chairmen of the endowments.

Do you have any views on this—whether this is a wise or unwise measure?

MR. LOWRY. I have definite views, Senator Pell.

I believe that each grant, by each endowment, should have the formal approval, either at the time or under delegation at a later time, by the council.

I do not believe that the rejection of each application should require the council's formal approval, except in a strictly legalistic sense, as we have in the Ford Foundation, which I would be glad to explain.

We would have had occasion, in our own foundation, and other private foundations have, too, to consider this principle. And we have

often said that to ask a council or a board to make every rejection is the invitation to the dance. You might as well say they are the staff, and take on that cumbersome administrative machinery which keeps them all reading paper.

Now, these fields are sensitive, as we have said. But so are many of the fields that we are working in in our own foundation.

In our foundation, it takes everybody to say yes, but anybody at the professional staff level can say no. Later those no's, on a quarterly basis, are reported to the board of trustees, and formally ratified as decisions of the corporation, as they could be by your councils here. They can be reopened, as indeed the board or the council in your case can reopen any question. And it does not take long to get an applicant encouraged to come back again with his application, as you know.

Mr. THOMPSON. Will the Senator yield on that point?

Senator PELL. Certainly.

Mr. THOMPSON. We had quite a discussion in 1965 on this very point.

You feel, I gather, that this suggested amendment would bring the foundations' procedure closer to the procedure tested and tried by your Board. By the periodic examination and by the possibility of review of a rejection, the chairman as an individual is somewhat insulated from the criticism which might come to him if such review were not possible.

Mr. LOWRY. Yes. But at any time the Chairman should, I think, have the power, consulting his panels or any other consultants he may wish, to reject a grant application outright, without feeling he has 23 people looking over his shoulder at that very moment.

Mr. THOMPSON. I agree very thoroughly.

Senator PELL. In other words, you can untie a "no," but you cannot untie a "yes."

Mr. LOWRY. Right.

Senator PELL. Basically your thought then is that the bill should remain as it is.

Mr. LOWRY. In that respect, yes, sir. There are other provisions of the bill I think should be changed. But not in that respect.

Senator PELL. Along this same line—I notice that the chairmen of both the endowments are with us—and we would appreciate it if they could submit for the record of those joint hearings an outline of the procedures which they follow with regard to the screening of grants. They may not want to give the names of the people on the panels—but the number of panels, and how it is handled. I think Dr. Keeney gave an excellent explanation yesterday. I think it would be helpful to have it in the record of the joint hearings rather than the more specific hearings to follow. These procedures could be submitted at a later date, but before the closing of the record on the 24th.

(The material requested may be found on pp. 192–193.)

Mr. THOMPSON. Would the Senator yield?

Senator PELL. Certainly.

Mr. THOMPSON. Mr. Lowry, in your judgment, does the proposed language in the bill before us adequately cover this situation? In other words, would you have any suggestions with respect to the language?

Mr. LOWRY. I could not at the moment dictate my suggestions, Mr. Thompson. The proposed language—on this question of rejections and who approves those—does not meet the clear situation that I have

been trying to express. I would have to take more time to review that language, which I have not looked at this morning.

Mr. THOMPSON. If you have time, I would appreciate you sending me a little memo.

Mr. LOWRY. I would be very glad to.

Senator PELL. One other point, following up a statement you made yesterday. The Ford Foundation gives more grants to the arts and humanities than the Federal Government. Would that apply both to the arts and to the humanities?

Mr. LOWRY. It would apply to those objectives in the arts and the humanities sought by the National Endowment for the Humanities and the National Endowment for the Arts.

It would not apply to all the activities of the Office of Education in educational subjects that are denominated as the humanities and the arts—with a primary educational or curricular objective. It would not apply to those sums which vastly exceed the sums that the foundation spends in the humanities and the arts.

But if you take the money even authorized, not appropriated, by your 1965 bill, it is less than the Ford Foundation invests in these fields.

Senator PELL. I am struck by another point here, and I wondered if you would take exception to my views. I am not a scholar as far as following the Ford Foundation, or for that matter, the large foundation's philosophy in grants.

It would seem to me there is perhaps greater originality and daring in the new kinds of projects financed by the Government in small amounts, as opposed to what some of the larger charitable foundations do with their funds. Would you think that is a correct or incorrect statement?

Mr. LOWRY. Mr. Chairman, that is an embarrassing question. I would have to say I would think that is incorrect.

The great thrust of our activity in the arts, for example, goes not in these large sums as to the symphonies, but to individual artists and artistic directors intimately in their orchestras, or to experimental and demonstration activities, that if I understand the meaning of the word daring, are just as daring as any part of the National Endowment.

Senator PELL. This has been the subject of a discussion of a more informal nature with the Chairman of the Arts Endowment.

I thank you very much.

Mr. LOWRY. Thank you.

Mr. THOMPSON. Our next witness this morning is Dr. William G. Bowen, professor of economics and public affairs of Princeton University, and provost of that university.

He and his distinguished colleague, Prof. William J. Baumol, are the authors of "Performing Arts: The Economic Dilemma."

Dr. Bowen is not here yet?

Senator PELL. Mr. William Severns.

Mr. SEVERNS. Yes, sir.

Senator PELL. Mr. Severns, we welcome you here. You are the chairman of the board of American Symphony Orchestra League. My co-chairman, Congressman Thompson, will now preside, since I have to leave for another engagement.

STATEMENT OF WILLIAM SEVERNS, CHAIRMAN OF THE BOARD,
AMERICAN SYMPHONY ORCHESTRA LEAGUE

Mr. SEVERNS. Mr. Chairman and members of the subcommittee, my name is William Severns. I am the chairman of the board of the American Symphony Orchestra League, the chief administrator of the Music Center of Los Angeles County, and, until recently, the manager of the Los Angeles Philharmonic. The league supports S. 2061, particularly the amendment to section 11 of the National Foundation on the Arts and Humanities Act of 1965. My prepared remarks will be brief. With your permission I will submit a longer statement for the record.

We believe that the basic support for the performing arts in this country must come, as it traditionally has, from local sources. But these sources alone cannot meet the growing financial needs of the performing arts, and neither can the National Foundation unless it has adequate funds. S. 2061 would eliminate the present ceiling on appropriations to the National Foundation and thus permit increased Federal support to the performing arts.

The American Symphony Orchestra League is a nonprofit organization that represents the symphony orchestra of our country.

Symphony orchestras are a significant part of American life. There are nearly 1,400 symphony orchestras in the United States.

The 1,400 symphony orchestras include 26 major ones with budgets ranging from \$500,000 to \$4 million, 49 metropolitan symphonies with budgets of \$100,000 to \$500,000, and some 1,300 quasi-professional and amateur urban, community, and college orchestras.

Symphony orchestras can no longer meet their expenses. Their net deficits are rapidly increasing. We have studied again and again the possibilities of increasing our income to match increased expenditures, but it simply cannot be done.

Orchestras will need Federal help to maintain even their present level of excellence. Without Federal assistance, the symphonies will decline. We see no escape from that basic proposition.

The Federal agency responsible for assisting the performing arts is the National Foundation on the Arts and Humanities. With two minor exceptions, symphonies have received no support from the Foundation and will not if the future level of funding is as modest as it has been in the past. With \$7 or \$10 million a year spread over more than 16 performing arts, the National Foundation cannot provide the assistance that the largest and oldest performing arts need, and it cannot nourish them on the scale the Nation deserves. For this reason, we strongly support a higher level of appropriations for the National Foundation.

Symphony orchestras operate at a loss—and they always have, here and abroad. They cost more money to operate than they can possibly earn, partly because their only “commodity” is labor and partly because they can earn revenue only part of the time that they incur expenses. It costs, for example, as much to rehearse as to give a concert, but only the concert produces revenue. The difference between earnings and expenses is our income gap; and to the extent we cannot eliminate this gap by fund raising and endowments, we have a net deficit.

The starting point for a financial analysis of the performing arts must be the extensive study on the "Economic Dilemma of the Performing Arts" by William Baumol and William Bowen. The study predicts an income gap for all the performing arts of \$48 to \$60 million by 1975, and a net deficit of as much as \$26 million. Of these totals the orchestras would account for slightly less than half.

These projections are depressing. In fact, experience in the few years since these figures were compiled suggests that the orchestras face even larger income gaps and deficits than Baumol and Bowen projected.

Our annual growth rate in expenditures in the past 3 years has exceeded 17 percent—two and a half times the growth rate in expenditures predicted in the study.

The largest single expense for ochestras is the salaries of their artists—musicians, conductors, and soloists. We have recently faced severe pressures both for longer seasons and for higher wages. These pressures have included several crippling strikes. The demands of the artists have been beyond our ability to pay, but that does not make them unreasonable. The increase in gross expenditures as a result of higher salaries for artists has been enormous. We cannot absorb increased labor costs, as industry can, by taking advantage of cost-saving technology because a live musical performance uses no technology, only live musicians.

The income gap projected by the study of \$60 million by 1975 assumes an implicit growth rate of 8.3 percent. Again, the experience of the major orchestras for the past 3 years suggests that this is low. These orchestras had an income gap of \$9 million in 1963-64, \$11 million in 1964-65, and \$13.2 million in 1965-66. The actual growth rate for the income gap for these years has thus been 22.5 percent per year, or almost three times the predicted growth rate.

If one projected the income gap of \$9 million for the major symphonies at a rate of only 20 percent per year, the income gap for these symphonies alone would reach \$65 million by 1973, or \$5 million more than the maximum figure predicted by Baumol and Bowen for all the performing arts by 1975.

Moreover, we see little chance to close the gap by increasing earned income beyond its present rate of growth. The major orchestras already play the maximum number of concerts to near-capacity houses; tickets are priced competitively with the other arts and have risen in recent years with the cost of living.

We can price tickets higher, but we would lose some of our audience and, more important, we would price symphonies beyond the reach of the young, the students, the lower income groups, and our retired citizens. We do not believe that symphonies should be heard only by the rich, and we are convinced that the country would be poorer if they were.

And so, we come to the critical figure—the net deficit between the money the orchestras receive from all sources and their expenditures. That deficit for the 26 major orchestras rose from \$193,000 in 1963-64 to \$297,000 in 1964-65 to \$914,000 in 1965-66; and we estimate a deficit this year of close to \$2 million.

Expressed in percentages, the net deficit of the 26 major symphonies jumped 50 percent between 1963-64 and 1964-65. It jumped

by more than 300 percent in the next year. And we expect it to jump by 100 percent this year.

If we take the smallest increase of the past few years and project the net deficit at a growth rate of 50 percent annually, the 26 major orchestras alone will have an annual deficit of \$38.4 million by 1975. This expression of the projected net deficit is, of course, figurative. It is a way of expressing the needs if we continue on our current course. If a way to cope with growing deficits is not found quickly, the orchestras will be forced to cut back. Some may not survive. They will be unable to meet union demands, and the number of orchestras idled by strikes will increase. They will be unable to perform the services they now perform, to maintain the quality they have maintained, or to give America the music they have given her. In addition to the 26 largest symphonies, we have 49 metropolitan orchestras, with problems in many ways more serious than those of the major symphonies.

Beyond the 49 metropolitan orchestras are the hundreds and hundreds of quasi-professional and amateur community and college orchestras. We do not have exact figures but it is a fair guess that three-quarters of the population of this country lies beyond the reach of the major and metropolitan orchestras. This population may be reached occasionally by a symphony on tour, but for its steady diet of music, it must rely on local symphony groups.

We should remember, however, that we are in the earliest years of great national experiments that will vitally affect the performing arts. With the massive education programs initiated under the Elementary and Secondary Education Act, the Higher Education Act, and others, and the war on poverty, we will build new interest in the arts, new audiences, and new demands.

The percentage of our population that wants and indeed demands access to the performing arts, and to performing arts of the highest quality, may well be dramatically increased in the years ahead. Thus, the performing arts cannot, if they are to remain important in American life, stand still. They too must be a part of the Great Society. If it is a Federal responsibility to see that all of our people have the opportunity for education, employment, leisure time, medical care, in short, the conditions of life that result in appreciation of the arts, then it is equally a Federal responsibility to see that there are arts to be appreciated.

That would conclude my summary of my prepared statement, Mr. Chairman. If there are any questions, I would be happy to attempt to answer them.

Mr. THOMPSON. Thank you.

(The prepared statement of Mr. Severns follows:)

PREPARED STATEMENT OF WILLIAM SEVERNS, CHAIRMAN OF THE BOARD, AMERICAN SYMPHONY ORCHESTRA LEAGUE

Mr. Chairman, members of the subcommittee, my name is William Severns. I am the Chairman of the Board of the American Symphony Orchestra League, the Chief Administrator of the Music Center of Los Angeles County, and, until recently, the manager of the Los Angeles Philharmonic. The League supports S. 2061, particularly the amendment to Section 11 of the National Foundation on the Arts and Humanities Act of 1965. We believe that the basic support for the performing arts in this country must come, as it traditionally has, from local sources. But these sources alone cannot meet the growing financial needs of the

performing arts, and neither can the National Foundation unless it has adequate funds. S. 2061 would eliminate the present ceiling on appropriations to the National Foundation and thus permit increased Federal support to the performing arts.

I appreciate the opportunity to discuss with you today the needs of symphony orchestras and the role of Federal assistance in meeting these needs. My prepared remarks will be brief. With your permission, I will submit a longer statement for the record.

The American Symphony Orchestra League is a non-profit organization that represents the symphony orchestras of our country. It is the largest performing arts organization in the United States. The League was founded in 1942, and chartered by the Congress on October 15, 1962. We represent directly more than 800 orchestras and maintain close contact with the rest.

Symphony orchestras are a significant part of American life. There are nearly 1400 symphony orchestras in the United States. They play approximately 8,000 concerts each year, an average of 25 a day, to a live audience of approximately 14 million (symphonies reach many more through radio, TV, and records). Some 75,000 musicians play in these orchestras; roughly 3 million civic minded men and women serve on their boards, committees, and auxiliary organizations. The contribution of the symphonies cannot be measured by numbers alone. The presence of a symphony in a community immeasurably benefits the total musical life of the community.

The 1400 symphony orchestras include twenty-six major ones with budgets ranging from \$500,000 to \$4 million, forty-nine metropolitan symphonies with budgets of \$100,000 to \$500,000, and some 1300 quasi-professional and amateur urban, community, and college orchestras. A list of the major and metropolitan orchestras will be submitted for the record.

Some believe that America is a cultural wasteland and look to Europe for excellence in the arts. We emphatically disagree. By any quantitative test—numbers of orchestras, numbers of concerts each year, size of audience—the United States exceeds all the rest of the world combined. Quality is harder to measure but our best orchestras are not excelled anywhere, and neither, I believe, is the total impact of all our orchestras.

However, the quality and impact of our symphonies are endangered by financial problems over which the orchestras have little control. The symphonies are intensifying their efforts to increase local support. We firmly believe that Federal assistance should supplement and not replace such support.

Symphony orchestras can no longer meet their expense. Their net deficits are rapidly increasing. We have studied again and again the possibilities of increasing our income to match increased expenditures, but it simply cannot be done.

Orchestras will need Federal help to maintain even their present level of excellence, and no one believes that it is enough to maintain the status quo; we must build for tomorrow as well as today. We are familiar with the arguments for and against Federal assistance to the arts, and, as you know, there was a time when many orchestras resisted Federal assistance. Our appearance here today is a simple recognition of economic reality. Without Federal assistance, the symphonies will decline. We see no escape from that basic proposition.

The Federal agency responsible for assisting the performing arts is the National Foundation on the Arts and Humanities. With two minor exceptions, symphonies have received no support from the Foundation and will not if the future level of funding is as modest as it has been in the past. With \$7 or \$10 million a year spread over more than 16 performing arts, the National Foundation cannot provide the assistance that the largest and oldest performing arts need, and it cannot nourish them on the scale the nation deserves. For this reason, we strongly support a higher level of appropriations for the National Foundation.

Symphony orchestras operate at a loss—and they always have, here and abroad. They cost more money to operate than they can possibly earn, partly because their only "commodity" is labor and partly because they can earn revenue only part of the time that they incur expenses. It costs, for example, as much to rehearse as to give a concert, but only the concert produces revenue. The difference between earnings and expenses is our income gap; and to the extent we cannot eliminate this gap by fund raising and endowments, we have a net deficit.

The starting point for a financial analysis of the performing arts must be the extensive study on the Economic Dilemma of the Performing Arts by William Baumol and William Bowen. The study predicts an income gap for all the performing arts of \$48 to \$60 million by 1975, and a net deficit of as much as \$26 million. Of these totals the orchestras would account for slightly less than half. In 1963-64, the study states that the total income gap was just under \$20 million; the income gap for the 26 major orchestras alone in that year exceeded \$9 million. Thus, using these projections, the income gap for the major orchestras will be \$25 to \$30 million by 1975, and the net deficit could be as high as \$13 million.

These projections are depressing. In fact, experience in the few years since these figures were compiled suggests that the orchestras face even larger income gaps and deficits than Baumol and Bowen projected.

For example, the study reaches a \$60 million income gap by projecting an annual increase in expenditures for all performing arts of 6.9 percent annually. The 26 major orchestras had gross expenditures in 1963-64 of \$23.8 million. This rose to \$27.7 million in 1964-65 and to \$32.7 million in 1965-66. Our annual growth rate in expenditures in the past three years has thus exceeded 17 percent—two and a half times the growth rate in expenditures predicted in the study. The past three years may be too short a period on which to base an accurate statistical projection but our experience confirms these figures.

The largest single expense for orchestras is the salaries of their artists—musicians, conductors, and soloists. We have recently faced severe pressures both for longer seasons and for higher wages. These pressures have included several crippling strikes. The demands of the artists have been beyond our ability to pay, but that does not make them unreasonable. Musicians are talented; their life is arduous; they have historically been underpaid. Several orchestras have already moved to a 52-week season, with paid vacations. The increase in gross expenditures as a result of higher salaries for artists has been enormous. We cannot absorb increased labor costs, as industry can, by taking advantage of cost-saving technology because a live musical performance uses no technology, only live musicians.

The earned income of the 26 major symphony orchestras has also risen in the past three years at a rate higher than Baumol and Bowen predicted, but the rise has not kept pace with gross expenditures. The income gap projected by the study of \$60 million by 1975 assumes an implicit growth rate of 8.3 percent. Again, the experience of the major orchestras for the past three years suggests that this is low. These orchestras had an income gap of \$9 million in 1963-64, \$11 million in 1964-65, and \$13.2 million in 1965-66. The actual growth rate for the income gap for these years has thus been 22.5 percent per year, or almost three times the predicted growth rate.

The difference between the projected growth rate in the income gap of 8.3 percent for all performing arts and the actual growth rate for the major symphony orchestras of 22.5 percent is terrifying. If one projected the income gap of \$9 million for the major symphonies at a rate of only 20 percent per year, the income gap for these symphonies alone would reach \$65 million by 1973, or \$5 million more than the maximum figure predicted by Baumol and Bowen for all the performing arts by 1975.

Moreover, we see little chance to close the gap by increasing earned income beyond its present rate of growth. The major orchestras already play the maximum number of concerts to near capacity houses; tickets are priced competitively with the other arts and have risen in recent years with the cost of living. We can price tickets higher, but we would lose some of our audience, and more important, we would price symphonies beyond the reach of the young, the students, the lower income groups, and our retired citizens. We do not believe that symphonies should be heard only by the rich, and we are convinced that the country would be poorer if they were.

The contributions on which the symphonies must rely to reduce the income gap have gone from \$8.9 million in 1963-64 to \$10.6 million in 1964-65 to \$12.26 million in 1965-66. Again, the rate of increase is higher than that predicted by Baumol and Bowen but far below the rate necessary to keep up.

Moreover, it seems likely that the rate of increase in contributions for orchestras will rapidly reach the saturation point. Where we once received the lion's share of private contributions for the performing arts, we now expect our share of the philanthropic dollar to drop because the competition from other

performing arts has increased. The number of opera companies in the United States has risen from 77 in 1941 to 754 in 1963-64. The number of professional dance groups has risen from 115 in 1959 to 196 in 1964. The number of small theater groups, particularly repertory and quasi-professional theaters depending heavily on local contributions for support, has risen similarly in recent years. These groups and many more will compete with the symphony orchestras for the philanthropic dollar.

The Ford Foundation's recent grant of \$85 million to some 61 orchestras will further saturate the contributions' market. As you know, the endowment portion of that grant is contingent on matching funds by the orchestras. These funds must be over and above the funds normally raised. By the time symphonies have matched their Ford Foundation endowments, they may well have exhausted the possibilities for increased fund-raising in their communities.

And so, we come to the critical figure—the net deficit between the money the orchestras receive from all sources and their expenditures. That deficit for the 26 major orchestras rose from \$193,000 in 1963-64 to \$297,000 in 1964-65 to \$914,000 in 1965-66; and we estimate a deficit this year of close to \$2 million. Expressed in percentages, the net deficit of the 26 major symphonies jumped 50 percent between 1963-64 and 1964-65. It jumped by more than 300 percent in the next year. And we expect it to jump by 100 percent this year. These figures cannot serve as a basis for firm predictions, but they are sufficiently large to alarm even the most conservative. If we take the smallest increase of the past few years and project the net deficit at a growth rate of 50 percent annually, the 26 major orchestras alone will have an annual deficit of \$38.4 million by 1975. This expression of the projected net deficit is of course figurative. It is a way of expressing the needs if we continue on our current course. If a way to cope with growing deficits is not found quickly, the orchestras will be forced to cut back. Some may not survive. They will be unable to meet union demands, and the number of orchestras idled by strikes will increase. They will be able to perform the services they now perform, to maintain the quality they have maintained, or to give America the music they have given her.

Bear in mind that I have so far discussed only the 26 major symphonies. We have the most accurate statistics for this group and it represents the orchestras with the largest budgets. But the fact remains that these figures relate to only 26 out of 1400 symphonies. In addition to the 26 largest symphonies we have 49 metropolitan orchestras, with problems in many ways more serious than those of the major symphonies. These orchestras are every bit as important to the communities they serve as the major orchestras are to the largest cities, and they too will have increasingly large deficits.

Beyond the 49 metropolitan orchestras are the hundreds and hundreds of quasi-professional and amateur community and college orchestras. We do not have exact figures but it is fair guess that three-quarters of the population of this country lies beyond the reach of the major and metropolitan orchestras. This population may be reached occasionally by a symphony on tour, but for its steady diet of music, it must rely on local symphony groups. Even with greatly increased funds, the National Foundation is not likely to assist these orchestras in a major way for many years. But there should at least be funds available to make a start, to help the very best and most deserving of these smaller orchestras.

Statistical projections of the future can only be made on the basis of past experience. Even on this basis, the projections clearly indicate the need of the orchestras for greatly increased financial assistance from the Federal government. We should remember, however, that we are in the earliest years of great national experiments that will vitally affect the performing arts. With the massive education programs initiated under the Elementary and Secondary Education Act, the Higher Education Act, and others, and the War on Poverty, will build new interest in the arts, new audiences, and new demands. The percentage of our population that wants and indeed demands access to the performing arts, and to performing arts of the highest quality, may well be dramatically increased in the years ahead. Thus, the performing arts cannot, if they are to remain important in American life, stand still. They too must be a part of the "Great Society". If it is a Federal responsibility to see that all of our people have the opportunity for education, employment, leisure time, medical care, in short, the conditions of life that result in appreciation of the arts, then it is equally a Federal responsibility to see that there are arts to be appreciated.

MAJOR ORCHESTRAS

- | | |
|------------------------------|-----------------------------------|
| 1. Atlanta Symphony | 15. Milwaukee Symphony |
| 2. Baltimore Symphony | 16. Minneapolis Symphony |
| 3. Boston Symphony | 17. New Orleans Philharmonic Sym- |
| 4. Buffalo Philharmonic | phony |
| 5. Chicago Symphony | 18. New York Philharmonic |
| 6. Cincinnati Symphony | 19. Philadelphia Orchestra |
| 7. Cleveland Orchestra | 20. Pittsburgh Symphony |
| 8. Dallas Symphony | 21. Rochester Philharmonic |
| 9. Denver Symphony | 22. St. Louis Symphony |
| 10. Detroit Symphony | 23. San Antonio Symphony |
| 11. Houston Symphony | 24. San Francisco Symphony |
| 12. Indianapolis Symphony | 25. Seattle Symphony |
| 13. Kansas City Philharmonic | 26. Washington National Symphony |
| 14. Los Angeles Philharmonic | |

METROPOLITAN ORCHESTRAS

1. American Symphony, New York City
2. Birmingham Symphony, Alabama
3. Brooklyn Philharmonia, New York
4. Columbus Symphony, Ohio
5. Dayton Philharmonic, Ohio
6. Duluth Symphony, Minnesota
7. Florida Symphony, Orlando
8. Fort Wayne Philharmonic, Indiana
9. Fresno Philharmonic, California
10. Glendale Symphony, California
11. Grand Rapids Symphony, Michigan
12. Hartford Symphony, Connecticut
13. Hofstra University Orchestra da Camera-Pro Arte Symphony, New York
14. Honolulu Symphony, Hawaii
15. Hudson Valley Symphony, Poughkeepsie, New York
16. Jacksonville Symphony, Florida
17. Kalamazoo Symphony, Michigan
18. Little Orchestra Society, New York
19. Long Island Philharmonic, Westbury, New York
20. Louisville Orchestra, Kentucky
21. Memphis Symphony, Tennessee
22. Miami Philharmonic, Florida
23. Midland-Odessa Symphony, Texas
24. Mobile Symphony, Alabama
25. Nashville Symphony, Tennessee
26. New Haven Symphony, Connecticut
27. New Jersey Symphony, Newark
28. New York State Symphony, New York
29. North Carolina Symphony, Chapel Hill
30. Oakland Symphony, California
31. Oklahoma City Symphony, Oklahoma
32. Omaha Symphony, Nebraska
33. Phoenix Symphony, Arizona
34. Portland Symphony, Maine
35. Portland Symphony, Oregon
36. Rhode Island Philharmonic, Providence, R.I.
37. Richmond Symphony, Virginia
38. Sacramento Symphony, California
39. San Diego Symphony, California
40. Savannah Symphony, Georgia
41. Shreveport Symphony, Louisiana
42. Springfield Symphony, Massachusetts
43. Syracuse Symphony, New York
44. Tampa Philharmonic, Florida
45. Toledo Orchestra, Ohio
46. Tulsa Philharmonic, Oklahoma
47. Utah Symphony, Salt Lake City
48. Wichita Symphony, Kansas
49. Youngstown Philharmonic, Ohio

Mr. THOMPSON. I wonder if you will be available for our panel discussion when we finish with the other witnesses?

Mr. SEVERNS. I have a plane to catch back for the coast this afternoon, sir.

Mr. THOMPSON. I have one comment.

I want to thank you very much for your statement. It is very constructive and strong. This represents quite a reversal in the position taken by the American Symphony Orchestra League over the past 5 or 6 years.

I gather that the league's fears with respect to Federal participation in the arts are dissipated, and your statement certainly does call for a continuation and enlargement of the Foundation's operations. Is that correct?

Mr. SEVERNS. That is right, sir.

Mr. THOMPSON. Thank you very much.

Mr. Brademas?

Mr. BRADEMAS. I had the very same reaction as Chairman Thompson has just indicated to your statement, Mr. Severns. As far as I am aware, this is about the strongest statement in support of Federal aid for the arts, especially for symphonies, that I think I have ever seen.

Have you any comment on the question I put to Mr. Lowry—why is it that in local communities, especially where there is considerable industrial wealth, there is such great reluctance to supply even modest degrees of private support for local symphonies?

Mr. SEVERNS. Well, sir, that is changing slightly now. At one time boards of directors only felt safe in contributing money for kids and dogs, but now for some unknown reason it seems to be acceptable for cultural activities. And we are noticing a melting of the wall in asking for donations from such organizations.

Mr. BRADEMAS. Do you think that the provision of Federal support for symphony orchestras, as Mr. Lowry I think was suggesting, will have the effect of stimulating greater contributions on the part of private philanthropy?

Mr. SEVERNS. Very definitely, sir. The idea that the Federal Government is willing to enter into these fields makes corporate directors a little less nervous about spending their stockholder's money in this manner.

Mr. BRADEMAS. Thank you.

Mr. THOMPSON. Mr. Ford?

Mr. FORD. Thank you, Mr. Chairman. The question was asked if there was any fear that the entrance of the Federal Government into even modest financing of these activities might lead to the dilution of support by large foundations.

We are talking about an extremely modest amount of money.

Is there a danger from where you sit of this modest amount of money being offset by an increase in this new activity that you mention—support for symphonies at the local level?

Mr. SEVERNS. Mr. Ford, we had that same fear when we first received moneys from local governments, county and city governments, that our main private supporters would desert us. History has been that they have not deserted us. We have not lost the private support. It is always easy to let the government do it. But I believe that the sym-

phony organizations particularly are so locally controlled and so close to the sources of private wealth that this is not a serious problem.

Mr. FORD. Thank you.

Mr. THOMPSON. Mr. Carey?

Mr. CAREY. Mr. Severns, recently a statement was made by the Attorney General of the State of New York that the theater in New York City was not as sick as it had been portrayed. The reason it had regained some degree of its health was that even if a production which was artistically and professionally well produced and well acted, and was a highly attractive play, did not receive audience support, television network people purchased the production and made up the difference between the loss and the apprehension of profit for the sponsors. Therefore, what had appeared to be a losing production turned out to be something profitable.

I cannot recall—and I confess I am not an avid watcher of television—I cannot recall a single network major spectacular production of a philharmonic orchestra in recent years.

Why does not the mass media of television have some appetite for this type of production?

Mr. SEVERNS. Mr. Carey, the big problem is that a symphony concert is a fairly static operation. You can only take so many pictures of the French horn or of the tuning of the oboe, and it loses its interest on the screen.

We are making progress with television—National Educational Television is now making a regular practice of photographing symphonies.

Mr. CAREY. In color?

Mr. SEVERNS. They are just going into color now, sir. And I believe if they succeed in this area, that the commercial stations will take it up. It is extremely expensive to film 110 musicians, with probably 12 to 14 hours of rehearsal, for a half hour program. And up to now, we have not been able to convince sponsors that this is a profitable venture.

Mr. CAREY. To denigrate my previous question—I did watch the "Today" program this morning. On the show there was an exposition of something in the realm of psychedelic music. There was a portrayal of Sergeant Pepper's Lonely Hearts Club Band, which I am told is now a professional appellation for the Beatles.

The point I want to make is that Sergeant Pepper's Band was backed up by a full symphonic orchestra. Do you look upon this as a dilution of the great quality and professional standards of symphonies, to be mixed up with the Beatles?

Mr. SEVERNS. No, sir. I was the first one to present the Beatles in the Hollywood Bowl. I think they are good musicians.

Mr. CAREY. If we serve the Beatles up with the symphonies, can we attract television in that respect?

Mr. SEVERNS. Mr. Carey, it has not really worked up to now, because the tastes for the so-called Beatles' music is not generally associated with symphony tastes.

Mr. CAREY. The genius of television supposedly is to appeal to a mass media of different tastes. I am trying to get something for everybody in here.

Mr. SEVERNS. We certainly would like to have somebody compose

a symphony for the Beatles and a symphony orchestra, but we have not come up with it yet.

Mr. CAREY. You list the major symphonic orchestras, and then those which are metropolitan orchestras. Among those is my own philharmonia, of which I am right proud. I want to know how we get Brooklyn in the major leagues.

Mr. SEVERNS. The easiest way would be a higher appropriation to the National Foundation, because the orchestras are classified on the basis of their budgets.

Mr. CAREY. We have an excellent conductor. I am sure we have the right coach. We just need more money for the players.

Mr. SEVERNS. That is right.

Mr. CAREY. Thank you very much.

Mr. THOMPSON. Mr. Reid—what did you watch this morning?

Mr. REID. I went to a prayer breakfast.

Mr. SEVERNS. I would like to thank you for your thoughtful testimony. I notice in your statement you have a deficit of \$25 to \$30 million, and later in your testimony, you indicate a projected deficit, taking in additional factors, of \$38 million by 1975.

What I wanted to ask is twofold:

What is the figure that you think, based on all of your calculations, would be a prudent, hardheaded figure for the Congress to work with as an estimate of the need, not alone for the major orchestras but for a broad range of musical groups? Secondly, what portion of this funding could be used to give some assurance that we will start to level off the deficit or start to reduce it, so that we would not be suggesting that Congress appropriate x dollars for a certain number of symphony orchestras and then having to double and triple this amount each year as it went along. What are the hopes in that area and what could we do?

Mr. SEVERNS. I cannot give you any definite figures, but I can say this. As the orchestras approach full employment it will level off. We have now four orchestras that have reached a 52-week season. As more and more orchestras reach that period, this increasing, accelerating deficit will level off. I would say that that is going to be reached in the next 10 years.

Mr. REID. What figure would you say that we should consider prudently as far as funding for symphony orchestras?

Mr. SEVERNS. Around \$60 million—somewhere in that neighborhood.

Mr. REID. \$60 million annually?

Mr. SEVERNS. Yes, sir.

Mr. REID. Are there not more Americans going to symphony orchestra presentations than to baseball games?

Mr. SEVERNS. It depends upon who makes up the figures, Mr. Reid. Actually, yes—if you take all of our small recitals and so forth, you would find a great deal many more than for professional sports.

Mr. REID. What are the approximate attendance figures we are talking about in relation to the figures you have given us here today?

Mr. SEVERNS. I do not have those in mind right now.

Mr. REID. But you think 60 million for a reasonable period of time would then help and encourage full employment and would start to trim the deficit at that point?

Mr. SEVERNS. That is right, sir.

Mr. REID. Thank you. I appreciate both the character and the scope of your remarks.

Mr. THOMPSON. Mr. Scheuer?

Mr. SCHEUER. Mr. Chairman, I am happy to report that I both watched TV and prayed this morning. I watched the same program Mr. Carey did, the Beatles, and I prayed for the country.

I enjoyed your testimony very much.

Let me just continue along the lines that Congressman Reid started on.

You mentioned an income gap for all of the performing arts of \$48 to \$60 million. Then you describe a net deficit of \$26 million.

What is an income gap as compared to a deficit?

Mr. SEVERNS. The income gap is the difference between the earned income of the orchestras and their total expenditures. The deficit is that portion which all sources of income, including donations, cannot make up.

Mr. SCHEUER. So you would have donations of about \$35 million?

Mr. SEVERNS. That is right.

Mr. SCHEUER. A little bit more than half of the income gap is made up?

Mr. SEVERNS. That is right. We would generally be able to do 50 percent in sales, or sources of income.

Mr. SCHEUER. I also noted that your income from sales had gone up faster than the two economists had anticipated. So apparently the product you are merchandising, namely cultural and artistic activities, has a very ready and enthusiastic market more so than had been expected?

Mr. SEVERNS. Yes. We are not having any trouble selling tickets in the arts now. Actually it is very encouraging. Practically every new series that we establish, as fast as we can afford to establish them, are well subscribed.

Mr. SCHEUER. Now, you indicated that for the symphony orchestra you would like to have a Federal expenditure of \$60 million. Do you have any idea what we would be spending in assistance of symphony orchestras if we were spending on a per capita basis more or less what European countries are spending?

Mr. SEVERNS. No, I do not, Mr. Scheuer. I really do not.

Mr. SCHEUER. Well, it seems to me that we ought to think seriously in the very near future about meeting the challenge which you have presented to us head on. If we can spend a hundred million dollars a day fighting a war in Vietnam—I am not debating the appropriateness of that war, or the rightness of the cause—but if we can spend a hundred million dollars a day to protect the kind of society we have developed at home, it seems to me that we could spend a hundred million dollars a year perhaps, one three-hundred-sixty-fifth of the American money we are spending overseas, to enhance the excellence and the beauty and the attractiveness and the richness of this society of ours, in which we are investing such heavy funds abroad to protect. I want to thank you for helping us raise our eyes to the real goals we ought to be investing ourselves in.

Mr. SEVERNS. Thank you.

Mr. THOMPSON. We have the honor this morning to have Senator Yarborough from Texas here. He is trying to rotate between four subcommittee commitments this morning.

Senator YARBOROUGH. As cosponsor of this bill and of the original Arts and Humanities Act I am very interested in the testimony of the distinguished witnesses appearing here this morning.

Mr. SEVERNS, I notice you are the chief administrator of the Music Center of Los Angeles County. I had the privilege of having lunch in that building on the 30th of June this year, when I was in Los Angeles for a hearing of the Special Bilingual Education Subcommittee, on the bilingual education bill. Let me congratulate you on the most beautiful complex of county buildings I have ever seen anywhere in the world.

Mr. SEVERNS. Naturally, Senator, your comments on our buildings make me very happy.

Senator YARBOROUGH. I understand that you raised many millions of that by private subscription, in addition to county tax money.

Mr. SEVERNS. That is right, sir. It is \$19½ million from private funds that we raised.

Senator YARBOROUGH. The county put money into it also.

Mr. SEVERNS. There is a lease back provision on it which finances \$13½ million worth of bonds.

Senator YARBOROUGH. \$13½ million of county bonds, and \$19½ of private subscription. I think it is a remarkable achievement for a government to raise that much money from private sources to help the arts there, and, in one complex of buildings.

Congratulations to you on that achievement.

Mr. SEVERNS. Thank you, sir.

Senator YARBOROUGH. I am proud to note of these 23 leading major orchestras in the country, three are in my State.

Mr. SEVERNS. Yes, sir. Three very good ones.

Senator YARBOROUGH. That is unusual, because in those three cities, they constitute three of the 13 largest cities in the country. But I am disappointed that of the 49 metropolitan orchestras, there is only one in my State.

Mr. SEVERNS. Senator, you could not really expect Texas to have a small orchestra.

Senator YARBOROUGH. I appreciate that the Californian understands the love of arts in my State. When I was a young lawyer in 1927, and went to El Paso, Tex. to work for a firm on a salary, to my amazement the main activity this law firm was engaged in was raising money for a symphony orchestra for El Paso. It was their fund-raising drive, which went on in October. They were raising money to run the orchestra. That was way back in 1927. So I know this interest in orchestras in Texas antedates the founding in 1942 of this league that you represent here.

I have read your statement since I have been here. In the interests of time and your time in catching the plane, I will not ask any further questions. But I was very much interested in the number of orchestras, and the fact that you point out that this is the phase of the arts that most people participate in, most people listen to. That is my experience.

I get very little time to see television. I listen to radio quite a bit driving by car, particularly in my home State. I turn it to the best music station. So I think that of the performing arts I hear more of the orchestras than any other form of art.

Congratulations to you on your leadership, and I hope we can get some help for you.

Mr. THOMPSON. Are there any further questions?

Thank you very much.

The next witness listed is Mr. John H. Myers of the Minnesota State Arts Council.

STATEMENT OF JOHN H. MYERS, PRESIDENT, MINNESOTA STATE ARTS COUNCIL

Mr. MYERS. Senator Yarborough, Mr. Thompson, Members of the Congress, Roger Stevens and friends of the arts: I have nothing in writing before me. I have a prepared statement which may become part of the record if you so desire.

To assure you that the arts are nonpartisan in Minnesota, when Democratic Governor Karl Rolvaag asked me to take the presidency of the Arts Council he knew I was serving as the State chairman for the GOP, he did not ask me to resign. Because I am speaking from the business community, I would like to very briefly identify myself. I am president of the Harner Waldorf Corp., major manufacturers of pulp paper packaging and packaging systems. It is a privilege for me, representing the business and industrial community, to be asked to testify before this committee, and to applaud you for the creation of the National Foundation on the Arts and the Humanities.

I believe later on I have an answer to the question that Congressman Brademas has asked about why business is not supporting the arts to a greater degree than it is.

We in business and industry recognize the tremendous competition for talent, talent particularly in the area of the more highly educated men and women who are available to business today. There is tremendous competition for them, because they are in short supply.

We in Minnesota know we are not on the beaten track from east to west. We know that we have to have a more attractive climate for these talented people, to attract them into the business community in Minnesota. We believe that the business community requires an atmosphere, a climate of good labor relations, of course, good relations with government, good tax structure, but also a climate in which the citizens can live a full life, and can permit their families to live the full life.

We believe that the interest of business and industry in the arts is a selfish interest. We want to attract more competent people to industry, and we want to hold those people that we have. And we know that only insofar as we make the total community atmosphere conducive to leading the full life are we going to be able to do this.

When Congressman Brademas asked why is business not supporting the arts to a greater extent, I agree with the other statements that have been made, that such support is on the increase. And I would like to cite an example in Minnesota. The Minneapolis Symphony Orchestra has a current budget of a million dollars. Like other orchestras, it raises one-half of that in an annual drive, and 36 percent of that \$500,000 is currently coming from industry.

As Mr. Lowry said, the Ford Foundation recently granted \$82 million to a number of orchestras, including the Minneapolis orchestra, on a two for one matching basis—we must raise four to get the two. This has only been in process for a few months, and we are already up to \$6 million, and \$3½ million of that has come from business and

industry. I think this is a good trend, Congressman Brademas, and I hope it will be followed in other areas.

As I said, I think just as we in Minnesota must build a better all-around climate, including the cultural climate, to hold the talent we have, and to attract more, we know that those people in rural areas in Minnesota must have the advantage of the cultural organizations that exist in the Twin Cities.

I believe it is unqualified and unfair for cultural organizations to ask the Federal Government to come in and bail them out if they are in a position where they have not been able to make their own way. I am a great believer, however, that the Federal Government should take up those organizations which have proven that they can operate on their own, and see how these operations can be further expanded.

For instance, the Minneapolis Symphony Orchestra operates in the black—although it raises 50 percent of its money from the private sector. It receives no tax money support of any kind.

We know though the orchestra operates primarily out of Minneapolis and St. Paul. We believe not only rural Minnesota, but the entire area in which the Minneapolis orchestra is the dominant musical organization—those areas should be privileged to have the orchestra brought to them—if not the space for a whole orchestra, perhaps the space for half an orchestra.

We encourage the use of Federal funds and State funds for motivating the smaller communities on a matching basis to raise funds so that the orchestra can be taken to the people in the small communities, and not require the people to come always to the big cities.

We think this is true of the Minneapolis Institute of Arts.

We applied the use of Federal funds, and we have used the Federal funds through the State arts council to date, to make possible the operation of a mobile art "museum," which takes art to the people in the smaller communities, not requiring the people always to come into Minneapolis for this purpose.

As I say, I think business and industry have a selfish motive, and I think the encouragement and the motivation which the National Endowment has given, not only to State legislatures, and to private foundations, but has also to the business community to participate in taking those segments of the arts which have proven themselves to be worth keeping, in expanding their operations more on an area basis, and also to provide greater services through the State arts council, to those areas who wish to build arts councils of their own and thereby build a more attractive community into which business will want to move—that these are the great purposes and the great uses to which Federal funds have been put to date.

In the business community, I certainly applaud what you have done, and to ask you to keep this up, and encourage business and industry and the local legislators to match what you are doing.

Thank you very much.

(The prepared statement of Mr. Myers follows:)

PREPARED STATEMENT OF JOHN H. MYERS, PRESIDENT, MINNESOTA STATE
ARTS COUNCIL

It is a privilege for those of us whose primary activities are in the business world to participate in state arts council activities and as such to be requested to appear before the Special Subcommittee on the Arts and Humanities of the

Senate and the Special Subcommittee on Labor of the House in behalf of these state arts councils. The business community applauds federal support which provides great impetus to state support, both private and public, to make possible programs which can build the fuller life for all American citizens. Industry has long recognized the need for a well-rounded business climate which includes not only good labor relations, tax structure, and local government cooperation, but also includes those activities which an educated and talented man demands for himself and for his family in the community in which he wishes to work. From a selfish point of view, business and industry knows full well that it can hold talented men and women and attract new persons only through continuing support for and cooperation with the visual and performing arts.

What did we do last year with Minnesota State Arts Council money?

Following are the amounts for the fiscal year July 1, 1966, to June 30, 1967:

\$25,000 grant from the National Endowment for the Arts to establish an office of operation and to conduct a survey of the cultural assets in the state.

\$12,000 grant on a matching basis from the National Endowment for the Arts to help program a pilot project consisting of providing assistance to cultural institutions, organizations, and individuals in all the art disciplines.

\$10,000 appropriated by the Minnesota Legislature.

\$25,000 received from private contributions.

Basically, this represents a \$72,000 program of activities programmed by the Minnesota State Arts Council. Attached you will find a summary of the Grants-in-Aid Awarded by the Minnesota State Arts Council (recipients, amounts, description of projects).

To summarize, the following figures apply:

Federal (nonmatching)-----	\$25,000
Federal (matching)-----	12,000
Minnesota Legislature-----	10,000
Private contributions-----	25,000
Total -----	72,000

What could we do if we had additional support from the State and Federal Governments?

Minnesota is faced with a paradox. Within its borders lies a dynamic and nationally important arts center. Yet, this has not been able to serve large numbers of citizens of the state. The state's smaller communities lack funds to bring the arts out of the cities, and the city art groups lack funds to take the arts to the towns. We would hope that increased support on the state and federal level would be forthcoming to help with the Council's efforts to develop a more knowledgeable and appreciative audience for and participants in the arts. It is the Council's responsibility to insure to all citizens of the state the opportunity to hear, to see, and to participate in the many visual and performing arts areas. Only with increased support on the state and federal level can we hope to meet the financial obligations involved with sending professional symphony orchestras, theater groups, and excellent art exhibitions to the out-state areas.

What about the next five or ten years for the arts council?

Although the promise for the arts during the next five to ten years is greater than anything this country has ever known, the fact remains that the arts must be supported in a substantial way to insure the continuance of their existence. We must begin at this point to help develop a knowledgeable and appreciative audience for the arts—to help develop a great awareness of our surroundings. This applies not only to the visual and the performing arts, but to the areas of urban development, historical preservation and restoration, all of these areas involving the elements of good taste and design. As the professional organizations develop their own programs which involve a broader financial basis, additional state and federal support must be sought to enable those organizations to service an increasing audience for the statewide community. The responsibility of the Council is not merely to support performing arts programs throughout the state. It has the responsibility as well to upgrade the quality of those programs and to develop community support which will insure their continuation.

Traditional sources of support for the arts have not kept pace with the increasing demands. As an example of this, the Minneapolis Symphony is currently

raising an Endowment Fund of \$10,000,000 responding to a challenge gift of \$2,000,000 from the Ford Foundation to be matched on the basis of two for one.

The states are developing the arts within the borders of their particular state boundaries as the National Endowment's program is doing on a national scale. Through the development of statewide programs, new sources of support have been developed through foundations, community interest groups, the business community, etc.

Ultimately, state councils must come to grips with the "real" problems facing visual and performing arts groups including expanded audiences, supporting theatre and music performances to a much greater extent, researching and developing methods for creating a better atmosphere for our contemporary artists (housing, opportunities, etc.). Arts council work is to a great extent an "audience development" program. We must help to develop a perceptive eye and ear with which to "look and see"—to "listen and hear"—and without hesitation to enter into individual expression as a participant.

GRANTS-IN-AID AWARDED BY THE MINNESOTA STATE ARTS COUNCIL
(JULY 1, 1966-JUNE 30, 1967)

Visual arts

St. Paul Art Center (\$3,000) to help develop a guide-training program to provide educational guided tours of the exhibitions by volunteers from the St. Paul community for children and adults in this area.

Rochester Art Center (\$5,000) to organize an exhibition on community design, consisting of 200 photographic panels, designed to develop an awareness of the ever-increasing problems facing towns and cities with growing populations, industrial development, visual-images, etc.—and hopefully to indicate possible solutions to these problems. This exhibition will be as appropriate to a small town as it is to a metropolitan area. Designed to tour the state.

The Minneapolis Institute of Arts (\$2,500) to organize an art appreciation exhibition, consisting of large photographic panels showing works of art from the Institute's collection, designed for schools and visual arts centers throughout the state.

Walker Art Center (\$2,000) to enable the Walker Art Center to photograph, tape-record and document a series of seminars on the art of today in relationship to space, medicine, etc., which will be available to schools and institutions throughout the state.

Theatre

International Falls Summer Theatre (\$2,000) to help the International Falls community in its efforts to develop a professional summer theatre program for that area.

American National Theatre and Academy, St. Paul (\$600) to match funds to secure professional theatre people for a state-wide conference on community, professional and educational theatre.

Brainerd Fine Arts Council (\$2,000) to help with the development of a summer professional theatre program for that area—a cooperative venture involving the Brainerd Junior College, the Brainerd High School and the community itself.

Firehouse Theatre (\$2,000) to help with an audience development and educational program of lecture/demonstrations on experimental drama techniques to tour state-wide and, in turn, inviting college students from the state to the theatre for a performance and conference.

Music

Bemidji State College/Paul Bunyan Playhouse (\$1,200) to enable three professional singers to participate in a cooperative effort by these two organizations in presenting a summer opera for that area.

Center Opera Company (\$5,000) to prepare a lecture/demonstration-one act performance program of opera to tour state-wide.

Saint Paul Philharmonic (\$1,500) to initiate a student counselor-in-training program, a scholarship program designed to enable ten students from throughout the state to attend the St. Paul Philharmonic's summer music camp for three weeks.

Minnesota Orchestral Association (\$8,000) to assist the Minneapolis Symphony orchestra conduct six programs including high school and college orchestra clinics, educational programs in the Iron Range, workshops on the problems of smaller orchestras, lecture/demonstrations for 3rd, 4th, 5th and 6th grade stu-

dents, extension of the Young Audiences program into rural areas and a teaching aid program with "part" of the orchestra making regular visits to colleges and communities with symphony orchestras.

Dance

Ballet Borealis (\$1,000) to help this ballet company mount a spring production and secure a professional dancer for a series of lecture/demonstrations.

Dance Guild Theatre (\$700) to enable this dance group to travel throughout the state performing and giving lecture/demonstrations on modern dance.

Plastic arts

Artists Council of Minnesota (\$1,000) to present lectures by professional artists in conjunction with a statewide touring exhibition, Minnesota Art Portfolio.

Minnesota Craftsmens Council (\$825) to enable professional craftsmen to tour throughout the state for a series of lectures, gallery talks and demonstrations in conjunction with a travelling exhibition of designer crafts.

The Minneapolis School of Art (\$5,000) to develop a number of artist-in-residence programs at various junior colleges throughout the state using the professional staff of the School of Art.

Research and development (three distinct types included in our pilot program)

Community: A matching grant of \$750 was given to Duluth to enable that community to conduct a feasibility study with reference to converting the old Soo depot into an arts center. Several cultural groups would use this facility for exhibition and performing purposes.

Institution: A \$500 grant-in-aid to the new Red River Art Center in Moorhead to enable that organization to study exhibition and program procedures in institutions of similar size to help develop a cultural program for that area.

Organization: A \$1,000 grant-in-aid to the Society of Minnesota Sculptors to conduct a feasibility study on a proposed foundry construction which would have a professional staff and would ultimately develop an apprenticeship program for foundry workers. Since there is not a foundry, such as this, in the country, the proposed facility would serve sculptors throughout the entire 50 states.

Senator YARBOROUGH. Mr. Myers, can you remain until all the witnesses testify?

Mr. MYERS. Yes, sir; I would be glad to.

Senator YARBOROUGH. I have a thought or two. And I am certain of all the members here—I have four subcommittee meetings, and we do not come to this unless we are really interested in the arts and humanities.

Is Mr. Richard Brown here?

Mr. Brown, I welcome you here. I am glad to see that my State is represented among these witnesses here in support of this legislation. I am cosponsor, and at times I have cosponsored legislation when I didn't have anyone from Texas coming up to support it.

Thank you for being here. We will be glad to hear from you.

STATEMENT OF RICHARD F. BROWN, DIRECTOR, KIMBELL ART FOUNDATION, FORT WORTH, TEX.

Mr. BROWN. Thank you, Senator Yarborough, Mr. Thompson, members of the committee—as a recent fugitive from Los Angeles County, and a new citizen of Texas, I am very happy to be here as a person helping to build a new art collection and an art facility in north Texas, which we intend to organize so that a generation from now it will not be a potential burden on Federal funds.

Senator YARBOROUGH. Will the Russell and Remington collections be a part of it?

Mr. BROWN. No. They will not be. We have another institution in town, which is the Carter Museum of Western Art, and that is their aegis, and ours would be other than American or Western. However, we are working very cooperatively together—the three museums in town—to make sure that each of us does a job in which the division of labor is to the maximum benefit to the public.

Senator YARBOROUGH. Will that children's museum be a part of your complex there?

Mr. BROWN. Yes. One of the finest in the world.

Senator YARBOROUGH. I was in San Antonio last weekend, and some people from Fort Worth told me they stumbled on it by accident. They were military personnel who had been stationed in Europe and the Orient, and they said in their travels around the world they had never seen such a fine children's museum.

Mr. BROWN. Statistically, it is one of the largest, and we feel one of the greatest.

Senator YARBOROUGH. Pardon my taking this time—I hope you won't think this is a Texas brag. I just wanted to get the facts in the record.

Mr. BROWN. When we finish building the gallery for the Kimbell Art Foundation, we will have five museums in one context. Separateness can have its advantages. We are working hard to make sure we do not tread on each other's toes, and do not duplicate the services we provide for the people. Our museum will be 5 years in the future, because we have to build it and enlarge the collection during the interim.

Senator YARBOROUGH. Thank you.

Fort Worth is not one of the largest cities in America. It is not one of the three largest in Texas. It is not one of those "big three" that was mentioned here earlier, having three of the 23 largest symphony orchestras in America. It is a great credit to the people there that they are making this effort in building that great art complex. You may proceed.

Mr. BROWN. I speak as the director of an art foundation, and not as a representative of any association or organization, but after 25 years in the field of visual arts, I feel I am speaking for and can safely express the appreciation to this committee of the people in the world of art scholarship, museum work, and the teaching of art.

I am not going to read directly from my statement, because you have that, and I understand it will be printed in the record. But I would like to emphasize just a few points.

It often seems as though the need for money is simply a broadside demand without much specific backup in terms of how it should be aimed. But I do not believe that is really the case. The institutions, associations, and communities around the country do need more money, but not just a whole lot of that. They need that money hitched to specific projects that have been carefully designed to relate to their unique local circumstances, and to their potential, and to draw upon the resources of other institutions around the country who have a similar purview.

Now, above all, they need an element of leadership and the consultative resources and leverage of just such an organization or agency that I think you have now in terms of the National Endowment for the Arts and Humanities.

The legislation, especially with respect to the emphasis in the amendment upon professional standards, and as they apply to very specific projects, provides the basis for satisfying this need.

The administrative structure, with the assistance of the system of the two Federal Councils, is perfectly logical and needs no tampering with. And above all, the individuals you have now and have had so far have done a superb job in bringing us this far.

With the goals, the system, and the individuals, now through their shakedown period, I feel more funds are in order safely without much risk of waste.

The greatest advantage of the kind of setup you have in the distribution of money through the National Endowment for the Arts and Humanities is that a comparatively small amount of Federal money can set in motion a kind of chain reaction which results in benefits that can be infinitely greater than the original sum would seem to indicate.

I would like to tell you briefly of a project that has done exactly this in the area of Fort Worth, Tex.

The National Council had the idea of trying to explore through regional museums in America, a way of making the museum a more effective tool in educating schoolchildren and in educating schoolchildren who do not have the benefit of living in a large metropolitan area where it is easy to be confronted with art and music and any of the other arts.

This proposition was presented to the Carter Museum of Western Art who then turned to the professional people in the city, and we devised a number of tentative programs and presented them to the Carter Foundation, which is a local nonprofit public foundation.

The foundation looked them over, and between us we decided on one that we would submit to the National Council. The important thing here is that a very constructive and mutually beneficial dialog took place between the director and the staff of the Carter Museum and the people on the National Council, resulting in which we think, on paper, is the ideal way to go about this task.

At that point \$30,000 of National Endowment funds were made available to the Carter Museum of Western Art, and then the Carter Foundation matched it by an additional \$30,000. Out of that we now have some additional staff members, some of whom are being paid by the private money of the Carter Foundation or the budget of the museum, not out of the National Endowment funds.

We have developed new audiovisual education techniques, we have called in every museum in the area to help design and implement this program. The school districts are working with us in the outlying areas, and the schoolteachers are now being trained.

This is truly a case where a relatively little seed money has set in motion a tremendous activity which I think is going to have far-reaching effects, even upon the staffing and the design of the institution that I am trying to bring into being. It is a case where a little outside help has stimulated great inspiration and a great deal of self-help.

The trouble is in many parts of the country, there are situations where the local community cannot respond perhaps that readily, because they do not have the amount of local support that we have luckily in Fort Worth.

However, in most parts of the country I think that kind of help would bring into being a similar chain reaction.

But the museums are really having a tough time of it.

I think it was Mr. Ford who asked what indication there is that the American public does want the arts and the humanities as part of their Federal program. Well, last year about 300 million Americans went to their museums. And of that number—of course, that is the number of visits, not individuals—a tremendous proportion of those wanted special services in terms of interpretation and education about what they were going to see. And most museums in America, especially the smaller ones in the regional areas, whose endowments were put together a generation or two ago, simply do not have the funds to match this demand.

Nearly every museum in the country is understaffed, overworked, and underpaying its staff; and short-budgeted museums have been having a terrible time ever since World War II when this demand began to grow. And it is still growing. Everywhere in the country each of these museums has somehow been able to patch it together and partially meet the demand. However, we have all been waiting for something that has now happened.

I am going to depart from the planned testimony for just a moment simply to tell you, if you don't know already, that the Houston Museum of Fine Arts has partially collapsed before this situation. Even though it is a community of a million people, and very well off, and still growing, Houston has finally had to publicly announce that it is curtailing its program, curtailing its staff, will keep their director on only perhaps quarter time and quarter salary, if he is willing to do that, because the city is not able to meet the rising costs of a budget that would provide a program commensurate with public demand.

When that happens in a city with, let us say, a very fine middle-sized museum, I think we are getting close to the point where we may see that begin to happen all over the country. And it has happened when you have a museum led by one of the best men in the business, Jim Sweeney.

What museums need I have detailed under a number of points here in my written report. I will not go over those in detail, except to emphasize a few of them again: The development of the museum as an educational tool; longer hours when they are open to the public; and the security involved with that; the training of more staff; the whole problem of conservation of the national cultural treasures held in these institutions; and the development of what we might call indoctrination centers to make the American's visit to a museum a more meaningful experience.

These are just a few practical ways in which the national endowment could become effectively involved with museums. Others may have much better ones. But if funds are forthcoming for some of them, the results in improving the Nation's standard in the arts and humanities would be immeasurable in economic terms. If enough help comes in time, we may yet be able to build a society in which the arts grow spontaneously out of the need of the majority of the people, who will then support them in terms of individual demand. And the Houston experience will not be repeated.

(The prepared statement of Mr. Brown follows:)

PREPARED STATEMENT OF RICHARD F. BROWN, DIRECTOR, KIMBELL ART FOUNDATION,
FORT WORTH, TEX.

Mr. Chairman and members of the committee, responsibility for the thoughts I am about to set before you is strictly my own, but as a member of the museum profession and as a scholar and teacher of the fine arts, I feel safe in expressing the appreciation of all my colleagues in those fields for the opportunity to present our views to you.

As the German philosopher, Goethe, once remarked: "Show me what a man does with his leisure and I will tell you more about him than I can by his work". That penetrating observation is tantamount to justification of the legislation under scrutiny here, for what we do with our leisure will have as much to do with America's future as will our great industry and commerce. During most of my career, what might euphemistically be called my leisure has been devoted largely to helping find financial support for the local symphony and opera, raising money for a new wing on the library, selling tickets to the local repertory theater, or finding economic underpinnings for a publication, in addition to official fund raising for whatever institution I happen to be working for. All this has consumed such a disproportionately large amount of time and energy, and continues to do so for most of my colleagues, that I yearn passionately for what might be called a Darwinian, or "survival of the fittest" cultural situation where the arts do not have to be encouraged, where they come into existence and grow out of a spontaneous need which is then consistently backed by demand. Artificial pump-priming, "do-gooding", the automatic assumption that anything done in the name of support for art will be beneficial, more often than not leads to a lowering of standards, a steady popularization and amateurization, and frequently distortion of those qualities in art that give it its powers to regenerate minds, build bridges of communication between people, and provide moral values that are constructive in society. Not every middle-size city in America, for example, should expect to have its own opera company, but most of them are attempting exactly that. The result is opera that neither pleases the musically educated nor provides the adequate criteria for those whose lives would be richer if they knew what really good opera can do for you. No wonder it's a beggar. Not every art center should build its collection with the acquisition policy used by the Metropolitan, or model its special exhibition program on that of the Museum of Modern Art. In a smaller relatively young community this is impossible, but the local civic leaders do not understand this, even though their intentions, ambitions, generosity and devotion are admirable.

What these communities, institutions and people need is *not* just a lot more money. They need more money, yes, but they need it hitched to specific projects that have been carefully designed to relate to their unique local circumstances and potentials, and to draw upon the resources of any other institutions or organizations in the country whose purview is similar. Then they need the imaginative and knowledgeable leadership, consultative resources and coordinating abilities of some agency that has the leverage of power provided by the authority to disburse funds only if the terms of professional standards and specific pertinence of project are satisfied. I believe the Arts and Humanities legislation, especially with respect to the emphasis in the amendment upon professional standards as applied to very specific projects, provides the basis for satisfying this need. The administrative structure with the system of two Federal Councils seems perfectly logical and needs no alteration. The individuals you have had, and still have, in positions of authority, and as advisors, are to be commended highly for doing a superb job. Any negative observations I might have are the results of the unprecedented nature of, and the scale of the task. My particular fields of interest, especially scholarly endeavor in fine arts, have not been among the notably blessed; but, considering the heretofore stringent limitations of funds available, I suspect there are many other particular areas of interest, that feel even less recognized. With the goals, system and the individuals now through their shakedown period, more funds are now in order with less risk.

I am aware of a number of both institutional and individual grantees who, when the grants finally came through, were not able to take advantage of them because it took so long other commitments had been entered into. This underlines the absolute necessity to give the Councils enough independent authority to act freely and quickly in making contracts with regional and local agencies.

The most risky aspect of the amended legislation is the inclusion, but vague inclusion, of the amateur in any and all of the arts. In a sense, all the arts exist *only for* the amateur, for without the audience there is no sense in having the art. But no art can survive very long if produced primarily by amateurs. (I realize there are interesting exceptions to this in certain chamber music societies, choral groups, religious ritual drama, etc.) Participation by the amateur in any of the arts is as desirable as any other aspect of cultural development, but direct governmental support should focus upon the more concisely ascertainable and controllable practicalities resulting from professionalism; otherwise a vast quicksand of "art appreciation" could swallow staggering resources without raising the national aesthetic a bit, and it could even lower it. Of course, a wise Council will be aware of this danger, but it is possible to foresee, as the result of public pressures, too much money being used for artistic entertainment instead of true recreation. That is, in the long run it is better for ten-thousand people to get to really love and know what is good about the way Jascha Heifetz plays the violin than it is for ten-thousand people to play the violin even passably well. Both results would be ideal, but we are already having enough of a problem getting enough Americans to experience an original.

I do not feel that the hope of having donations made generally to the National Endowment for the Arts, then to be matched and applied by the Council, will have much success. Even though I recognize the greater purely economic potential here, wealthy individuals and foundations are going to give most readily to specific projects which they feel are badly needed in their own communities rather than to a general national pool. The proposition of having their donations matched at the local level by Federal funds will bring forth bigger pledges quicker and easier. Therefore, the wisdom, leadership and judgment of the Council in deciding upon and influencing the very nature of each project will be crucial. But the greatest advantage of this sort of arrangement is that a comparatively small amount of Federal seed money can set in motion a chain reaction resulting in benefits infinitely greater than the original grant would seem to indicate.

Exactly that has just happened in a project with which I am involved, and which was made possible by a grant from the National Endowment through the National Council. A grant of \$30,000 was made available to the Amon Carter Museum of Western Art in Fort Worth, Texas. The purpose of the grant is to explore new and more effective ways of bringing the museum's resources to bear upon the education of school children. With the possibility of this grant in mind, various projects were devised and presented to the Carter Foundation of Fort Worth, which then pledged a matching \$30,000. The most promising plan was drawn up and presented to the National Council. Then a highly beneficial dialogue took place between the Council and the Director and staff of the museum, through which the project was perfected on paper. Within a few weeks concrete things were being done. The focus will be on the outlying rural school systems in North Texas where most of the children have never visited a museum, never seen an original work of art of significance, or ever understood the meaning of an original historic American document or historical object. Time does not permit a detailed explanation of the project here, but progress is gratifyingly swift and practical. The school systems are working with the museum, and individual school teachers, most of whom themselves have never known the use of museum resources as tools for education, are being trained and prepared to bring those resources to their pupils and bring the pupils to the museums. Local university education departments have pitched in to help with their expert knowledge, free. New audio-visual educational devices are being developed. Additional competent professional staff members have been hired, and the staffs of other neighboring museums are participating, and at no cost. The implications and potential of the project are so far reaching that a North Texas Museums Resources Council has been formed which will bring about changes for the better in the programs of at least four or five other institutions, including the plans for the museum I am currently helping to build. All these benefits, on top of the important thing which is the cultural enrichment of the school children, are flowing from a National Endowment grant of a mere \$30,000 of seed money. It is a case of a little outside help stimulating great inspiration and much self help.

The need for such things happening across the entire country does not have to be argued before this Committee, nor with anyone interested in a more culturally mature nation. But museums are having a tough time of it. Last year

somewhere between 250,000,000 and 300,000,000 visitors poured into our museums. The demand for educational programs by a large percentage of these people has staggered the already understaffed and overextended institutions, most of whose budgets come from endowments that were founded a generation or two ago, and which are now pitifully inadequate to meet the challenge. The facilities in the form of buildings are there, and the Federal Government is already helping to get the objects of cultural, historic or scientific importance into them through the laws on tax deduction. Where the help is needed is in operating costs which go up along with inflation while the museum's income remains the same.

A generation ago only about 11% of museums charged an admission fee; now well over 30% are charging, and some of our largest and best institutions, free to the public for decades, are being forced to charge in order to keep their doors open. And the trend is bound to increase if assistance is not found.

Through the various recent Education Acts the Federal Government has encouraged the use of museums and art centers as badly needed educational facilities, thus placing an additional burden upon them. But no help has been forthcoming yet to assist them in shouldering this burden. Because of this, the development of the museum's full potential as a tool in the educational process has not even begun to be properly developed. With an amount of money that would only have to be a fraction of what is being spent under the National Education Acts, giant strides could be taken in the museum field. My best witness to this is the grant I have just described and the benefits that have already grown out of it.

Recently, the largest art museum in the nation, the Metropolitan of New York, went through a certain amount of anguish trying to decide whether it would be worthwhile to open a few nights a week. The cost of this extra service in such an institution is not insignificant to the man in charge of the budget. They finally decided to give it a limited trial for a brief period and remain open a few Tuesday evenings. That the public wants it there is no doubt; on one of the Tuesday nights they came well over 6,000 strong. The Met will now have to continue, not *their* budget probably won't suffer too badly. But what about the hundreds of museums in cities where the demand, proportionate to the population, is just as great, but where the museum cannot pay for an adequate guard staff even during the day? The security of objects that constitute our national cultural heritage is surely a concern of the government.

Hundreds of museums have come into existence since World War II, and most of the older ones have doubled their size. Of the roughly 150,000 individuals who run them, only about 25% are fully trained professionals; students, semi-trained, part-time and purely lay-volunteers have had to be called in to operate all this hardware. The response by the number of people who *want* to work in their museums is heartwarming, but the practical results in terms of service to the American public is far from ideal. A National Endowment for the professional training of more new museum staff members, re-training of others, and improvement of many, would do wonders in enabling museums to answer the challenge presently before them.

Billions of dollars worth of treasure exist in museum collections, and these treasures need highly-trained specialists and sophisticated equipment to preserve them for the generations ahead. This is perhaps our most sacred task. If one swings in an arc west from Kansas City, through the Southwest and up the West Coast all the way to Seattle, there is less than a handful of specialists competent to take care of this trust, and there is *no* fully adequate facility with the requisite equipment in this vast area. By working with three museums, through National Endowment matching grants, conservation centers could be created and staffed to do away with this horrifying problem.

More and more, as the result of a better educated public, the museum is less and less looked upon as a dead repository of specimens and objects. The demand is for *interpretation* of these vital things through which we learn about man, his environment, and his relationship to that environment: for a more effective confrontation of object and human being. The museum field knows how to go about it, but with such problems facing it as I have just indicated, they can do only a little to meet this demand. The creation of what might be called "indocrination centers" in many museums to *prepare* the visitor for what he is to see would enrich the experience tremendously. A National Endowment grant to a large group of museums, with each museum matching its share and then

pooling the total, as well as the expert knowledge and experience of the staffs, could produce many such centers for which the total cost would be considerably lower than if each institution did it separately; the techniques, materials and equipment, could be standardized, with the context tailored by the local institutions to fit its own subject and needs.

Those are just a few practical ways in which the National Endowment could become effectively involved. Others may have better ones. If funds are forthcoming for some of them the results in improving the nation's standard in the Arts and Humanities would be immeasurable in economic terms. And if enough help comes in time we may yet be able to build a society in which the arts grow spontaneously out of the need of the *majority* of our citizens who then will support them in terms of individual demand.

Senator YARBOROUGH. Thank you very much, Mr. Brown. If you would appear with the panel for questions later—I will place in the record at this time a letter to me and a letter to Chairman Claiborne Pell, from J. P. O'Keefe, of Austin, Tex., executive director of the Texas Fine Arts Commission, in support of this legislation.

(The material referred to follows:)

TEXAS FINE ARTS COMMISSION,
July 11, 1967.

Hon. RALPH YARBOROUGH,
U.S. Senate,
Senate Office Building,
Washington, D.C.

DEAR SENATOR YARBOROUGH: As a member of the Senate Sub-Committee on the Arts and the Humanities and as the Senior Senator from our great State of Texas, would you present to your Chairman, Senator Pell, the enclosed letter on behalf of the members of the Texas Fine Arts Commission.

Respectfully,

J. PAT O'KEEFE,
Executive Director.

TEXAS FINE ARTS COMMISSION,
July 11, 1967.

Hon. CLAIBORNE PELL,
Chairman, Senate Subcommittee on the Arts and the Humanities, Senate Office Building, Washington, D.C.

DEAR SENATOR PELL: The passage in 1965 of Public Law 89-209 which established the National Foundation on the Arts and the Humanities was one of the most constructive, forward looking acts of legislation that has been placed on the books in many years. The much-needed, long-overdue pronouncement of the interest of the federal government in the cultural well-being of our citizens strikes at the very heart of Lincoln's concept in "by," "for," and "of" government. Job opportunity for the young and vocational dignity for the mature can now be anticipated by those who practice the cultural arts. In and of the same moment, there is now leadership that can bring the excellent within the reach of the most humble.

The Texas Legislature has recently made permanent and funded a new Fine Arts Commission. The enclosed pamphlet outlines our program of work and objectives. The inspiration for this act can be found in the existence of PL 89-209; the majority of the Commission's work to date, that of surveying our state's cultural resources, was made possible by a direct grant from the National Endowment for the Arts. The initial workings of the new Commission are being most enthusiastically welcomed by the rank and file as well as the leadership of our Texas citizenry. The members of the Texas Fine Arts Commission strongly urge that you give every consideration to the continuation of this new period of governmental concern for and in the arts.

Respectfully,

J. PAT O'KEEFE,
Executive Director.

TEXAS FINE ARTS COMMISSION

THE PURPOSE . . . OBJECTIVES

Recommended by Governor John Connally, the 59th Texas Legislature created the Texas Fine Arts Commission "to foster interest in and development of fine arts in Texas."

The initial program of work is designed to stimulate an awareness of the broad cultural activity already existing in our state, and to encourage its expansion and refinement.

Official activities in these fields by the State is a new concept.

The support of all Texans is solicited.

PROGRAM OF WORK

1. Statutory Duties and Responsibilities:

a. Foster the development of a receptive climate for the fine arts that will culturally enrich and benefit the citizens of Texas in their daily lives, to make Texas visits and vacations all the more appealing to the world and to attract to Texas residency additional outstanding creators in the field of fine arts through appropriate programs of publicity and education, and to direct other activities such as the sponsorship of art lectures, and exhibitions and central compilation and dissemination of information on the progress of the fine arts in Texas.

b. Act as an advisor to the State Building Commission, State Board of Control, Texas State Historical Survey Committee, Texas State Library, Texas Tourist Development Agency, State Highway Department and other state agencies to provide a concentrated state effort in encouraging and developing an appreciation for the fine arts in Texas.

c. Act in an advisory capacity relative to the creation, acquisition, construction, erection or remodeling by the state of any work of art.

d. Act in an advisory capacity, when requested by the Governor, relative to the artistic character of buildings constructed, erected or remodeled by the State.

2. Develop procedures for the acceptance, care and custody of donations of art objects, historical relics and other items of cultural significance to best further the orderly development of the artistic and cultural resources of Texas, and establish a State Art Collection.

3. Appoint a statewide advisory committee to assist the Commission when it is called upon to provide counsel and guidance in matters pertaining to public buildings. This advisory committee to be composed of architects, artists, historians and others concerned with the orderly design, erection, beautification and artistic enhancement of these buildings.

4. Survey statewide—by questionnaire and/or personal contact all groups creating and importing performances for audiences; art museums, galleries, associations and counsels; institutions of higher learning; literary groups; historical and architectural groups and chambers of commerce. Said survey is to include but not be limited to the following: names, officers and directors of all organizations engaged in any type of cultural endeavor, type of organization, type and amount of activity, geographic area served, total audience or attendance, source, number of volunteer and paid workers, budget and expenditures, all sources of income, major problems encountered or faced, analysis of cultural needs, cooperation with other organizations, kinds of media used for advertising and publicity, sources of cultural events and comprehensive information on facilities; the survey will also solicit specific ideas and suggestions for a comprehensive statewide program for the Commission together with proposed methods to accurately evaluate the results of the Survey.

The Survey will be completed on or before April 1, 1967, at which time the material obtained will be turned over to the appropriate committee(s) for assessment and evaluation.

The evaluation will be completed on or before June 1, 1967, at which time distribution will be made. Distribution will be made to all participants in any phase of the survey, to all cultural groups in the State, chamber of commerce presidents, industrial, business and professional leaders and to Mayors, County Judges and Members of the Legislature.

The information obtained from the Survey is to be utilized as follows and for such other purposes as might be necessary to further and achieve the Commission's program and objectives:

a. Develop an over-all Commission operational plan to utilize the cultural resources of the State to meet the needs of the greatest number of persons possible with its objective, the encouragement of the arts at the highest level of artistic excellence and the improvement of education in and appreciation of the arts.

(1) All major institutions of the arts within the State will be invited and urged to participate in development of the plan and to propose projects of implementation as will educational institutions.

b. Analyze and evaluate the cultural priorities and resources of the State of Texas.

c. Explore all possibilities of and make recommendations on ways to provide technical assistance to various educational institutions of the State to assist in building increased awareness of the arts.

d. Determine sources of private and public financial support for the arts in Texas.

e. Act as clearing house to exchange information on and publicize the purposes, plans and achievements of cultural groups in Texas.

f. Compile, publish and distribute the following:

(1) "Who's Who in the Arts in Texas."

(2) A calendar of cultural activities and events in Texas.

(3) A list of available talent, performing arts groups, exhibits, slide and/or film presentations.

g. Develop pilot project(s) as the Survey progresses that would aid the objectives of the Commission and would assist in the development of the arts in Texas.

5. Cooperate with other State agencies in the planning of and in the research, compilation, evaluation, interpretation and display of materials for the State exhibit at Hemis-Fair to be held in San Antonio.

6. Establish a statewide Information Task Force composed of leaders in business, industry and culture to develop audience appreciation and increased broad-based support of the arts through speeches, conferences, seminars, lectures and presentations.

7. Determine the scope of fine arts education and assess current programs, courses, number and quality of instructors and emphasis in Texas' public and private schools and make necessary recommendations for improvement.

8. Provide traveling exhibitions through the cooperation of existing Texas institutions of higher learning, art centers and museums with a study of the feasibility of an art-mobile(s) and/or showmobile(s).

9. Sponsor Governor's Conference on Business and the Arts in early 1967.

10. Establish an annual Texas Festival of the Arts.

11. Take a cultural inventory assessing the needs of cities and small communities in the state.

12. Encourage all communities in Texas to form a Fine Arts Commission or similar groups to implement the state program and work as partners in the endeavor to continually improve the cultural image of Texas . . . where groups are already formed, enlist their support and cooperation.

13. Encourage Texas playwrights, authors, composers and artists in their work and provide the opportunity for performance and exhibition of their works.

a. Establish a program of official state recognition and awards for outstanding achievement or promising work in the arts.

14. Organize an aggressive campaign to save the few remaining band stands on public squares in Texas communities as outstanding examples of our state's musical, cultural and historical heritage and to encourage their rededication and use.

15. Lead a concerted effort to encourage the establishment of more nighttime family entertainment in Texas communities, such as summer theatre, concerts, recitals, pageants, festivals, art, craft and historical exhibits, book fairs, literary lectures, folklore and imported performances and exhibits. Not only do such activities contribute to the cultural enrichment of the community but contribute to the local and state economy by providing tourists with something to see and do.

16. Conduct a study of state legislation, local ordinances, decisions and opinions, etc., to determine the status of cultural groups and organizations in relation to tax exemptions, tax on admissions and facilities, to further determine the possibility of the use of tax funds to support the arts and to make necessary recommendations.

Senator YARBOROUGH. You come from a district, Mr. Brown, which is represented by the Honorable Jim Wright, who supports this program very strongly. And he is also a trustee for the Kennedy Center. We are glad that not only is Fort Worth interested in this program, and exercising great leadership in this phase of the arts, but that you have a Congressman who is a leader in this field in the Congress.

Thank you.

Mr. Lloyd Goodrich and Harold Taylor, representing the National Council on the Arts and Government.

It is good to see you gentlemen again. You may proceed in your own way. I don't know whether you are going to present this as a duet.

Mr. GOODRICH. I would like to make the statement first, and Dr. Taylor will follow me.

STATEMENT OF LLOYD GOODRICH, VICE CHAIRMAN, NATIONAL COUNCIL ON THE ARTS AND GOVERNMENT

Mr. GOODRICH. I am Lloyd Goodrich, director of the Whitney Museum of American Art in New York, vice chairman of the National Council on the Arts and Government, and chairman of the Committee on Government and Art.

I am speaking on behalf of the National Council on the Arts and Government, which is not to be confused with the National Council on the Arts. Our body is a completely voluntary body of 60 persons eminent in the field of all the arts, founded in 1954. We have for many years worked for legislation and for increased activities in the fields of all the arts. I may say that it was partly on account of our efforts that the original legislation was introduced which, in the first place, set up the National Council on the Arts in 1964, and then 1965 the National Foundation on the Arts and Humanities.

I want to say that we support very much, very strongly, the whole principle of the Foundation and its activities. We feel that it has done a remarkable piece of work. We consider that the formation of the National Foundation on the Arts and Humanities was the greatest step that had been taken in cultural matters by our Government since the foundation of the Nation. To our minds it is the fruition of many years of professional desire to have our Government do something along these lines.

We must all realize that the U.S. Government, for various historical reasons, has been the most backward, until recent times, of any major nation in recognition of the arts. In fact, not only major nations but many smaller nations have given far more attention to the arts than our own great Nation.

I am submitting to you a written statement on behalf of the National Council on the Arts and Government. I will not read that statement to you. I would simply like to recapitulate a few main points in it.

I may say that our philosophy is that we recognize that the main support of the arts in the United States has historically always come from private sources, and will undoubtedly continue to come from those sources for a long time to come.

However, we feel that the Federal Government has an essential role to fulfill in this field, a role that no private organization, even great

foundations such as the ones we have heard from today, can undertake.

For one thing, the Government is in a position to act officially in relation to State and local governments in a way that the private foundations cannot do.

And there is a question of prestige involved here, of the recognition by our Government of the arts as an essential part of our national life.

I want to add, we are submitting not only a statement but also our annual report. Each year the National Council on the Arts and Government brings out an annual report which summarizes legislation and activities on all levels, not only Federal but also State and municipal.

We have followed the activities of the National Foundation on the Arts and Humanities, particularly, of course, in the field of the arts, because that is our field rather than the humanities. We have followed these activities with great care. We have studied the annual report of the Foundation on the Arts. We have been in touch with their activities.

We feel that the management of this great enterprise has been done with intelligence and imagination.

Before the endowment was established, we were frankly concerned, as all professionals were, that with Government participation in the arts there might be possibly bureaucracy, possibly a lack of professional participation, that there might be political influences, there might be thought control.

All of these fears were voiced many times in past hearings, which I am sure our cochairmen will recognize and remember.

These fears have proved quite unfounded.

Senator YARBOROUGH. May I interrupt you a moment. I know we do not want to have questions now. But this fear was expressed many times over as a stumbling block in the passage of this first legislation that you have mentioned. I recall—I believe it was about 8 years ago, I was holding a hearing on the legislation, years before we could pass it, and Robert Frost was testifying from that chair, and he was asked about this, and someone mentioned the French Academy, and he said he hoped that the administration of this law in America never got into the political rivalries and jealousies of the French Academy.

I am very encouraged by what you say.

Please pardon the interruption.

Mr. GOODRICH. Thank you. That is very encouraging. And I think it is true that the climate of opinion has changed completely in my experience.

In 1948 I took the lead in forming a body called the Committee on Government and Art. This was entirely concerned with the visual arts. It was actually the first voluntary organization which was concerned with the relation of our Federal Government to the arts.

Out of that grew in 1954 the National Council on the Arts and Government, which is far broader, and which embraces all the arts. And my own first original committee is now on the books but not active.

The National Council on the Arts and Government particularly welcomes and strongly supports the provisions in the pending bill for open-ended appropriations. We feel that this is basic. We feel that the foundation in two and a half years of experience has proved its

worth. That, for example, by attracting private gifts of \$2 million or so, it has done an extraordinary thing, which many of us in the field of the arts were very doubtful about. We doubted very much whether private individuals and foundations and corporations would give money to the Federal Government. We saw no incentive for their doing so. But we have been proved wrong. It has been proved that the stimulus of the foundation has brought forth gifts which would not ordinarily be given.

I think, for example, of the very worthy project of studying artists' housing, for which a \$100,000 appropriation has been made by the endowment, and matched by the Jacob Kaplan Foundation of New York. This is a case where I do not think that this foundation, although it has pioneered in studies of this kind, would have made such a grant without the backing and matching of the Federal Government.

There are many fields in which we in the visual arts feel that the foundation can do things that no private organization can.

For example, many of us realize that the economics of the art world are very peculiar, that the living creator, the painter, and the sculptor exist largely by private income or by teaching, and not by the sale of their works, that aside from a few best sellers, the rank and file of the artistic profession does not actually live by the sale of their works.

We would like to see the endowment undertake a study of the economic basis of the support of the living artist in this country. It hasn't been done for years. It was done about 15 years ago. But this survey is superseded now.

We would like to see a study of the economic support of and condition of museums throughout the country. Here again we have a strange situation, where these great institutions which own millions of dollars' worth of works of art, have to be supported almost entirely by private funds. For example, in the great city of New York, out of 20 museums devoted to art, only four receive any public support whatsoever, none of it Federal, entirely municipal, and in each case only partial. In the case of the Metropolitan Museum, for example, the support from the city is only about a fifth of its actual budget.

Part of the weakness of the economic situation of museums is the fact that we are not realistic in our hours, we are living back in the candlelight era, before the invention of electric light. We are open only in hours when most working people cannot attend museums. I would personally like to see an experiment carried forward by which a city like New York, for example, might experiment for 6 months with keeping its major museums open until 10 o'clock at night, but with maximum publicity. In other words, with the use of mass communication media, to tell the public that they could go to museums at night, just as they can go to the theater, to ballet, to music, or anything else.

Another basic study which might be made is the question of admission fees for museums. Traditionally museums have been a form of benefaction to the public, and the public has not participated in their support by paying admissions. This is a principle which I personally do not believe in. I think that people value more what they pay for, and moreover I think that for what they enjoy, the public should contribute far more than they do, just as they contribute to the support of the theater and ballet, and other forms of the arts.

Well, these are some of the ideas which I feel that the endowment is equipped to carry forward, which no private foundation, and not even the professional organizations such as the American Federation of Arts, the American Association of Museums, or the College Art Association of America—none of these organizations are equipped to carry out such studies.

One study which might be undertaken is the whole question of fraud and forgery in the art field, which you have read a great deal about recently. You are all familiar with the serious problems that are faced here, problems which have proved beyond the powers of most of our governmental bodies to cope with.

In New York City we have had an attempt on the part of Attorney General Lefkowitz to cope with this problem of forgery through legislation. But one State alone cannot solve this problem. One State can produce legislation which can be a pilot to other States. But actually, it is a Federal problem, because a great deal of the forged art comes through Federal customs. There is no control in the customs of the entry of forged art into this country. It is a very serious problem.

Well, these are a few examples of the kind of projects that the National Foundation on the Arts could undertake, which no other body could. Maybe I have gone into too much detail about them.

May I say that I consider it a great privilege to be asked to testify here, and that the National Council on the Arts and Government wholeheartedly endorses the existence of the Foundation, hopes for its indefinite continuation, and for a greatly increased budget, because we feel that the present budget like the past budgets have been quite inadequate to take care of the many needs which we foresee for the Foundation.

Thank you.

(The prepared statement of Mr. Goodrich follows:)

PREPARED STATEMENT OF LLOYD GOODRICH, VICE CHAIRMAN, NATIONAL COUNCIL
ON THE ARTS AND GOVERNMENT

On S. 2061 and H.R. 11308, "To Amend the National Foundation on the Arts and the Humanities Act of 1965."

The National Council on the Arts and Government welcomes the opportunity to present a statement and to have a representative testify at the hearings on S. 2061 and H.R. 11308, "To Amend the National Foundation on the Arts and the Humanities Act of 1965." The testimony of the NCAG relates primarily to the Arts Endowment and its programs as this rather than the humanities is our area of concern.

We would like to introduce into the record a copy of our latest Annual Report, which also includes a list of the members of the Council and the particular field of the arts in which they are actively involved. The report also summarizes the basic principles and long-range objectives of the NCAG.

As members of both the Committees know the NCAG has for many years been active in developing and promoting the legislation which created both the National Council on the Arts and the National Foundation on the Arts, and the Humanities. It has testified in detail at all previous hearings on this legislation. In fact, the NCAG, organized in 1954 and incorporated in 1962, was the first national organization to include representatives from all major art fields. The members of its Council represent the fields of music, drama, dance, literature, architecture, painting, sculpture, crafts, photography, motion pictures, radio and television. The NCAG was the first national organization to be concerned with governmental activities and legislation for the arts at all levels of government—Federal, State, County and Municipal. A strong proponent for the advancement of all arts and crafts, it is strictly non partisan and non political.

For the past ten years the NCAG has widely disseminated information about government and art and related subjects through annual and interim reports to Members of Congress, large national organizations, associate members of the NCAG, cultural leaders, other individuals and the press.

The NCAG has followed closely the programs and policies of the National Endowment on the Arts during the two years it has been in existence. Despite limited funds, especially for administration, the National Foundation and in particular the National Endowment on the Arts have in the view of the NCAG fully demonstrated their value and their record to date fully warrants the continued support of Congress. Programs have been developed and grants made with imagination and skill and which have made notable contributions to the broad purposes of the enabling legislation in the stimulation and advancement of our cultural resources and of individual creative talent.

The sound start and splendid initial accomplishments of the Foundation fully justify the continuation of the program and the NCAG earnestly hopes the renewal of the authorization as contained in the two bills before this committee will be approved this year so that the budget can be included in the President's budget for fiscal 1969.

It is our understanding that the Foundation and the Endowment for the Arts has received many more requests for grants for worthwhile projects and programs than it can finance within its present limited budget. From our experience and knowledge, we believe the Foundation could properly use two to three times the amount of money of the existing annual authorization of about \$20 million as provided in P.L. 89-209. An authorization of \$60 million, for example, represents a per capita expenditure of only 30¢ a year and is only .0004% of the total Federal 1968 budget.

The NCAG fully supports the provisions in the proposed amendments calling for an open-ended authorization and thus firmly establishing the Foundation on a permanent basis. The NCAG is also pleased to see that an open-ended authorization is requested for federal funds to match gifts to the Foundation: The existing authority to match unrestricted gifts to the Foundation and the Endowments up to specified dollar ceilings has fully demonstrated its value. Over the period of two years since its establishment the National Endowment on the Arts has obtained in the form of unrestricted private gifts to the work of the Endowment more than \$2 million which is more than the amount appropriated for this period for matching Federal funds. This accomplishment is not only a tribute to the Endowment, the Council and its Chairman but clearly demonstrates the public response and interest in this federal program of assistance to the Arts. The NCAG hopes that Congress will wish to encourage this cooperation between government and private enterprise and also urges the approval of the proposed amendment to permit federal matching of restricted gifts. Based on the record to date, it would seem clear that this amendment would encourage substantially greater private contributions. For example, foundations often have legal and administrative difficulties in making "unrestricted" grants and individuals and organizations are often understandably reluctant to make gifts for unspecified purposes.

The NCAG notes that the proposed legislation contains a number of important technical amendments designed according to our understanding to clarify the act and to improve the flexibility and efficiency of the Foundation and the two endowments. Since the text of these amendments has only been available a short time the NCAG has not been able to prepare a specific official statement. We would like to request the opportunity to submit a supplemental statement for inclusion in the printed hearings before the record is closed. As a general principle, however, the NCAG is prepared to state that it welcomes any amendment which does increase the responsiveness, flexibility and efficiency of the Foundation. It would oppose, however, any unnecessary down-grading of the authority of the Council and of the active participation of the Council and its members in developing policy and programs. In the interest of broadening the base of professional participation, the NCAG also welcomes the proposed plan of the National Endowment on the Arts to establish permanent panels in the various art fields which would develop and review applications for grants and programs and projects. Adequate administrative funds are needed to carry out this plan. A system of professional panels is essential to permit the Endowment and the Council to chart its future course and to make sound and creative decisions on projects and programs.

[National Council on the Arts and Government, Inc., New York, N.Y.]

1967 NCAG ANNUAL REPORT

WHERE WE WERE—WHERE WE ARE

Let us play a time game. It is 1956, and we are preparing the first of these Annual NCAG Reports. We write: "Early in 1967 the President of the United States will ask the Congress to appropriate \$16,000,000 for the National Foundation on the Arts and the Humanities. At the same time the Governor of New York will ask the State Legislature for slightly less than \$2,000,000 for the New York State Council on the Arts." At this point in the time game, in 1956, the men in white coats arrive to escort us away.

But it is now early in 1967, the President of the United States and the Governor of New York have indeed asked for the amounts just mentioned, and there are no men in white coats in sight. Indeed, in the very casualness with which these two requests have been received, there is a measure of the prodigious change in the relationship of government and the arts over the past eleven years.

What the 1956 NCAG Report actually carried was a plea for the barest minimum, a Federal Advisory Council on the Arts, with a purely administrative budget of \$50,000 a year. It was little enough, but no one was listening. (In the lovely phrase of Tyrone Guthrie, a petition drawn up by NCAG and signed by 450 leaders in the arts across the country "fell on the ears of Congress like a feather on velvet.") Now the Foundation on the Arts and the Humanities has been established and is moving with skill and understanding to carry out the tasks allotted to it; indeed the \$16,000,000 the President is asking for it represents an increase of nearly one-third in its annual budget, certainly an indication of the success it has enjoyed. Furthermore, in 1956 there were no state arts councils in existence; by the end of 1966 all fifty states and most of the nation's territorial possessions had established them, and a healthy number, led by the one in New York, were actively supporting the arts in their states, with the others preparing to move ahead quickly.

The time may have come, therefore, to stop and stand long enough to assess what these changes mean to the present and the future of the arts in America. Accordingly, this Annual Report is devoted in part to a preliminary and tentative appraisal of the work to date of the National Endowment on the Arts, as viewed by members of NCAG with special knowledge in various fields of the arts.

There were three major areas of attack by opponents of the legislation that created the Endowment during the years it struggled through Congress. In the light of what has already been accomplished, it may be of interest to summarize them briefly, and to indicate what experience has so far shown in relation to them.

(1) There was the fear that any government support of the arts would automatically mean political interference in the arts, and that the arts might well find themselves caught in partisan maneuvering, to their detriment. Indeed, there was a brief flurry of dangerous activity, when some members of the House Appropriations Committee indicated that they would like to pass on specific projects granted funds by the Endowment, but prompt and decisive action by Congressional sponsors of the original legislation, by Roger Stevens and the Endowment, and by members and friends of NCAG, made it clear that no such interference with the freedom of the Endowment would be tolerated. Now, attention of this kind has been turned on the Humanities. An effort has been made on the floor of the House to discredit the Endowment for the Humanities by selective, niggling attacks on various grants for scholarly activity. This, too, has been beaten back by vote of the House membership. For the present, then, it can be stated only that political interference is always a possibility, but that it is not automatic and that it can be fought and defeated.

(2) There was the fear of bureaucratic control of the arts, expressed in terms of fear of an artistic establishment that would support only the safe and the conservative, with any kind of art the least bit challenging or forward-looking being forced to look for assistance elsewhere. Even the most casual study of the grants made so far by the Endowment will go a long way toward allaying this fear. Indeed, if there is to be any screaming about these grants, it may well come from the artistic traditionalists, rather than from the avant-garde.

(3) Finally, there was worry on the part of some individuals that money appropriated for the arts would find its way into the hands of well-meaning

amateurs, at the expense of professional artists. Language written into the legislation, therefore, called for the application of professional standards in allotting grants, with allowance made for those whose aim was to achieve such standards. So far, the NCAG is pleased to note, the Endowment has been remarkably faithful to this intention of the legislation.

Shall we play another time game? It is 1978, and we are preparing the Annual Report of the NCAG. "The President of the United States has asked the Congress," we begin. . . . But perhaps the game works only in reverse. To play it in the future incurs the risk of erring either on the side of optimism or of pessimism. The former breeds apathy, the latter despair. We can do without either. In the light of what has already happened, it might be better simply to carry on the work and look for results.

THE NATIONAL ENDOWMENT FOR THE ARTS: AN APPRAISAL

THE VISUAL ARTS

Projects, grants or awards in the visual arts accounted for approximately 15% of the total funds available to the National Endowment for the Arts during its first year and a half of operations. This year alone \$750,000 has been allocated in this area of the arts, and Roger Stevens has announced that more will be made available if particularly imaginative proposals are submitted.

The above statements may come as a surprise to painters and sculptors who assumed that government aid to the arts would be disproportionately channeled to the performing arts. Furthermore, the Endowment's grants in the visual arts have clearly professional objectives, and the projects assisted are broadly conceived, as will be seen from the listing below.

The largest allocation was \$300,000, for grants of \$5,000 each to 60 painters and sculptors. All major areas of the country were represented. While 27 of the grants were to artists living in or near New York City, this does not seem out of proportion to the number of artists in this area. When individual artists receive money from the government, some criticism is inevitable, but in general the list has received favorable comment.

Fifteen painters and sculptors who are teachers shared with novelists, poets and composers the 50 sabbatical-leave grants of up to \$7,500 to enable them to take one-year leaves to pursue their creative work. Thirty artists were among the 77 graduating college students who received \$1,000 each last June to visit art centers, museums and other institutions throughout the United States in order to broaden their cultural experience. The schools selected to designate these candidates were widely distributed.

Matching grants have been approved for a number of special projects. These include:

- \$150,000 for pilot programs to increase public interest in the visual arts through the expansion of museum resources;

- \$100,000 to develop studio-living quarters for artists at reasonable rates;

- \$38,000 to assist the National Collection of Fine Arts to assemble the U. S. exhibition for the 1966 Venice Biennale;

- \$30,000 to the Philadelphia City Planning Commission to acquire three pieces of sculpture for a central Philadelphia area;

- Up to 50 grants-in-aid of \$450 each to enable arts administrators to participate in seminars sponsored by the Institute for the Study of Arts Administration;

- \$25,000 to explore laws applying to the arts (not just the visual arts) and the legal rights of artists;

- \$15,000 to the Artist's Technical Research Institute to conduct research on the uses of new materials in the visual arts, and to disseminate the results to artists, schools and museums;

- \$55,000 to the Archie Bray Foundation to assist artists in the field of ceramics.

Two excellent special projects are:

- \$150,000 to make available to wider audiences, particularly in educational fields, fine reproductions of drawings by contemporary artists, as well as historical drawings.

- \$100,000 to commission artists to create prints for distribution to educational institutions, libraries, etc., for teaching purposes.

Funds have been allocated for two other projects:

\$140,000 to provide outstanding pieces of sculpture for outdoor areas in three cities, and

\$13,300 to explore national and local foundation support for the arts.

The Endowment received an appropriation of \$2 million for study grants to state art agencies, on a non-matching-fund basis, limited to \$25,000 per state. Thirteen states received larger grants limited to \$50,000 for specific programs, on a matching basis. In the area of the visual arts, Endowment grants totalling over \$155,000, together with state-supplied funds of over \$171,000, made possible program funds of over \$327,000.

While the above amounts and the matching funds from private or state government sources which they stimulated are only a small fraction of the total support for the visual arts from individuals, foundations and private institutions, nevertheless this first year and a half of Federal aid to the visual arts through the National Endowment for the Arts is welcome and encouraging. Those of us who have worked many years for increased governmental recognition of the arts wish to congratulate the Endowment, its Chairman, Roger L. Stevens, and its advisory body, the National Council on the Arts, for their sound initial accomplishments.

LOYD GOODRICH.

MUSIC AND OPERA

In the area of music and opera, the National Endowment on the Arts has given a matching grant to permit the U.S. to host for the first time, in 1966, the International Society of Music Education Conference in the sum of \$25,000; an emergency matching grant to enable the Boston Opera Company to continue its 1966 season in the sum of \$50,000; various grants, totalling \$75,575.00, to the American Symphony Orchestra League to establish workshops on orchestra managements and related projects, to make available specialists in business administration, promotion, orchestra operations, tax investment problems, public relations and contemporary music to orchestras who have the need for such specialists; up to 50 grants, averaging \$2,000 each to enable composers to defray costs of copying scores and parts for orchestral presentation of their works; up to 25 grants to enable orchestras to commission new works and prepare them for performances; an initial grant of \$12,000 to study and explore the value of bringing the Kodaly method of music education to elementary and secondary schools; a matching grant in the sum of \$150,000 to develop new audiences for the tour of the Metropolitan Opera National Company amongst labor groups and students; a grant to the San Francisco Opera for a one-year program of a small opera ensemble to perform in schools, neighborhoods and community organizations, in the sum of \$105,000; a study and a demonstration of the possibility of establishing a regular opera company in the Southeastern United States, in the sum of \$113,000; a program to enable 12 young artists to give a maximum of 35 concerts each on an extended tour basis, in the sum of \$150,000; and, lastly, a plan to establish a National Chamber Orchestra which would develop virtuoso ensembles, instrumentalists, as potential teachers and performers and prepare them for a career in music in the sum of \$132,000.

As one can see, the actions of the Council and the Endowment are broad ranging and show an approach combining both comprehension and specificity. Of course, only time will tell the genuine benefits to be derived from these grants, programs or studies. However, in addition to the judgment which the future will place upon these efforts of the Endowment, the immediate reaction elicited from the fields of music to the last two projects I referred to above, for young musicians and the National Chamber Orchestra, is significant. Even prior to their final establishment, there was vigorous opposition, in the second case from orchestras and the American Symphony Orchestra League, and in the first case, from concert managers, both profit as well as non-profit.

The opposition was based on the use of public funds to compete in the private sector, and in the case of the 12 young artists it was further felt that such funds might better be used to widen audience interest in a greater number of such artists, rather than in effect providing the selected dozen with the equivalent of captive audiences, since local sponsors would naturally gravitate toward those whose fees would be halved through Endowment money.

It is heartening to note that the results of these criticisms and objections were considered seriously by the Endowment, and that at least in the matter of the chamber orchestra the Endowment has modified its plans to meet the objections. In the matter of the young artists, it was the Endowment's conclusion that much of the objection from concert managers was unfounded, since the intention is to place most emphasis on colleges as sponsors, and, therefore, on the creation of new series and new audiences.

Public institutions, such as the Endowment, must be responsive to criticism and watchfulness on the part of the professional artists and those organizations in the art world to whom the Endowment is addressing itself. Obviously, with the limited resources at its command, the Endowment can only do a limited number of things. The programs of the Endowment will certainly become more comprehensive as Congress appropriates more money, and as the Endowment meshes its program with the actions of the private foundations and, more important, with the programs of the various state arts agencies.

HY FAINE.

THE CRAFTS

The crafts in America have a long history. In proportion as the crafts flourish, individuality in the age of the mass will be strengthened, leisure will be made creative and fruitful, and appreciation of the arts will mean something more than passive spectatorship or snobbish status-seeking.

The crafts have shown a new life in the midst of what is essentially a new world. To fall short in developing their potentialities would be a setback to American life as a whole, no less than to the hopes and expectations of large numbers of creative individuals.

MRS. VANDERBILT WEBB.

(During the period covered in this report the Endowment has made no grant in the area of the crafts. NCAAG hopes that in the near future the crafts will be given the encouragement they deserve. Ed.)

LITERATURE

Applicants for grants-in-aid in literature had to be American citizens, and had to submit at least one sample of published work. There was no age limit, and it mattered not where the grantee lived. For example, Edward Dahlberg, recipient of a \$7,500 sabbatical leave grant, lives on the island of Majorca.

I talked with a few of the twelve recipients of grants-in-aid. "This grant came at a most opportune time," said Mary Britton Miller. "I am having difficulty with my eyes and cannot see to type. The money makes it possible for me to employ a secretary to whom I can dictate." Miss Britton has written sixteen books. Using her pen name—Isabel Bolton—she published her memoirs "Under Gemini" in 1966.

Ivan Gold's money ran out when he was but half through his semi-biographical novel. He considers the \$10,000 grant a godsend. Michel Seide found himself in a plight familiar to writers. His publisher demanded that he cut his 900-page half-finished novel. He refused. Now, thanks to the grant, he is financially able to see it through on his own terms. It represents fifteen years of dedicated work. Isaac Singer, whose latest book, "In my Father's Court", is a best seller, said, "Believe me, I am grateful for this grant. I write everything in Yiddish and translators cost a lot." He is now at work on his next book, "The Manor."

In addition to the twelve novelists and one journalist—Harry Pearson, of Pine Bluffs, Arkansas—there are six poets who received a \$10,000 grant—among them Hayden Caruth. As for the three biographers: Faubion Bowers, Sister Bernette Quinn and Allan Seager, their \$10,000 grants are paid jointly by NCA and the National Endowment for the Humanities.

The grant has made it possible for Mr. Bowers to concentrate on the third and final volume of a biography of Alexander Scriabin, the great Russian composer. He learned Russian in order to translate Scriabin's numerous letters. "Without the grant I simply could not have continued," he told me. "It is fatal to the creative urge to be forced to stop and earn money by lecturing or writing pot-boilers to pay bills."

Fledglings have also come in for their share of literary grants. Graduation awards of \$1,000 each were presented to twenty-two outstanding graduates of colleges across the country. I spoke with twenty-three year old Grace Harriman, a 1966 Bennington graduate. She works as part-time secretary; the remainder of the week is devoted to writing. "The \$1,000 grant makes this possible," she said. Ultimately she hopes to teach English literature and write on the side.

In the past Royalty underwrote the arts. Now it is the Government. The change has come with democracy. It's a natural development. We of the National Council on the Arts and Government, are ever on guard to see that this fine project does not become a political football.

HELEN WORDEN.

ARCHITECTURE AND ALLIED FIELDS

The fields of architecture and allied arts (the visual arts and crafts when used in conjunction with architecture) have fared well by receiving from the Endowment during its first year and a half of operations a total of \$322,500 in grants or allocations. As will be seen from the following summary, these projects cover a wide range of interests, theoretical, realistic or historical, some focused on a locality or region, to individuals or groups, some affecting urban or highway environment in all parts of the country. Grants made:

Design Internships: Matching grant to the Natural Area Council of New York and the America the Beautiful Fund of Washington, D.C., to provide stipends for students of architecture, planning or landscape architecture to obtain practical experience through work in selected public agencies on significant public projects throughout the country. (\$30,000)

American Guide Series: Grant to develop a prototype and a program for producing an American Guide Series on significant architecture, landscape architecture and planning. (\$25,000)

Basic Design Manual: Grant to develop a basic design manual based on courses and experiments at the University of Southern California with the effects of natural forces on three dimensional forms. (\$25,000)

Highway Signs and Graphics: Grant to study methods to improve highway signs and graphics to enhance the appearance of highways and aid highway safety. (\$10,000)

Exhibition and Book on American Architecture: Joint grant with the Graham Foundation for Advanced Studies in the Fine Arts in Chicago for a two-year program to prepare material for an exhibition and book of photographs of American architecture, landscape architecture and planning. (\$25,000)

Redesign of an Old Industrial River Area: Matching grant to the Lake Michigan Regiment Planning Council to develop a design plan for Little Calumet River Basin in southern Illinois and northwestern Indiana. (\$10,000)

Tock's Island Regional Advisory Council: Matching grant for a design action conference on developing excellence in design in this area of New Jersey and Pennsylvania. (\$10,000)

Allocations approved:

Undergraduate Student Travel: Up to 50 grants-in-aid of \$750 each for undergraduate students selected by schools of architecture, planning and landscape architecture, for research and travel during the summer before their final year of study. (\$37,500)

Design Studies for Hawaiian Islands: Matching grant to appropriate groups on the Hawaiian Islands to develop effective design techniques and means for preserving Hawaii's natural beauty in the face of ever-increasing pressures for urban and recreational development. (\$50,000)

Institute of Architecture, Planning and Design: Feasibility study of a plan for a national institute in these fields. (\$100,000)

GIORGIO CAVAGLIERI.

PHOTOGRAPHY

It is both surprising and regrettable that our government has failed to recognize photography as an art by including grants for its development in the government's program of support to the arts. Alfred Stieglitz practically devoted his

entire life to gaining for photography the recognition as an art. This recognition has been achieved and accorded by most art museums throughout the world and as an art form it is playing a significant role in explaining man to himself and to his fellow man.

While the term photography includes the cinema and television as well as the still photograph, the latter, as something arrested and permanently fixed, to which an individual can return again and again, has important potential as an enriching force in the lives of our citizens. It is hoped that the lack of grants will be corrected and that still photography will be emphasized and included in our government program of aid to the arts.

EDWARD STEICHEN.

THEATER

Grants to theater companies and theater projects have reached a total of \$1,490,000 since 1965. These grants have for the most part been awarded to what we call regional theaters, and in most cases those which had established themselves in their communities. All grants were to professional theater companies, most were in the form of matching fund arrangements, but not all. Seven theater companies received grants of \$22,500, two companies received grants of \$11,250, one company was awarded \$150,000, one \$75,000, one \$100,000, and one \$45,000. The New York Shakespearean Festival Co. was granted a \$100,000 emergency award to permit that company to continue. The Association of Producing Artists was granted \$125,000. The American Lyric Theater Workshop, under the direction of Jerome Robbins, was granted \$300,000 to create a special theater laboratory for actors, writers, musicians and dancers. The results of this expenditure will be watched with great interest.

Two grants of \$165,000 each were made to companies in Providence, R.I., and New Orleans, La., for the purpose of bringing theater of a high professional standard to secondary schools in those locations. In Providence the Trinity Square Theater Co., already a community asset, was incorporated for this purpose, and in New Orleans a new company was formed, with the hope that it would also serve the adult community.

It should be pointed out that the projects in Providence and New Orleans have also benefited under the provisions of Title Three, in addition to the Endowment grants, in an amount up to \$330,000. These projects are being watched with special interest, since it is felt that the theater can gain its quality audience for the future from such early exposure, provided the level of professional competence is high.

Finally, the Endowment has allocated a matching grant of \$35,000 for the 1967 Congress of the International Theater Institute, the first international theater event of its kind to be held in the United States. Affiliated with UNESCO, the organization's current president is an American, Miss Rosamond Gilder.

CONRAD BAIN.

EDUCATIONAL THEATER

In addition to the grants to professional and pre-professional theater programs, the following grants dealing with education in and through theater have been approved by the National Council on the Arts:

To the *American Educational Theater Association* to study development of theater at the secondary school level. (\$7,000.)

To *Laboratory Theater Project for Education* in Providence, R.I. and New Orleans, La., in cooperation with local school boards and the U.S. Office of Education, to enable companies to give free performances to student audiences with reasonable rates for the general public, and to develop techniques to improve the instruction in dramatic literature in secondary schools. (\$330,000.)

To *Carnegie Institute of Technology*, a matching grant to assist the development of the American Conservatory Theater's student training program (\$160,000.)

To the *National Repertory Theater*, matching grants to assist in expanding its audience development program and broaden its student education program (\$75,000.)

To the *New York Shakespeare Festival*, an emergency matching grant to enable the company to conduct educational programs throughout the city which otherwise would have to be cancelled or curtailed. (\$100,000.)

To *Yale University Drama School*, a matching grant to support the school's new play program. (\$25,000.)

To the *American Playwright's Theater*, to enable the production of plays by established playwrights by the 153 university, community and resident professional theaters included in the APT membership. (\$50,000.)

To *Playwrights Experimental Theater*, matching grants of \$25,000 to assist playwrights to secure a public performance of high professional standards in resident professional and university theaters: Arena Stage, Barter Theater, Brandeis University, Professional Theater Program of the University of Michigan. (\$100,000.)

To the *American Theater of Being*, a matching grant to support theater presentations of works predominantly by Negro authors in schools and depressed areas of Los Angeles, directed by Frank Silvera. (\$25,000.)

To *St. James Community House School of the Arts*, a matching grant to support music and theater training programs for underprivileged youth in New York City under the supervision of Dorothy Maynor. (\$24,500.)

There have been additional grants for Arts and Humanities Institutes, and grants by the U.S. Office of Education which should also be noted, including one for an important conference at the University of Minnesota.

This is indeed a varied assortment, probably determined by who got there "fustest with the mostest" . . . a natural development, since the Arts Council does not initiate projects, but acts on those presented to it. Out of all this, a philosophy will surely emerge, based on experience. The projects, scattered like buckshot, all seem worth trying. This may prove to be a better way, after all, than a policy of central planning might have devised. And, *mirabile dictu*, it is great to know that we are off the ground at last, and that educational and professional theater are working together for their mutual benefit and the benefit of the public with the help of the government.

MAJORIE L. DYCKE.

THE GOVERNMENT'S SPONSORSHIP OF THE ARTS IN EDUCATION

Education and Defense are two items so high on the Congressional agenda that each of them can command substantial funds when the appropriation question comes up. When the two are combined in one item, as in the National Defense Education Act of 1958, appropriations on their behalf run into the multi-millions.

That Act was only one of more than fourteen through which recent Congressional actions have provided financial help from the Federal Government for education. However, only about three percent of the total annual appropriations for education goes, either directly or indirectly, to programs in the arts and humanities. Even here, the large majority of the programs are not strictly "educational" although they all help to create the conditions in which the arts flourish in the educational system. The grants are to individual artists, public and private groups, organizations and educational institutions which are already involved in the arts.

Twelve Federal agencies administer ninety such programs. But in the available records, there is no clear demarcation between the arts and the humanities, no classification of art in education as a separate enterprise, and very few appropriations deliberately made for such purposes.

Among the twelve agencies, the major one concerned with the arts in education is the Arts and Humanities Branch of the U.S. Office of Education. One of the sources, although not the major one, for the funds allocated by the U.S. Office of Education for the arts and humanities is the National Foundation on the Arts and the Humanities Act of 1965, from which one million dollars is made available annually, half of it for art teacher training and half for audio-visual and other kinds of equipment for school use in education in the arts and the humanities.

The definition of the humanities as given in the 1965 Act "includes but is not limited to, the study of the following: language, both modern and classic; linguistics; literature; history; jurisprudence; philosophy; psychology; the history, criticism, theory and practice of the arts; and those aspects of the social sciences which have humanistic content and employ humanistic methods."

Such a wide interpretation of the humanities not only segregates humanistic studies from the practice of the arts, but emphasizes the historical and analytic phase of the arts without touching the central nerve of the arts themselves in relation to unmanistic studies. Since education is usually linked to the humanities rather than directly to the creation of art, the definition itself may act in the long run to emphasize the academic side of art education rather than development of the arts themselves. The wisdom of the NCAG position back in 1965 in urging a separation of the two endowments into the arts and the humanities is now verified. We can hope that where education is concerned, the humanities can be defined in ways more closely tied to the development of new ideas in the arts rather than to the analysis and history of the art forms of the past.

At a hearing on March 9th, 1967 of the House Subcommittee on Appropriations for the Department of the Interior and related agencies, the Chairman asked the experts present "to what extent assistance to the arts and humanities educational activities is available" under some 112 different programs under consideration by the Subcommittee. The spokesman for the Arts and Humanities Branch replied that it would be "extraordinarily difficult" to provide figures. Many grants are contingent on matching funds of various percentages from the states, not necessarily assured when appropriations are first requested. Furthermore, classification of Government support for education is listed by states and not by the disciplines within education. We had hoped to be able to obtain some figures on which to base an assessment of the value and extent of the Government's help in relation to the arts in education, but we are in the same position as the government—the information is not available, and the problem of getting it is a very serious one involving a great deal of time and effort by those in this field within the Government.

A factbook is, however, under preparation, with figures compiled jointly by the Arts and Humanities Branch of the Office of Education and the Office of Research of the National Endowment for the Arts.

In the meantime, the National Endowment for the Arts has released figures for all projects approved since the Endowment began operations in 1965, up to February 1967. Although it is hard to distinguish what applies to art in education, five grants totalling about \$454,000 are listed under "Education." Aid to the separate fields is covered elsewhere in the present report. Education grants were made to assist studies and programs of an educational nature in music, theatre, art teaching and curricula in secondary and higher education schools. These show the benefit of serious thinking by people in the field, and those of us who have followed the work of the U.S. Office of Education in the arts and humanities have been most encouraged by the quality of their concern and with the ideas which they have favored.

The National Endowment for the Humanities has as yet made no grants for the arts in education—there have been no applications for such grants. Until now, the Endowment for the Humanities, as indicated above, has confined its interest in the arts to scholarship, criticism and history of art, with art teaching or education being considered the province of the Office of Education or the National Endowment for the Arts.

In this preliminary report on Government action in the field of the arts in education, we can merely indicate these main outlines, and recommend that interested persons request, after mid-summer, the publication mentioned above from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. We will then be in a better position to analyze and assess the role of the Government in sponsoring education in the arts. The preliminary results are encouraging, particularly since until now we have not had a branch of the Government specifically committed to the concern in this field. Our future efforts should press hard for more work in this direction.

HAROLD TAYLOR.

FILM

The primary aim of the Endowment in the film field is the establishment of an American Film Institute, and it has made a grant of \$91,000 to the Stanford Research Institute, of Pasadena, California, to make a study of similar organizations in other countries and to make recommendations for the one to be set up here. As this is written, the report of the Stanford Institute has not been received, but it is expected shortly, and action to implement its finding will follow.

Assuming that the Film Institute plans prove workable and satisfactory, the Endowment will make available \$1,300,000 from a special Treasury Department fund designed to receive and match unrestricted gifts to the Endowment—assuming, further, as seems likely at this point, that the amount will be matched by those interested in establishing by a Film Institute. Activity in the film area is presently being supervised by a Film Advisory Council, headed by Gregory Peck, whose service on the Endowment has ended, but who has remained to follow through on the plans for the Institute.

Where the Institute will be located, or even what it will do, has been a matter of considerable speculation among film people since the project was first announced. According to the New York Times, offices will probably be established in New York, Los Angeles, and Washington, and the Institute will function as library, archive, and training ground for new filmmakers.

Whatever report the Stanford Institute brings in, there is almost certain to develop a battle between representatives of the old line Hollywood studios and craftsmen and the followers of the New Cinema. The Film Advisory Council would seem to be heavily weighted in the direction of the industry, but its members do have, by and large, a reputation for vision and understanding, and perhaps the battle need not finally be joined. The health of the American film, once the world's leader, is now a matter for general concern, and the coming American Film Institute can be helpful in restoring it to its one-time state.

ELIHU WINER.

DANCE

The National Council on the Arts and the National Endowment for the Arts made its first grants to the field of the dance in 1965-67, allocated to several areas most important for American dance.

Touring grants were made to the Ballet Theatre Foundation for the American Ballet Theatre tour of 47 cities and the Martha Graham Foundation for Contemporary Dance, Inc. for Miss Graham's national tour with her company playing 32 cities, her first American tour in 15 years. These grants represent a tremendous contribution in bringing these top companies to many communities which have lacked live dance performance.

The second large area was in individual grants to eight choreographers. Six of these choreographers have already presented publicly the new works subsidized through these grants. There has been unanimously appreciative criticism of these new works added to American repertoires. This area is a particularly crucial one, since current criticism has again and again mentioned the wealth of dance talent in America and the dearth of significant new choreographic works.

The third area of contribution has been in technical assistance to the field of the dance. An initial grant made possible a meeting to explore and organize a national service organization, the Association of American Dance Companies. Further funds were made available for this association to hold a most successful all-day meeting on management of dance companies and to put into operation work on two studies, a survey of existing services and a guide for improved rehearsal and performing facilities for the dance. The management seminar will be repeated in other parts of the United States at a later date.

In addition, there have been: an emergency matching grant for the American Ballet Theatre to continue operation; a grant to Northwest regional development for the City Center Robert Joffrey Ballet to establish a summer residence in that area.

These first grants to dance represent wise and reasonable recognition and consideration of the most crucial needs of the dance art, and are heartening to artists in this much neglected field and to the vast public for the art.

MARTHA HILL DAVIES.

(To date a total of \$655,250 has been granted for dance projects. Ed.)

TELEVISION

Educational television has been the beneficiary of the first large unrestricted corporate gift to the Endowment, \$300,000 from the Bristol-Myers Co. The Endowment has matched this with \$300,000 of its own, added another \$25,000

from smaller private gifts, and has turned the total of \$625,000 over to the Educational Broadcasting Corporation (WNDT-Channel 13, New York) for the production of 19 special programs of 1½ to 2 hours length and of varied artistic and cultural content. These programs are currently appearing on Sunday evenings on Station WNDT, and will be available to other educational stations throughout the country. Although they have inevitably varied in interest and quality, the programs have been on a consistently high level in purpose and subject matter, and have served as a good indication of how funds appropriated by Congress to match gifts of individuals and corporations may be put to proper use, thus extending the potentialities of the seed money from the Endowment itself.

Direct grants have included \$75,000 to National Educational Television (NET), and \$68,000 to Educational Television Stations, a division of the National Association of Educational Broadcasters, to enable educational stations throughout the country to provide additional programming in various arts fields.

The development of educational television in America will finally depend on the resolution of conflicting points of view as to how it should be financed. The Ford Foundation has favored a satellite system to replace the cabled networks, with a large percentage of savings accruing to commercial television interests being set aside for the use of educational television. The Carnegie Commission, after coining the useful phrase, "public television," has suggested payment by the ultimate consumer through an excise tax added to the cost of new sets. The Administration has made a brave effort to reconcile the two points of view in its message to the Congress on public television, and hearings are currently in progress on the matter.

Whatever the outcome, the fact remains that the basic ingredient of good public television will be money—money used to pay for the talents of writers, actors, dancers, musicians, directors, and technicians, not to mention the vast physical plants and the enormous amount of equipment required to get a signal on the air. The Endowment has made a start in the direction of providing some of that money.

E. W.

JUST IN CASE YOU'RE CONFUSED . . .

The National Council on the Arts and Government, Inc., publisher of this Annual Report, is NOT the National Endowment for the Arts nor even the National Council on the Arts, both of which are official government agencies. The National Council on the Arts and Government, Inc., is an organization of private citizens, artists, representatives of artists' organizations and unions, and others interested in the arts, organized in 1954 for the purpose of forwarding legislation for the arts, notably the legislation that led to the establishment in 1964 of the National Council on the Arts, and the subsequent inclusion of this Council in the National Endowment for the Arts in 1965. The Endowment, in turn, is part of the National Foundation on the Arts and the Humanities, the umbrella organization created by the 1965 legislation.

The National Council on the Arts and Government, Inc., to get back to us, does NOT—repeat, NOT—have any largesse to bestow in the form of grants, matching funds, or fellowships. It operates on an annual budget somewhat below the poverty level established for a single family in the United States, on dues paid by its active and associate members, and on contributions from interested parties.

We regret that the similarity in names has generated some confusion, particularly on the part of all those deserving artists who appeal to us daily for assistance in painting that picture, casting that sculpture, finishing that novel, copying that opera score. About all we can say in mitigation is that we got there first.

ARTS, ARCHITECTURE, COPYRIGHT—THE 90TH CONGRESS

ART AND ARCHITECTURE IN THE FIFTY STATES

The Federal Fine Arts and Architecture Act is the major new legislation affecting the arts currently before Congress. NCAG is most gratified that our efforts over the years (see NCAG reports for '57, '60, '61, '62, '63, '64, '65 and '66) have culminated in a stimulating development. It usually takes ten years from

the time a legislative proposal is submitted to Congress before it is enacted. After recent intensive negotiations, Senator Edmund S. Muskie (D-Me.) and Rep. Henry S. Reuss (D-Wisc.) have introduced identical bills, S. 1582 and H.R. 8991, containing new proposals to improve the quality of architecture and art in Federal public buildings in the fifty states.

"Too often," Senator Muskie said, when introducing S. 1582 on April 19, "Federal buildings outside the district of Columbia are unimaginative, mediocre structures . . . (which) bear little relationship to their sites or to the architectural styles around them . . . (and) stand as monuments to bad taste for generations to come, when they should be examples of what is best in contemporary American art and architecture."

Congressman Reuss, when introducing H.R. 8991 the next day, said, "As we look around the Nation, we must conclude sadly that all too often we have not built well because we have neglected the delight that comes from works of art and from outstanding architecture."

The Federal Fine Arts and Architecture Act would authorize a cumulative fund based on 1% of the total amount appropriated the preceding fiscal year for the design and construction of Federal public buildings outside the District of Columbia. This legislation excludes the District so as not to alter the responsibilities of the Commission of Fine Arts. This fund would be used not only to acquire new works of art but also to preserve art work owned by the Federal Government in public buildings in the fifty states. Its terms include veterans' hospitals and buildings leased as post offices outside the District of Columbia.

Under this act, careful planning could be done on a nationwide scale. Where it would be in the public interest to have outstanding works of art in a locally prominent building, the acquisition would not be limited to 1% of the costs of that building. In contrast, where embellishment with art is superfluous or architecturally unsuitable, it would not be undertaken. The most significant consequence of the fund is that it will permit architects and artists to work together at the early planning stages of a building, essential if the art used is to become a part of the total design integrated with the architecture.

This Act would establish a permanent Public Advisory Panel of Architectural Services in the General Services Administration, consisting of at least 12 distinguished architects and at least 6 representatives of the arts allied to architecture. The members of the Panel would serve on a rotating basis and be appointed by the Administrator of GSA from nominations submitted by the Chairman of the National Endowment for the Arts. The Chairman of the Endowment is to be advised by the National Council on the Arts and is to give due consideration to nominations proposed by leading organizations in the professional fields concerned.

The duties of the Panel would be to recommend to the GSA Administrator and to the Postmaster General criteria for evaluating and selecting architects, artists and art, to review GSA standards of design, to advise on the selection of architects and artists and the acceptability of design and works of art for individual buildings. It would also recommend the use of the fund for acquisition and preservation of works of art in the best public interest.

This legislation will enable the Federal Government to set high standards for architecture and for the use of art integrated with each architectural concept and thus significantly influence the use of art in privately owned public buildings. In view of the growth of public awareness in every state of the impact of art and architecture on urban environment, this Act merits widespread and vigorous support. The American Institute of Architects, the National Society of Mural Painters and other organizations have requested an opportunity to appear in favor of this legislation when hearings are held.

HAROLD WESTON.

(Senator Muskie's S. 1582 is cosponsored by Senators Hart (D-Mich.), Inouye (D-Hawaii), Javits (R-N.Y.), McCarthy (D-Minn.), Moss (D-Utah), Pell (D-R.I.), and Yarborough (D-Tex.), and referred to the Senate Committee on Public Works to be considered by its Subcommittee on Public Buildings and Grounds, Sen. B. E. Jordan (D-N.C.), chm. The Reuss bill, H.R. 8991, and identical H.R. 10039 to Rep. W. S. Moorhead (D-Pa.) are referred to the House Committee on Public Works to be considered by its Subcommittee on Public Buildings, Rep. K. J. Gray (D-Ill.), chm.

(NCAG strongly urges all interested persons and organizations to write to the two subcommittee chairmen and to testify at hearings.)

THE NEW COPYRIGHT LAW

A Bill for general revision of the U.S. Copyright Law has been approved by the House Judiciary Committee and hearings on an identical bill are presently underway before the Senate Committee on the Judiciary. Over the course of many years the recommendations of the Register of Copyright for the revision of the 1909 legislation have been modified to the point where many of the issues which formerly precluded the passage of any revised Copyright Act have now been resolved. Most particularly, there seems to be universal agreement on changing the term of copyright from its present 28 years plus an additional 28-year renewal period, to the life of the author plus 50 years. However crucial issues still remain to be resolved, such as the jukebox clause, the extent to which educators can use copyrighted material without the payment of royalties, photocopying and Community Antenna Television.

Almost from the beginning of the studies on the revision of the Copyright Act some 12 years ago there existed a serious diversity of interest and opinion between copyright proprietors and the educational and scientific interests who seek to disseminate copyrighted material for so-called educational and scientific purposes without the payment of copyright royalties. The position of these groups is that the public interest warrants such free or semi-free dissemination while the creators and copyright proprietors insist that only the most limited use of their material should be made by those interests without the payment of royalties. Many years ago the problem would have been less acute, because the use of educational material would, for the most part, have been restricted to classroom instruction affecting a minimum number of persons and consequently would deprive copyright proprietors of a minimum amount of royalties. However, with the tremendous technological improvements which have taken place in the last few years, these educational uses can now be made by mass media such as closed circuit television and educational television stations. The "creative" groups opposed to the educational position feel that to permit the educational groups, and educational television in particular, to use material without the payment of royalties will ultimately work to severely impair the earnings of their members.

Similarly, the Community Antenna Television systems which are also seeking immunity from the payment provisions of the copyright law are becoming more widespread in this country. Although they were originally created to merely supplement television reception in areas which could not receive a good signal, they are increasingly getting into the business of competing with other television channels which are required to pay copyright fees for the use of material. Again, the competitive edge any such copyright immunity would give to the CATV interests might well damage those paying users of copyrighted material and, of course, the copyright proprietors themselves.

A third area of contention in the present hearings concerns the jukebox exemption. Whereas formerly jukebox operators were not required to pay royalties for the use of recordings in their machines, the proposed bill now provides that they be required to do so. The justification for the operators' contention that they should be exempt is based not on public service or educational or scientific reasons, but on the historical fact that they have never before been required to make such payments and to require them to do so now would severely damage small restaurants and taverns, among others, as well as involve extensive bookkeeping problems.

In almost every instance in which there is still considerable conflict concerning the content of the revised Act, we find "creators" opposed to special interest groups who seek to use their material without compensating them, albeit in many instances for laudable purposes. In some instances such as schoolroom instruction the copyright proprietors have been prepared to make concessions; in other cases, however, the facts of economic life appear to dictate a showdown between the creators and the users, a battle that must be resolved in one way or another, before the Act can become law.

RICHARD B. JABLOW.

After the above article was written, the House, on April 11, passed its version of the Copyright Revision Bill with three major changes: (1) a jukebox royalty of \$8.00 per machine was added; (2) CATV exemptions were deleted, thus exposing CATV systems to full copyright liability if a recent lower court decision is affirmed; and (3) major restrictions on the royalty-free use of copyrighted materials by means of "instructional" television were eliminated. We regret to

report that in the Senate the controversies alluded to above appear likely to delay Senate action until the Second Session of the 90th Congress in 1968. Ed.)

LEGISLATION RELATED TO THE ARTS, 89TH CONGRESS, SECOND SESSION

1. Congress at last amended the Tariff Law of 1930 to permit the importation of educational, scientific, and cultural materials according to the treaty approved in 1960 (known as the Florence Agreement of 1950) by enacting P.L. 89-651. Similarly reduced duties for visual and auditory cultural materials were authorized in P.L. 89-634 (known as the Beirut Agreement).

2. An Act (P.L. 89-788) was passed to provide a site on the Mall for the Joseph H. Hirshhorn Museum and Sculpture Garden, to be administered by the Smithsonian Institution. It authorized the appropriation of not over \$15 million for the planning and construction and such additional sums as may be necessary for maintenance and operation of this museum and garden.

3. An Act (P.L. 89-665) established a program for the preservation of additional historic properties throughout the nation, on the basis of matching grants-in-aid to states, limited to 50% of the costs and apportioned among the states. This Act authorized the appropriation of \$2 million for fiscal 1967 and not more than \$10 million for each of the three succeeding fiscal years for these purposes. An Advisory Council on Historic Preservation of 17 members was established. This fund will be administered by the Secretary of the Interior.

4. The Self-Employed Individuals Tax Retirement Act of 1962 (P.L. 87-792) was amended to permit full deductions of contributions made to retirement plans on their behalf beginning in 1968, but restricted to the lesser of 10% of earned income or \$2500, and clarified the meaning of income-producing personal services.

5. National Museum Act of 1966 (P.L. 89-674) This Act restates the interest of the Smithsonian Institution in museums throughout the country and gives some authority to the Director of the National Museum to train museum employees, etc. Although modest appropriations were authorized, none were made, and these activities will be carried on through the regular appropriations made to the Smithsonian. The Act gives authority for cooperation in research, distribution of publications, etc. with museums and professional organizations, but in no way affects their independence.

THE INTERNATIONAL CULTURAL EXCHANGE PROGRAM: A RECOMMENDATION

The cut in the 1966-67 fiscal budget has resulted in a necessity to curtail the number of groups and artists that can be sent abroad. Dr. Charles Frankel, the Assistant Secretary of State for International and Cultural Affairs has issued a recommendation that the program concentrate on small groups and even individual specialists. He proposes to find artists who would be willing to visit specific areas for prolonged periods and who would include teaching, demonstrations and lectures in addition to their scheduled performances, thus accomplishing a saturation in depth, in contrast to short performing engagements. This recommendation involves professionals and is not intended to throw the Program over to academic groups. The latter have not of course been ruled out because there is a proven value of youth to youth exchange. So the budget cut will affect both professionals and amateurs in the same ratio as before.

It is my opinion that the State Department office in Washington is not professionally qualified to administer the Cultural Exchange Program. A professional and experienced representative of concert management or a well qualified theatrical manager should be brought in, or engaged outside to act as an Agency in the way that ANTA operated for the Department some years ago. State Department personnel, with no previous experience in dealing with artists and often little knowledge of the represented arts, cannot create the ambiance and confidence that is essential to successful management. Red tape and bureaucracy are incompatible with artists and they deserve to be protected from both. The present policy of running the business of tours abroad out of the State Department may very well result in the collapse of the entire Cultural Exchange Program. Charles Ellison, who has directed the program for the last three years, has just been transferred to another office. No decision has been announced as to who will replace him. But this would appear to be the moment to suggest a professional administrator.

GERTRUDE MACY.

ARTISTS AND COPYRIGHT

One of the more intriguing and less publicized grants by the National Endowment on the Arts is one to Prof. Melville B. Nimmer, of the University of California at Los Angeles Law School, for a year-long study of artists' rights under the law of copyright. A recognized authority in the field of copyright, Dr. Nimmer proposes to study three main areas of the field: (1) *Droit de Suite*, by which an artist retains an interest in any work, painting, a work of sculpture, etc., through any sales that may succeed the initial one, thus profiting in any increase in value of his work along with the purchasers, a system already in effect in some European countries; (2) *Domaine Publique Payant*, a fund of aiding the arts and artists financed largely on the device of legislation which provides that after a work enters the public domain (at the expiration of the term of copyright) royalties for the use of the work must continue to be paid, but instead of being paid to the author or his heirs, such royalties go into the fund established by the *Domaine Publique Payant*; and (3) the copyright consequences of the technological revolution, as a result of which the traditional means by which works are exploited and artists and authors are paid may become outmoded by technological advances of computers and methods of photographic reproduction.

It is Dr. Nimmer's intention to study the first two of these areas as they now function in those European countries where the *Droit de Suite* and the *Domaine Publique Payant* are in effect, and to make recommendations for similar legislation in the United States that will take into account any peculiarities of U.S. copyright law. As for the technological revolution, everyone is facing this one at the same time. It is, in the words of Dr. Nimmer, "perhaps the single most important long-run problem confronting those interested in the legal protection of the arts."

ALMOST TWO MILLION FOR NEW YORK STATE COUNCIL ON THE ARTS

Responding to a request by Gov. Nelson Rockefeller, the New York State Legislature has appropriated "slightly less than two million dollars"—\$1,897,585, to be exact—for operation of the New York State Council on the Arts for the coming year. Following last year's action by the Legislature in passing a bill to establish the Arts Council as a permanent part of the State's government, the new budget allotment is further evidence of the superb accomplishments of the Council.

The activities of the Council are so numerous and so varied that it is impossible even to hint at them in the limited space available in this Report. But the Council has published its own 1966-67 Report, and anyone interested in learning more about what it has been up to should write to the New York State Council on the Arts, 250 West 57th Street, New York, N.Y. 10019.

ARTS COUNCILS ADVANCE IN STATES AND COMMUNITIES

The year 1966 saw a dramatic upswing in the development of community and state arts councils. By the end of the year, every state in the union and every territory with the exception of Samoa had created some form of official arts agency, although many of them are, at best, on a precarious footing, still operating under executive order with little or no support from their legislatures. Most of them have been primarily engaged with surveys of their cultural resources. On the community level, there are now around 325 privately incorporated community arts councils, ranging from major ones like the Greater St. Louis Arts and Education Council with an annual budget of almost \$100,000 to small volunteer groups who are trying to upgrade the arts in far-flung regions of the country. There has also been a surge in the development of municipal arts commissions, public boards appointed by the mayor and city council, of which there are now approximately fifty to one hundred. Of the major cities, New York, Chicago, and San Francisco commissioned surveys of their respective cultural resources and these findings have been printed in booklet form.

The year 1966 was also one of dramatic change and expansion for Associated Councils of the Arts, the national private organization serving state and com-

munity arts councils. In October, the organization changed its name from Arts Councils of America and moved into its first permanent headquarters at 1564 Broadway in New York City.

ACA has announced plans for two major conferences in 1967-68. A National Seminar will be held at the Airlie House Conference Center in Warrenton, Virginia, June 22-24, 1967, and a National Conference at the San Francisco Hilton, June 6-8, 1968. The 1967 National Seminar, under the chairmanship of George M. Irwin, chairman of the Illinois Arts Council, will be an invitational meeting of 150 representatives from state arts councils and leading community arts councils throughout the country. The seminar will develop fresh ways and means for state arts councils to become more effective public patrons of the arts and will explore the new role of community arts councils as comprehensive urban planning agencies. The meeting will give council members the opportunity to discuss common problems and exchange ideas in small, informal discussion groups.

The 1967 Airlie House Seminar culminates a series of six small seminars held by ACA during the past year to increase the value of its service to the state and community membership. Findings from the series will play a major part in the planning of the 1968 National Conference which is expected to have an attendance of more than 500 people representing leaders from the nation's arts, education, business, and political communities.

This spring, ACA will publish the first issue of a national journal on the arts, designed to provide information and a forum for discussion of problems arising out of the expansion of cultural institutions in this country. The publication will contain articles on various developments in the arts together with departments dealing with news of arts and education, government, foundations, and a reportorial section on the activities of state and community councils. Albert Goldman of Columbia University and Joan Simpson Meyers of Harcourt, Brace and World have been serving as editors for the first issue.

RALPH BURGARD.

NATIONAL COUNCIL ON THE ARTS AND GOVERNMENT, INC.

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 *Conrad Bain, actor ; member, Actors' Equity Council
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 Peter Blake, architect ; editor, Architectural Forum
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 Ernest Cuneo, author
 Martha Hill Davies, choreographer ; director, dance department, Julliard School of Music
 Norman Dello Joio, composer
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 *Hy Faine, national executive secretary, American Guild of Musical Artists
 *Lillian Gish, film and stage actress
 *Lloyd Goodrich, director, Whitney Museum of American Art; author
 T. Edward Hambleton, managing director, APA-Phoenix Theatre
 Dr. Howard Hanson, composer, conductor, educator; president, National Music Council
 Alfred Harding, former official, Actors' Equity
 August Heckscher, Administrator, Administration of Recreation and Cultural Affairs, City of New York
 Hal Holbrook, actor
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 Gertrude Macy, former special consultant, Department of State, Cultural Presentations Program
 Dick Moore, actor
 *Roy Moyer, director, American Federation of Arts
 Donald Oenslager, stage designer
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 Arturo Pini di San Miniato, former president, National Society of Interior Design
 James Poe, president, Screen Writers Branch, Writers Guild of America, West
 Regina Resnik, Metropolitan Opera, concert singer
 Robert Richman, president, Institute for Contemporary Arts, Washington, D.C.
 Hilyard Robinson, architect
 Theodore J. Roszak, sculptor; member, Commission of Fine Arts
 Robert C. Schnitzer, executive director, Professional Theatre, University of Michigan
 Donald R. Seawell, chairman of the board, American National Theatre and Academy
 Dr. Carleton Sprague Smith, musicologist, author, lecturer
 Ben Sommers, patron of the dance
 Dr. Grace Spofford, music educator, administrator, leader in international music relations.
 Eleanor Steber, Metropolitan Opera; concert singer
 *Edward Steichen, photographer; former director, Department of Photography, Museum of Modern Art
 Edward Durrell Stone, architect
 Rex Stout, author; president, Authors League of America
 Donald H. Swinney, president, United States Institute of Theatre Technology
 Billy Taylor, jazz composer, pianist, lecturer
 Dr. Harold Taylor, educator, author, lecturer
 Helen M. Thompson, executive secretary, American Symphony Orchestra League
 Helen Treadwell, mural painter; president, National Society of Mural Painters
 *Mrs. Vanderbilt Webb, chairman, American Craftsmen's Council
 *Harold Weston, painter; honorary president, International Association of Art
 Robert Whitehead, theatrical producer
 Virginia E. Williams, choreographer; director, Boston Ballet School
 *Elihu Winer, playwright; first vice president, Writers Guild of America, East
 James Wines, sculptor
 *Peggy Wood, actress, honorary president, American National Theater and Academy
 Helen Worden, author
 Dr. Edwin Ziegfeld, educator; head, Department of Art, Teachers College, Columbia University

BASIC PRINCIPLES

NCAG believes:

The conservation and development of our country's cultural resources are in the national interest, and, while primarily dependent upon private initiative and resources, should be stimulated and aided by government at all levels.

Artistic freedom is fundamental to our democratic society and governmental activities related to the arts should be kept resolutely free from aesthetic bias and political influence or control.

Federal, state, county and municipal governments, in their decisions concerning the arts, should draw upon the best professional knowledge and judgment, and appointments to advisory or operating art agencies should largely be based on professional qualifications in the field of art concerned.

The arts share a wide range of common objectives and their special interests will be better served if each field of art recognizes and supports those of other fields.

LONG-RANGE OBJECTIVES

NCAG advocates:

The widest possible participation by all citizens in community art centers or councils and their programs.

Stimulation of and support for the arts by local government.

The establishment of state art agencies to advance and assist non-profit undertakings in the arts.

Encouragement by the Federal Government of greater support for the arts at all other levels of the government and from all private sources, including industry and labor.

The provision by the Federal Government of financial aid through matching funds for non-profit art projects and to stimulate new creative work.

Increased exchanges of programs and exhibitions between states and across the nation.

Support for new creative concepts as a means to enrich the cultural life of America.

Senator YARBOROUGH. Mr. Goodrich, we are glad to hear of your recommendation about opening museums at night. Some of us in the Congress protested for years the closing here at 5 o'clock in the afternoon or some similar hour, until finally the Smithsonian was open at nighttime until 10 o'clock. I was down there last night for the opening night of the exhibit from Cooper Union of your city, and stayed until about 9 o'clock. And I was pleased at the large number of people who were taking advantage of that night opening.

Mr. GOODRICH. It is interesting, for example, that the Metropolitan Museum tried being open one night a week recently. At first there was hardly any attendance. But then it began to build up. People began to hear that they could go to a museum at night.

If the museums of, say, New York City were to be open, not all of them necessarily every night, but in rotation, and it were widely publicized that they were open, I think we would see quite a different picture in the museum world, of use to the public, availability to classes which cannot possibly find the time to see works of art.

One result of the strange anachronistic hours is that we are terribly overcrowded on weekends. I speak with feeling because we have just had the great privilege of having the Andrew Wyeth retrospective exhibition. And in 8 weeks, in an institution not very large, we had 275,000 people. On weekends we had 10,000 to 15,000 in 1 day. It was impossible to really see the pictures with comfort. People lined up all the way around to Park Avenue. We had to let them in only when enough left, so we could comfortably fill the galleries.

If the hours of being open were spread out further, this kind of congestion would not occur.

Senator YARBOROUGH. You raised another interesting question. Forgery in art has spread through practically all fields of collecting—they have found old dies of the 1600's, and coins are being cast now and sold with the identical dies they had at that time. Forgery in stamps has been a tremendous problem. This is a problem that spreads beyond the higher arts.

Mr. GOODRICH. It is a very serious problem. And it goes deep into all kinds of fields. For example, Internal Revenue, as you know, is becoming suspicious about gifts of works of art to nonprofit institutions, because of the few publicized cases of fraud. I think actually there is much more publicity about such things than there should be in proportion to all transactions in the art field. It is the ones that are fraudulent which make the headlines.

But this situation is bad for the whole art world. It is particularly bad for the museum world, where a main source of support is that we can accept gifts of works of art on a tax deductible basis.

Senator YARBOROUGH. Mr. Taylor?

STATEMENT OF DR. HAROLD TAYLOR, NATIONAL COUNCIL ON THE ARTS AND GOVERNMENT

Dr. TAYLOR. Senator Yarborough, Congressman Thompson, I am Harold Taylor. I appear with Lloyd Goodrich on behalf of the National Council on the Arts and Government. Mr. Goodrich having dealt more with the visual arts and the problems there, I am to speak on behalf of the performing arts and education, as a member of the board of the Martha Graham School of Contemporary Dance, for 2 years the president of the American Ballet Theater Foundation, and a member of the board of the National Repertory Theater.

I begin by supporting everything Lloyd Goodrich has said on behalf of the endowments continuance and an enlarged appropriation for the work it is carrying on.

I have seen the endowment in operation in connection with the three organizations I have mentioned, each of which has had a grant from the National Endowment for the Arts. In each case, the National Council has made a serious contribution to the cultural life of the United States. In the case of the American Ballet Theater, without the grant from the endowment there would have not been available to the American people one of the major ballet companies in the world playing in 40 communities around the country.

This is one of the key problems we have—that the people in the States do not have the opportunity to gain access directly to the greatest works in dance and theater.

I might say also that the American Ballet Theater itself would have disappeared without the help of the national council.

In the case of the National Repertory Theater, the contribution there was to bring absolutely first-rate plays done very well to communities which could not themselves afford to have such plays, and which would seldom appear in the repertory of local theaters in those communities.

In the case of Martha Graham and her company, the 40 cities visited by that company had not seen Martha Graham, one of our greatest national figures in all of the arts, for the last 18 years, even though she has appeared in Asia, in Europe, and the major capitals of the world, supported by the State Department. The American people did not see her or her company because of lack of funds.

In those three instances, the council has acted dramatically and wisely in the distribution of Federal money.

This points to one of the things that the council has contributed, and leads to our support of the notion of increased appropriations—that the panels serving the judgment of Roger Stevens and the staff have added a new dimension to contributions to art in general.

What Lloyd Goodrich was saying earlier is absolutely true. Anyone in the art field is terribly worried when those not themselves involved in the arts begin to use political, social and economic power.

In this case, under Roger Stevens chairmanship, we have made a new instrument for giving political and cultural leadership to the country, through the quality of the membership of the council itself, composed as it is of serious, working artists who understand the problems in the arts from the artists' point of view, and making policy for a staff which I must say is one of the best which could have been assembled to work with Mr. Stevens.

This has made possible an outreach into the communities of the country that we have never had before, since the council commands national attention and has been responsible for stimulating the formation of the State arts councils. There are at least seven hundred projects coming out of the State arts councils for development over the next year. That is what I mean by a new instrument which has made its own structure.

Similarly, the wisdom of the endowment grants themselves has been confirmed by the analysis of them made by the National Council on the Arts and Government. A copy of the report by our organization is in the record.

Foundations have in the past been the major source of help to the arts in education. They have made grants of the Guggenheim sort, they have made grants to individual artists as well as to institutions.

In the case of the endowment, because of the precision of reference to the needs of the artists, we have had, for example, contributions to eight choreographers who have never had foundation grants before—some of the masters in contemporary dance like Merce Cunningham, Alvin Nikolai, Jose Limon, and Paul Taylor, have now been recognized and aided by the endowment.

In the case of 50 grants for sabbatical work by creative artists in the colleges, a direct contribution has been made to people who have not had available time to work or foundation aid to help them find it. The multiplying effect of the technique developed by the council also needs to be commented on, because it provides another reason why the appropriations should be increased.

There have already been contributions of \$2 million to the endowment from outside sources to make it possible for the endowment to add that amount to its own grants which then produce additional matching funds. This produces funds for local arts projects through the State arts councils and other organizations, which then raise the

money to match the endowment. Then the State arts councils are started on fundraising of their own, making a new kind of developing, proliferating fundraising device, which has its original impetus in the national status and influence of the endowment grants, and which, when it goes into full action, can result in tripling and quadrupling the amount of money given to the arts. This is a very great return on the taxpayers' money.

I have not seen any other organization in the field of the arts or education which has the outreach into the whole country that the endowment has, through its staff and through the visiting which the council members do. That is, the members of the council itself are activists in the field of investigation of where arts projects are. They go, they interview people, they give the support where it is needed.

I add the judgment of the rest of the members of the National Council on the Arts and Government, who are representative of every field in the creative arts, to the comments which I have made, in full and strong support of the work of the endowment, and in urging that you gentlemen do everything in your power to increase the appropriations.

We can assure you that we will mobilize as much opinion in the field of education and cultural affairs as we can behind your effort to extend the range of the work of the endowment.

Thank you very much.

Senator YARBOROUGH. Thank you. Can you gentlemen wait and serve with the questioning of the general panel?

Thank you.

Mr. THOMPSON. Our next witness is an old friend of both Senator Pell and me, and has come down from Rhode Island to testify. Senator Pell wanted very much to introduce him. I am sorry that he could not get back. However, I am delighted that I will have this opportunity. He is Theodore Bikel, who appears as the first vice president of the Actor's Equity Association. And, of course, he is an internationally known artist in his own right.

Mr. Bikel, you may handle your statement as you wish. You may read it, or we will enter it fully in the record, and you can just comment on it.

STATEMENT OF THEODORE BIKEL, FIRST VICE PRESIDENT, ACTORS' EQUITY ASSOCIATION

Mr. BIKEL. Thank you very much.

On behalf of the 14,000 professional performers whom I represent, I am very grateful for this opportunity to appear before you today. As you may recall, I had the opportunity to testify before both your committees in 1965, when the original legislation giving birth to the National Foundation on the Arts and Humanities was under scrutiny.

We then gave you our reasons for supporting the legislation, both in principle and in detail. We will not burden you with a repetition of our argument. We favored the establishment then and we favor its continuation now.

It is our position that a nation's cultural resources are no less government's concern than its material ones. And it is our hope that you will argue this position in your respective Houses with as much forcefulness and eloquence as you did in the past.

However, it is also not our intention to view the performance of the Foundation with a Pollyanna attitude. Whatever criticism we may have is offered in the hope that the work of the Foundation and the Arts Council will be strengthened, not diminished, that its scope and efficacy be widened, not narrowed.

One can hardly find fault, Mr. Chairman, with the work of the Foundation that has progressed in the last 2 years, the things they have undertaken, both in supporting the creative and the performing arts—choreographers, writers, dancers, creative performers. Most commendable.

As a theater man I would particularly single out for praise such works as the expansion of the New York Shakespeare Festival, which was done with the help of the Foundation—the playwrights' programs, assuring professional performances for their work in regional theaters throughout the country—the expansion of the subscription program of the touring National Repertory Company.

Where one would find the performance of the Foundation a little wanting might not be in what they have done, but in what they have not attempted.

Perhaps an impression of timidity emerges.

Obviously one must temper any criticism with the thought that 2 years is too short a trial period; there are no formulas to go by, we are all too young at our jobs, particularly in this business of arts and government. But one would have hoped that certain surveys would have been undertaken—and I am glad that the gentlemen before me also mentioned the need for surveys. Surveys, incidentally, in contrast to other programs, cost relatively little, and yet they can be of incalculable value. I will just highlight the service that I am referring to.

For example, we are facing a rapidly advancing technological society with concomitantly increasing leisure time. Surely this is the time to try and find out what the Nation indeed humanity, is going to do with that increased leisure. How are we going to attempt to fill it? Are we going to create avenues to channel our free time into or leave it all to chance? Society will have to grapple with this problem sooner or later. We think it is sooner. We see the signs. We see the writing on the wall.

Are we going to create avenues for cultural recreation, or send the Nation to go bowling, for want of anything else?

There are other things we would have liked the Council and the Foundation to address itself to regarding matters dealing with the immediate lot of the artist.

The thought is this. If it is a matter of legitimate concern for Government to encourage and support the arts as expressed in the act, then surely it is also its duty to evaluate the lot of the artist and the way he functions or fails to function in the framework of society. How does he fare? Can he make ends meet? What is his ability to survive, to create? Is his creativity hampered or encouraged by the society in which he lives? Not only the nonworking performer, but the working performer. For example, employment insurance.

A performer is a migrant worker. He cuts across State lines. Now, Federal statute guarantees every citizen the right to unemployment insurance. But by the same Federal statute, the States administer un-

employment insurance. Thus the performer might have more than the required number of weeks in the aggregate to qualify, and yet he does not qualify because various States do not have an interchangeability provision. And so he is left out in the cold.

This is one of the problems of the artist as a labor force.

Copyright laws: You address yourself to the copyright laws—but only in the sense of the creative artist, not in sense of the performing artist. There was a Rome convention which dealt with particularly that. They called it “Neighboring Rights,” the vested rights of the performer in the work of creativity that needs to be explored. What of his right in the tapes and the records that are played on jukeboxes all over the world?

I recall only too vividly once appearing in a Broadway show, getting a week's salary for making a record, and yet, since there is no vested right of the performer, the authors of the show, who incidentally were tone deaf—I mean the authors of the book, not of the music—received unending copyrights from that same record. Their rights were recognized, the right of the performer was not.

Senator YARBOROUGH. Hasn't ASCAP been fighting for the rights of the performer there?

Mr. BIKEL. ASCAP fights for the composer rather than for the performer. A musical show has writers of the book and writers of the music. Now, all of the writers participate in the copyright, whether they have anything creative to do with the music itself or not. The performers, although they may be the most musical contributors to the creation, outside of the composer himself, receive nothing beyond their compensation for the actual making of tapes or records.

Obviously much has been talked about the importation of foreign labor, foreign artists into this country. Surely a comparative survey is in order to show whether and how an artist's creativity is hampered by the importation of foreign performers. What are the comparative figures of American artists abroad? Such studies cost very little, but they can do an incredible lot.

Artist training has been mentioned. What are we training for? Are we addressing ourselves to the training of people who are already artists, and who need to become better artists, rather than the training of nonartists to become artists, entering a field that is already overcrowded and overstaffed? The employment figures are appalling.

Such questions as I have tried to raise here should have been and I hope will be in future on the Council's and on the Foundation's agenda. And we look to you to give encouragement to the Foundation, to broaden its horizon in this respect, to take wing.

Mr. Chairman, if you will allow me a note of personal expression—I most strongly and emphatically support passage of this legislation before you, not because I happen to be an artist and an officer of a performers' union, and a member of several other performers' unions. Had I been none of these, I would still support this legislation, if for no other reason than for the sake of my memory of the looks on some youngsters' faces while watching Shakespeare in the park or reading some Negro writers works that came out of the Watts Writers' Workshop, of watching the programs on educational TV which were made possible by the Foundation.

Now, Mr. Chairman, under normal circumstances one would expect clear passage, clear sailing for this legislation, which seeks only to continue a program involving a fairly modest financial commitment. But these are not normal times. Because of the country's present military involvement, there are many who would seek to curtail or even cancel Government commitment in any area not immediately connected to national stability, security, and survival.

Although the notion has been advanced both by the President and others that this country can well afford "gun and butter," the theory seems to crumble before the onslaught of pseudoeconomists' predictions. Even some of the more enlightened who would not normally fall into the simplistic trap of regarding the arts as luxury and frills, even they are sometimes swayed by the pedestrian notion that the rule of expediency must be obeyed, and that if choices are to be made, the arts occupy a fairly low order of priority.

But we know that our very aspirations would be lacking tangible and enduring expression if it were not for the arts.

Wars come and go, as do governments. The world remembers not the battles that were won and lost, but it remembers the poems that were written about them, or the plays, it remembers the paintings that depict them.

Even if you regard the matter in coldly practical terms you will have to consider this: We constantly declare that America has far more to offer to the world than the dollar alone; even our political stance is that we represent a moral position, deeply rooted in Western culture and Western ethic.

Were we to drop this Government program, this Government support of the arts, modest in scope as it is at this point, what would that signify to the rest of the world? Not that our declarations are but skin deep and our professed commitment to culture only so much sham? Those who maintain that in a national crisis involving armed conflict all else must cease or be suspended for the duration, should be reminded, should indeed be shamed by the thought that during the blitz, during a time when bombs were falling on the city of London, the British Arts Council was created. To think of such concepts, and to make them a reality, took both courage and vision. Surely we as a nation can afford no less.

What is asked for here requires precious little courage, Mr. Chairman. It does not seem unreasonable to demand a little perspective here. It does not seem unreasonable to insist that those who govern our affairs be men of wisdom and vision, men who look beyond the tangible to the fragile fabric of dreams and hopes, and whose prayer is not only to reach the moon, but to touch the stars.

I thank you.

(The prepared statement of Mr. Bikel follows:)

PREPARED STATEMENT OF THEODORE BIKEL, FIRST VICE PRESIDENT, ACTORS' EQUITY ASSOCIATION

Mr. Chairman and members of the Joint Subcommittee, on behalf of the 14,000 professional performers and stage managers in the field of legitimate theatre whom I represent, allow me to express my gratitude for this opportunity to appear before you today.

As many of you may recall I had the honor to appear before both your committees in February of 1965, when the original legislation giving birth to the

National Foundation on the Arts and the Humanities was under scrutiny. Our reasoning in support of the enabling act of 1965 was spelled out in terms of broad principle and in detail. We favored most emphatically the establishment of a federal agency concerned with the nation's cultural affairs and we favor its continuation now. It is not our intention to burden you with a repetition of the arguments we advanced two years ago for we believe that, at least as far as this joint subcommittee is concerned, no further argument is needed to reaffirm the notion that the nation's cultural resources should be the government's concern in no less measure than are its material resources. It is our hope that you will argue this position to your colleagues in both houses with as much eloquence as you did in the past.

Nor is it our intention to view the past two years' performance of the Foundation with merely a Pollyanna attitude of general support, glossing over shortcomings for fear of "rocking the boat." Whatever comments we may have to make are offered in the earnest hope of seeing the work of the National Foundation strengthened, not diminished, its scope and efficacy widened and increased, not narrowed and hampered.

In reviewing the work of the Arts Endowment one can hardly find fault with the programs which were supported and funded either wholly or in part during the two years of the Endowment's existence. Its endeavors in the realm of tangible encouragement to creative writing and composing, choreographing and performing, as well as its support of programs to bring the arts to those least able to afford them, have been most commendable. Speaking as a theatre man I would particularly single out for praise such programs as that assisting the New York Shakespeare Festival's expansion, the playwright's programs assuring professional performances of new works, the encouragement and support given to regional resident professional theatre in 16 cities throughout the country, the expansion of the subscription program of the touring National Repertory Theatre to name but the most noteworthy.

Where one finds the performance of the Foundation wanting would seem to be not so much in what they have done but in what they have not attempted. In saying this one must obviously temper any criticism recognizing that two years is too short a trial period for value judgments; we are all too new at this job and there are no formulas to go by. Yet, if any impression emerges from the work of the Council administering the Foundation it is perhaps one over-cautiousness, of timidity. One would have liked to have seen a scope of activities going much further than merely giving the right amounts of money to deserving people and institutions.

One of the purposes of the Foundation, according to the language of the bill, is stated thus: "To support . . . surveys, research and planting in the arts."

One would have liked to have seen the Council initiate surveys which are relevant to the nation's increasing demands for leisure time activity, for example. In an age of incredible technological achievements with advancing automation and concomitantly increasing free time, should we not now address ourselves to the problem of how the nation, indeed humanity, will attempt to fill its leisure? Surely, despite the turmoil of our times, it is to be assumed that a peaceful technological society of the future will of necessity have to grapple with the problem of how to constructively use time that is not required for the purposes of earning a living. Is it not of legitimate concern to those advising government to inquire whether the facilities, the talents, the ability to provide opportunities in theatre, music, and the arts will be available to those who wish them and that plans should be made now to provide them much as plans and programs are now made by government to support the interests of people concerned with camping, boating, and hunting? Do we intend to furnish cultural recreation for tomorrow's Americans or leave them to go bowling instead?

If it is a matter of legitimate concern for government to encourage and support the arts as expressed in the 1965 enabling legislation then surely it would be most appropriate for the Foundation to probe and evaluate the lot of the artist, his ability to function in our society, his needs, both material and spiritual, the very things which might hamper or enhance his creativity. If it is proper to investigate the contribution the artist makes to the nation's welfare then surely it is just as appropriate to inquire how the artist fares within the framework of society. What of his employability, his ability to make ends meet, so as to live with as much dignity as his neighbor?

Let me name but a few items of vital concern to the artist, some of them with a direct bearing on the workings of government.

Unemployment insurance: Federal laws assure the average citizen and worker of unemployment insurance, yet the citizen-artist finds himself—too often—deprived of such a benefit when he travels from state to state bringing his art to the nation. He is deprived because of a lack of coordination between states in their administration of unemployment insurance programs, a lack of coordination which effectively bars the touring artist from coverage. With so many of our artists unemployed and so many seeking to bring their art to all the states, this awful situation should certainly be a concern of the Arts Endowment.

Other questions begging for exploration by the Foundation involve:

Our copyright laws: You have heard much in recent months of the need for copyright revision—mostly about the needs of the author and the user of copyrightable material. But little attention is paid to the rights of the performer who makes the tapes, records and films that provide so much enjoyment for many millions of our people and so much profit for the entrepreneurs of the communication media. The Foundation owes America's creative artists, interpretive artists, the Congress and the nation a clear statement of its position and recommendations of policy regarding such a subject which is clearly within its purview.

The artist as a member of America's labor force. The performing artist is a taxpaying worker but while volumes of statistics and data of all sorts relating to working conditions are collected on the industrial employee, relatively little interest is shown by government in researching the lot of the artist. We are desperately in need of meaningful statistics regarding the economic life of our artists. Income trends and employment figures in the arts are now hard to come by. If we are to develop plans and implement programs in the arts such information must be made available. The Foundation can and must provide such statistics.

The artists professions—like other areas of work—can be economically impacted by an uncontrolled influx of foreign employees. And yet, we lack useful data regarding the flow of foreign artists into our country as well as comparative figures of American artists working abroad. The Foundation can investigate this situation and provide the basic information and recommendations from which sound policies could be developed by Congress and the appropriate executive agencies.

Artist training and education. Congress helps provide, through various education programs, funds to help train and develop new artists. And yet, we have almost no data with which to project the future ability of our nation to provide gainful and satisfying employment for these youngsters. We know that government funds are being spent to encourage more young people to enter the art professions. But relatively little is being expended so that the professions can absorb them. We need more information so that we can determine who should be encouraged and to what ends. The schools need this data; we in the professions need it so that we can better advise those who will come after us, and government—Congress and the executive—must have such information if it is to develop sensible programs. The Foundation has a duty to provide such information and analysis.

Such questions as I have raised here should have been on the Council's and the Foundation's agenda. Indeed, the present Act under which the Foundation operates, clearly contemplates that such questions would be studied by the Foundation and that recommendations would be made to the Congress and the nation. We look to you, now, to give encouragement to the Foundation to broaden its horizon with regard to much needed research and policy guidance.

Mr. Chairman, if you will allow me a note of personal expression, I most strongly and emphatically support passage of the legislation before you. Not because I happen to be an artist whose activities cover a few fields, not because I am an officer of a performers' union and a member of several more. Had I been none of these I would still support this legislation, as a citizen, a member of my community, I would support it for no other reason but my memory of the looks on some youngsters' faces watching Shakespeare in the Park; of reading the work of Negro writers out of the Watts writers' workshop; of watching Educational TV programs made possible by Arts Foundation grants.

Mr. Chairman, under normal circumstances one would expect clear sailing for this legislation which seeks to continue a program involving a fairly modest financial commitment. But these are not normal times. Because of this country's present military commitments there are many who would seek to curtail or even cancel government involvement in any area not immediately connected to national stability and survival. Although the notion has been advanced by the President and others that we can well afford "guns and butter," the theory seems to

crumble before an onslaught of pseudoeconomists predictions. Even some of the more enlightened who would not normally fall into the simplistic trap of regarding the arts as frills and luxuries are sometimes swayed by the pedestrian notion that the rule of expediency must be obeyed and that if choices are to be made the arts occupy a fairly low position of priority. Yet we know that our very aspirations would be lacking tangible and enduring expression were it not for the arts. Wars come and go, as do governments; the world remembers not what battle was won or lost but the poem or the song which described it, the painting which depicted it.

Even if you regard the matter in coldly practical terms you will have to consider this: We constantly declare that America has far more to offer to the world than the dollar alone, even our political stance is that we represent a moral position deeply rooted in Western culture and ethics. Were we to drop this government commitment to arts and culture, so recently begun and so modest in scope, would that not signify to the rest of the world that our declarations are but sham and our proclaimed devotion to culture but skin-deep? Those who maintain that in a national crisis involving armed conflict all else must cease, or at least be suspended for the duration, should be reminded, should indeed be shamed by the thought, that in the midst of the blitz of turmoil and bombs falling on the city of London, the British Arts Council was created. To think of such concepts at such a time and to make them a reality took both courage and vision. Surely we as a nation can afford no less. What is asked for here requires precious little courage; it does demand perspective. It does not seem unreasonable to insist that those who govern our affairs be men of wisdom and vision, men who look beyond the tangible to the fragile fabric of dreams and hopes; whose prayer is not only to reach the moon but to touch the stars.

I thank you.

MR. THOMPSON. Thank you very much. Knowing you, I expected another wonderfully eloquent statement from you and I was not disappointed. We appreciate your being here.

Senator PELL. I am sorry not to have been here when you came. I look forward to reading your statement. I welcome you as an old friend, particularly since you just came down from my own home city of Newport.

MR. BIKEI. Thank you.

MR. SCHEUER. Mr. Chairman, may I just in 3 seconds take the opportunity of welcoming my friend and colleague from New York. I understand that Mr. Bikel came from Rhode Island.

MR. BIKEI. From Newport; yes.

MR. SCHEUER. We are glad he is back in New York, where the action is.

MR. BIKEI. Thank you very much.

MR. CAREY. Mr. Chairman, as a fellow New Yorker, may I extend Mr. Bikel a hearty welcome here today. Even artists have political ties. I can recall that Mr. Bikel has been most generous with his innumerable talents. And I can recall days, in the opening of some campaigns that were of dubious success, that one could depend on Ted Bikel jumping up on a campaign truck to gather a crowd and say some good things about some practically unknown candidates. In the early days of my career I was one of those candidates. I do not want to charge my present stature to you. You have been a good Democrat as well as a great artist, Mr. Bikel.

MR. SCHEUER. I do not want to overburden Mr. Bikel's conscience, but he bears a large part of the responsibility for my being here, too, since he campaigned briefly and nobly in the Bronx in 1962 and 1963.

MR. BRADEN. I would have to add that I recall, Mr. Chairman, with great pleasure a little television interview that Mr. Bikel and I did some years ago. I have been reelected ever since.

Mr. SCHEUER. I hope the day will come when Mr. Bikel, with his enormous and vigorous talents and the breadth of his imagination, will seriously consider ceasing and desisting his support of other Democratic candidates, and become a Democratic candidate himself.

Mr. THOMPSON. Thank you, Mr. Bikel.

Our next witness is a distinguished constituent of mine, Prof. William G. Bowen, professor of economics and public affairs, Princeton University, the provost of the university, and coauthor, with William J. Baumol, of the 20th Century Fund study entitled "Performing Arts: The Economic Dilemma."

STATEMENT OF DR. WILLIAM G. BOWEN, PROFESSOR OF ECONOMICS AND PUBLIC AFFAIRS, AND PROVOST, PRINCETON UNIVERSITY, PRINCETON, N.J.

Dr. BOWEN. Mr. Chairman and gentlemen, I am very pleased to be here this morning. I shall be brief, having had no new thoughts on the subject we are discussing since Mr. Baumol and I finished the book to which Mr. Thompson referred.

On the basis of the 3 years of work we devoted to that study, I do feel qualified to discuss the longrun economic problems of the performing arts organizations and that is what I propose to do this morning. Other witnesses can, I am sure, speak more eloquently and more effectively on specific questions concerning the programs established under the foundation.

In the last chapter of our book we attempted to summarize the principal findings in such a way as to highlight their relevance for the future, and I would like that chapter to be regarded as part of my formal statement at these hearings.

Senator PELL. Would you like it included in the record?

Dr. BOWEN. Yes, if that would be all right. I believe copies have been mimeographed and are available.

I thought it might be helpful to summarize some of the main conclusions that we reached. The first and most obvious characteristic of performing arts organizations is that they lose money, in the sense that earned income regularly falls short of expenditures.

We estimated that the total income gap for the Nation's professional performing arts organizations, excluding the commercial theater, was between \$20 and \$23 million in fiscal year 1964. This estimate does not include sums spent on the construction of cultural centers, auditoriums, and so on; nor does it include semiprofessional or amateur activity, or performances subsidized by colleges and universities.

Though small compared with the gross national product, the income gap has been increasing very rapidly. Over the postwar period, it has grown at an average annual rate of 6 to 7 percent for a typical major orchestra, 8 percent at the Metropolitan Opera, and 9 percent at Covent Garden in London.

Why has the gap been increasing at such a rapid rate?

The first part of the answer to this question is that cost per performance has risen steadily; and our analysis indicates that these increases in costs have by no means been "chance" occurrences. On the contrary, we are convinced that "inexorable" is the way to describe them—that increases in cost per performance would have occurred

and will continue to occur even if costs in general were stable and even if these organizations were all paragons of efficient management.

Our thesis is that the root of the cost pressures which beset the arts is the nature of their technology. For the economy as a whole, productivity—output per man-hour—has risen at a remarkable steady rate of roughly $2\frac{1}{2}$ percent per year over the last half century, and there is every reason to expect that the discovery of new knowledge, the invention of new techniques of production, and capital accumulation will yield comparable increases in production per man-hour in the future.

But the technology of live performers leaves little room for labor-saving innovations, since the end product is the labor of the performer. More rehearsal rooms can save some performer time, larger auditoriums can enable a performing arts group to serve more patrons without corresponding increases in expenditures, but where do we go from there? More and larger drums for the orchestra? It still requires about as many minutes for Richard II to tell his "sad stories of the death of kings" as it did on the stage of the Globe Theater.

The economic implications of this situation are straightforward. In an industry enjoying increases in productivity it is possible to offset rising money wages in whole or in part by increases in productivity—so that if money wages and productivity in the auto industry were both to go up by, say, 4 percent per year, the labor cost involved in producing a car would be unchanged. But in an industry in which productivity increases are harder to come by, every increase in wages means a corresponding increase in costs. And, of course, wages of performers must go up roughly in line with wages in general if the supply of performers is not to dry up. It follows that the cost of live performances is bound to rise inexorably relative to the costs of most other products in the society. Ever-rising cost is the fate of any handicraft industry operating in a mass-production world.

There is also an important corollary to the above line of argument. The extent of the increase in costs in "industries" such as the performing arts relative to the trend in costs in the rest of the economy will be greater, the more rapidly productivity goes up for the economy as a whole. The faster the general pace of technological advance, the greater will be the increase in the general wage level, and the greater will be the upward pressure on costs in any sector which does not enjoy increasing productivity. Thus, faster technological progress is no blessing for the laggards, at least as far as their costs are concerned.

Now it is true that there have been important technological changes in the broad field of the arts. The development of motion pictures, phonograph records, radio, and television has caused a precipitous drop in the cost of providing an hour of entertainment to each member of the audience. But these innovations have not helped the live performing arts directly; in fact, the competition of the mass media for both audience and artistic personnel has sometimes had serious consequences for performing organizations. The effect of "talkies" on theater attendance is well known, and, though it is hard to be sure, the evidence does suggest that the introduction and spread of television between 1947 and 1952 also had an adverse effect on attendance.

This is certainly not to argue that these developments have been a "bad thing." On the contrary, the mass media has provided entertainment—and sometimes much more than that—to millions of people who would never have been able to afford live performances.

And, for my part, I am convinced that we have not even begun to take full advantage of the potential which television, in particular, offers in this regard. The point to be emphasized here is simply that these technological innovations have not eased the financial problems of the organizations which put on live performances.

It is always good practice to test the implications of a theoretical argument such as the one I have just outlined against the facts, and while we obviously cannot go forward in time and see if our prediction concerning trends in costs per performance holds, we can go backward in time and check up on ourselves.

When we did this, we found that cost per performance has risen faster than costs in general in every instance in which data could be obtained:

In the British theater between 1775 and 1964;

For the New York Philharmonic between 1842 and 1964;

For the Cincinnati Symphony Orchestra between 1920 and 1964;

On Broadway, over various intervals from 1913 to 1961;

And for a wide variety of art forms, in this country and in Britain, over the postwar period.

So, the conclusion seems clear: costs per performance should be expected to continue to rise more rapidly than the general price level.

The seriousness of the problem posed by rising costs depends, of course, on what happens to ticket prices and earned incomes. In any industry, one would expect prices to bear a reasonably close relation to costs, especially over the long run, and the data we have assembled indicate clearly that ticket prices have indeed risen considerably, but not as rapidly as cost per performance.

One reason ticket prices have lagged behind costs is that some managements have feared that further price increases would lead to such significant reductions in the size of the audience that they would be economically self-defeating. In general, however, we suspect that organizations could have increased their revenues somewhat by raising ticket prices faster than they did.

There is a second reason why ticket prices tend to lag behind costs which explains why managements have been reluctant to push up prices as fast as a straight-profit-maximizing strategy would have suggested. Many managements feel that they have an obligation to serve the community, and they do not want to risk limiting further either the number or the composition of their audiences. As part of the research which went into our book, we administered audience surveys all over the United States, and the results obtained from those surveys indicate the ways in which ticket prices do influence the composition of audiences.

The key question, of course, is what the combination of trends in expenditures and income suggests concerning the future size of the income gap. We have made two alternative projections (a "lower" and a "higher" one) for 1975, and these calculations suggest that, if the trends characteristic of the postwar period continue, the gap between expenditures and earned income for the groups of organizations covered by our study will increase from about \$20 million in 1964 to between \$48 and \$61 million in 1975.

The income gaps of these organizations have traditionally been filled by private contributions, and as a final step in our analysis, we analyzed the outlook for such contributions. Our conclusion was that substantial increases in contributions could be expected, but that it

was very unlikely that contributions would increase sufficiently to fill the growing income gap. To be more specific, our projections indicate that contributions to be used to defray operating costs should be in the range of \$34 to \$43 million by 1975. This suggests a "shortfall" somewhere in the neighborhood of \$14 to \$18 million.

Of course, the arts simply cannot, year after year, incur net deficits of anything like this magnitude. Sooner or later a serious decline of activity would be inevitable. These "shortfall" figures, therefore, reveal less about the future position of the performing arts than about the challenge they must face.

As measures of the additional sums of money which must somehow be obtained, these estimates are conservative. They imply merely that there will be no retrenchment in quality and availability of performance and that a relatively modest expansion in the number of performing organizations will occur. Some may feel—as I do—that an extrapolated status quo is an insufficiently demanding target.

Furthermore, I should emphasize that the figure summarized here represent the likely needs for free funds of the organizations included in the purview of our study. In thinking about the relevance of these figures for levels of Federal funding in this area, it is essential to recognize that funds provided to permit organizations to do things they would not otherwise have done have very different implications for the financial status of the organizations than an equivalent amount of funds provided to cover the income gaps associated with current levels of activity. That is, grants from any source (private or governmental) which are designed to finance new activities cannot be expected to make much of any contribution to meeting the growing costs involved in continuing current activities. I certainly do not mean to suggest that grants tied to the development of new activities are unwise—I mean to suggest only that, the greater the amounts of funds devoted to such purposes, the greater the total financial needs of the organization.

Professor Baumol and I have said in our book what we have to say about the larger issues involved in defining the Federal role in this area, and I shall not repeat that discussion here. I would like, however, to express my personal conviction that there is a national interest in the well-being of the arts which transcends the interests of the individuals in the audience on any given night; and that it is, therefore, the responsibility of the administration and the Congress to provide support. I would also like to add my own brief word of appreciation for the persistent and effective efforts which have been made by many members of these two committees on behalf of well-conceived Federal programs in these areas.

Thank you.

(The prepared statement of Professor Bowen follows:)

PREPARED STATEMENT OF DR. WILLIAM G. BOWEN, PROFESSOR OF ECONOMICS AND PUBLIC AFFAIRS, AND PROVOST, PRINCETON UNIVERSITY

Mr. Chairman, I am pleased to have the opportunity to meet with you and your colleagues here this morning. Professor William J. Baumol of Princeton University and I are co-authors of a lengthy study of the economic problems common to theater, opera, music, and dance, published last fall by The Twentieth Century Fund under the title "Performing Arts: The Economic Dilemma." On the basis of the three years of research devoted to that study, I feel qualified to discuss the long-run economic problems of professional performing arts organiza-

tions, and that is what I propose to do this morning. Other witnesses can, I am sure, speak more effectively on specific questions concerning the programs which have been developed and which might be developed under the National Foundation on the Arts and the Humanities Act.

In the last chapter of our book, we attempted to summarize the principal findings in such a way as to highlight their relevance for the future, and I would like that chapter to be regarded as part of my formal statement at these hearings. I believe copies of that chapter have been mimeographed and are available. I thought it might also be helpful if I were to summarize as succinctly as I can the main conclusions we have reached, and then to try to answer whatever questions you may wish to put to me.

1. The Income Gap

The most important and most obvious characteristics of performing arts organizations is that they lose money, in the sense that earned income regularly falls short of expenditures. The Broadway theater is the only segment of the professional performing arts world which in recent years has come close to showing a profit. All the other groups of organizations have had "income gaps," which have had to be filled by contributions. These gaps have amounted to roughly 20 percent of expenditures for the Metropolitan Opera, 45 percent for 10 other operas, 30 percent for the 5 largest major orchestras, 46 percent of all 25 major orchestras, and an average of 15 percent for the regional theaters. (Most of these estimates are based on figures for fiscal year 1964, but they probably serve as reasonably reliable indicators of the current situation.)

We estimated that the total income gap for the nation's professional performing arts organizations, excluding the commercial theater, was between \$20 and \$25 million in fiscal year 1964. This estimate does not include sums spent on the construction of cultural centers, auditoriums, and so on; nor does it include semi-professional or amateur activity, or performances subsidized by colleges and universities.

Though small compared with the Gross National Product, the income gap has been increasing very rapidly. Over the postwar period, it has grown at an average annual rate of 6-7 percent for a typical major orchestra, 8 percent at the Metropolitan Opera, and 9 percent at Covent Garden in London.

Why has the gap been increasing at such a rapid rate?

2. The Inexorable Upward Pressure on Costs

The first part of the answer to this question is that cost per performance has risen steadily; and our analysis indicates these increases in costs have by no means been "chance" occurrences. On the contrary, we are convinced that "inexorable" is the way to describe them—that increases in cost per performance would have occurred and will continue to occur even if costs in general were stable and even if these organizations were all paragons of efficient management.

Our thesis is that the root of the cost pressures which beset the arts is the nature of their technology. For the economy as a whole, productivity (output per man-hour) has risen at a remarkably steady rate of roughly 2½ percent per year over the last half-century, and there is every reason to expect that the discovery of new knowledge, the invention of new techniques of production, and capital accumulation will yield comparable increases in production per man-hour in the future. But the technology of live performance leaves little room for labor-saving innovations, since the end product is the labor of the performer. More rehearsal rooms can save some performer time, larger auditoriums can enable a performing arts group to serve more patrons without corresponding increases in expenditures, but where do we go from there? More and larger drums for the orchestra? It still requires about as many minutes for Richard II to tell his "sad stories of the death of kings" as it did on the stage of the Globe Theater. And while we have found ways to reduce drastically the amount of labor needed to produce an automobile, no one has yet succeeded in reducing the human effort expended at a live performance of a 45 minute quartet much below a total of three man-hours.

The economic implications of this situation are straightforward. In an industry enjoying increases in productivity it is possible to offset increases in money wages in whole or in part by increases in productivity—so that if money wages and productivity in the auto industry were both to go up by, say, 4 percent, the labor cost involved in producing a car would be unchanged. But in an industry in which productivity increases are harder to come by, every increase in wages means a corresponding increase in costs. And of course wages of per-

formers must go up roughly in line with wages in general if the supply of performers is not to dry up. It follows that the cost of live performances is bound to rise inexorably relative to the costs of most other products in the society. Ever-rising costs are the fate of any handicraft industry operating in a mass-production world.

There is also an important corollary to the above line of argument. The *extent* of the increase in costs in "industries" such as the performing arts relative to the trend in costs in the rest of the economy will be greater, the more rapidly productivity goes up for the economy as a whole. The faster the general pace of technological advance, the greater will be the increase in the general wage level, and the greater will be the upward pressure on costs in any sector which does not enjoy increasing productivity. Thus, faster technological progress is no blessing for the laggards, at least as far as their costs are concerned.

Now it is true that there have been important technological changes in the broad field of the arts. The development of motion pictures, phonograph records, radio and television has caused a precipitous drop in the cost of providing an hour of entertainment to each member of the audience. But these innovations have not helped the *live* performing arts directly; in fact, the competition of the mass media for both audience and artistic personnel has sometimes had serious consequences for performing organizations. The effect of "talkies" on theater attendance is well-known, and, though it is hard to be sure, the evidence does suggest that the introduction and spread of television between 1947 and 1952 also had an adverse effect on attendance. This is certainly not to argue that these developments have been a "bad thing." On the contrary, the mass media have provided entertainment—and sometimes much more than that—to millions of people who would never have been able to afford live performances. And, for my part, I am convinced that we have not even begun to take full advantage of the potential which television, in particular, offers in this regard. The point to be emphasized here is simply that these technological innovations have not eased the financial problems of the organizations which put on *live* performances.

It is always good practice to test the implications of a theoretical argument such as the one I have just outlined against the facts, and while we obviously cannot go forward in time and see if our prediction concerning trends in costs per performance holds, we can go backward in time and check up on ourselves. When we did this, we found that cost per performance has indeed risen faster than costs in general in every instance in which data could be obtained:

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And for a wide variety of art forms, in this country and in Britain, over the postwar period.

So the conclusion seems clear: costs per performance should be expected to continue to rise more rapidly than the general price level.

3. *Earned Income and Ticket-Pricing*

The seriousness of the problem posed by rising costs depends of course on what happens to ticket prices and earned income. In any industry, one would expect prices to bear a reasonably close relation to costs, especially over the long run, and the data we have assembled indicate clearly that ticket prices have indeed risen considerably, but not as rapidly as cost per performance.

One reason ticket prices have lagged behind costs is that some managements have feared that further price increases would lead to such significant reductions in the size of the audience that they would be economically self-defeating. In general, however, we suspect that organizations could have increased their revenues somewhat by raising ticket prices faster than they did.

There is a second reason why ticket prices tend to lag behind costs which explains why managements have been reluctant to push up prices as fast as a straight profit-maximizing strategy would have suggested. Many managements feel that they have an obligation to serve the community, and they do not want to risk limiting further either the number or the composition of their audiences. As part of the research which went into our book, we administered audience surveys all over the United States, and the results obtained from those surveys indicate the ways in which ticket prices do influence the composition of audiences.

4. *Projecting the Income Gap*

The key question, of course, is what the combination of trends in expenditures and in income suggests concerning the future size of the income gap. We have

made two alternative projections (a "lower" and a "higher" one) for 1975, and these calculations suggest that, if the trends characteristic of the postwar period continue, the gap between expenditures and earned income for the groups of organizations covered by our study will increase from about \$20 million in 1964 to between \$48 and \$61 million in 1975.

5. The Outlook for Private Contributions

The income gaps of these organizations have traditionally been filled by private contributions, and as a final step in our analysis, we analyzed the outlook for such contributions. Our conclusion was that substantial increases in contributions could be expected, but that it was very unlikely that contributions would increase sufficiently to fill the growing income gap. To be more specific, our projections indicate that contributions to be used to defray operating costs should be in the range of \$34 to \$43 million by 1975. This suggests a "shortfall" somewhere in the neighborhood of \$14 to \$18 million.

Implications

Of course, the arts simply cannot, year after year, incur net deficits of anything like this magnitude. Sooner or later a serious decline of activity would be inevitable. These "shortfall" figures, therefore, reveal less about the future position of the performing arts than about the challenge they must face. As measures of the additional sums of money which must somehow be obtained, these estimates are conservative. They imply merely that here will be no retrenchment in quality and availability of performance and that a relatively modest expansion in the number of performing organizations will occur. Some may feel—as I do—that an extrapolated status quo is an insufficiently demanding target.

Furthermore, I should emphasize that the figures summarized here represent the likely needs for free funds of the organizations included in the purview of our study. In thinking about the relevance of these figures for levels of Federal funding in this area, it is essential to recognize that funds provided to permit organizations to do things they would not otherwise have done have very different implications for the financial status of the organizations than an equivalent amount of funds provided to cover the income gaps associated with current levels of activity. That is, grants from any source (private or governmental) which are designed to finance new activities cannot be expected to make much of any contribution to meeting the growing costs involved in continuing current activities. I certainly do not mean to suggest that grants tied to the development of new activities are unwise—I mean to suggest only that, the greater the amount of funds devoted to such purposes, the greater the total financial needs of the organization.

Professor Baumol and I have said in our book what we have to say about the larger issues involved in defining the Federal role in this area, and I shall not repeat that discussion here. I would like, however, to express my personal conviction that there is a national interest in the well-being of the arts which transcends the interests of the individuals in the audience on any given night; and that it is, therefore, the responsibility of the Administration and the Congress to provide support. I would also like to add my own brief word of appreciation for the persistent and effective efforts which have been made by many members of these two committees on behalf of well-conceived Federal programs in these areas.

(Extract from the *Twentieth Century Fund* study by William G. Bowen and William J. Baumol—*Performing Arts: The Economic Dilemma*—a study of problems common to the theater, opera, music and dance, published in 1966.)

CHAPTER XVII—PROSPECTS

The past bears within it the seeds of the future, and what we have learned about the performing arts and the nature of their financial problems may suggest the broad outlines of things to come. By juxtaposing the projected financial needs of live performance with the trends in contributions, one can see more clearly the magnitude of the financial task implicit in whatever aspirations one may hold for the future of the living arts.

The Income Gap

The Broadway theater is the only segment of the professional performing arts world, as defined by our study, which in recent years has come close to

showing a profit. All the other groups of organizations have operated at a deficit, in that they have regularly earned less than they spent. This "income gap," which has had to be filled by contributions, has amounted to roughly 20 per cent of expenditures for the Metropolitan Opera, 45 per cent for 10 other operas, 30 per cent for the 5 largest major orchestras, 46 per cent for all 25 major orchestras and an average of 15 per cent for the regional theaters.

We estimate that in 1963-64 the total income gap for the nation's professional performing arts organizations, excluding the commercial theater, was between \$20 and \$23 million. This estimate does not include sums spent on the construction of cultural centers, auditoriums and so on; nor does it include semi-professional or amateur activity, or performances subsidized by colleges and universities.

Though small when compared with the Gross National Product, the income gap is increasing very rapidly. Even if expenditures and earned income were to grow at equal rates, the gap would grow along with them. If, for example, they increased by 5 per cent, the gap would also increase by 5 per cent. But expenditures have actually increased somewhat faster than earned income, and the gap grew at an average annual rate of 6-7 per cent for a major orchestra in our basic set of eleven such orchestras, 8 per cent at the Metropolitan Opera and 9 per cent at Covent Garden in London.

One useful way of gauging the implications of these trends is by projecting them a decade or so into the future, say to 1975. A projection is not a forecast and certainly not an instrument of clairvoyance; it is a statistical device which tells us only what current trends presage for the future. Yet projections do indicate what is in prospect if things continue to change as they have in the past, and thus they present at least a minimal basis for planning and decision-making. In the present case, where the record of the past is not clear-cut, a single projected figure would give a specious impression of precision and reliability, and so we offer two basic sets of projections—a lower and a higher one—as an approximation to the limits of the range of possibility, if past trends continue.

Our lower estimates indicate that the income gap for professional performing arts organizations currently in existence will grow at an annual rate of about 6 per cent. At that rate the gap will increase from \$19.7 million in 1964 to \$37.8 million in 1975—nearly doubling over an eleven year period. Our higher, less conservative estimates foresee an 8.3 per cent annual growth rate in the income gap for existing organizations—an increase to \$47.4 million by 1975.

TABLE XVII-1.—INCOME GAP PROJECTIONS, 1975

	Base year (1963-64) values	Lower projection (1975)	Higher projection (1975)
Dollar amounts (millions):			
Existing organizations.....	\$19.7	\$37.8	\$47.4
New organizations.....		10.6	13.3
Total.....	19.7	48.4	60.7
Implicit growth rates (percent per year):			
Existing organizations.....		6.1	8.3
New organizations.....			
Total.....		8.5	10.8

Source: See app. XVII-1.

On the basis of these estimated growth rates and of past trends in the rate of formation of new performing groups, we calculate that the total income gap of "new" organizations (founded between 1964 and 1975) might be somewhere between \$10.6 and \$13.3 million by 1975. Our assumptions as to the number of newcomers in the various art forms (Appendix XVII-1) are no more than educated guesses. In any event the figures are constructed in a manner which permits the reader who wishes to do so to try out any alternative surmise about the prospective rate of formation of new performing groups. He will see that most alternative assumptions produce no drastic change in the projected gap.

Combining the income gap projections for existing organizations with those for new organizations, we find that a total income gap for the performing arts of somewhere between \$48 and \$61 million can be expected by 1975. These

projections imply an average annual growth rate in the total gap of 8.5 to 10.8 per cent.

The Outlook for Expenditures

Underlying these projections of the income gap is the assumption that over the next decade expenditures per organization will rise at a rate between 5 per cent and 7 per cent per year, as they did over the postwar period. What reason is there, however, to think that outlays will continue to rise at so rapid a rate? It is true that trends in the number of performances need not continue as they have in the past, but there is something nearly inevitable about trends in cost per performance.

It is a thesis of this study that the root of the cost pressures which beset the arts is the nature of their technology. For the economy as a whole, productivity (output per man-hour) has risen at a remarkably steady rate of roughly 2½ per cent per year over the last half-century, and there is every reason to expect that the discovery of new knowledge and the invention of new techniques of production and capital accumulation will yield comparable increases in production per man per hour in the future. But the technology of live performance leaves little room for labor-saving innovations, since the end product is the labor of the performer. While increases in money wages in an industry such as auto manufacturing are offset, either partly or in full, by increases in productivity, the corresponding increases in salaries in the arts are directly translated into higher costs. The more successful such industries are in keeping up the rate of increase in their productive efficiency, the more will the cost of the living arts rise relative to costs in general.

Progress in general technology has had a considerable impact on the arts through new methods of presentation of performances to the public. The development of motion pictures, phonograph records, radio and television has caused a precipitous drop in the cost of providing an hour of entertainment to each member of the audience. But these innovations have not helped the live performing arts directly; in fact, the competition of the mass media for both audience and artistic personnel has sometimes had serious consequences for performing organizations. The effect of "talkies" on theater attendance is well known, and though it is hard to be certain, the evidence does suggest that the introduction and spread of television between 1947 and 1952 also had an adverse effect on attendance.

If the fundamental problem of the arts is, in fact, the nature of their technology, then one would expect costs per performance to rise more rapidly than the over-all price levels. This has, in fact, been the case. Over the long period cost per performance rose faster than the price level in every case where we were able to obtain the relevant data:

In the British theater between 1775 and 1964;

For the New York Philharmonic between 1842 and 1964;

For the Cincinnati Symphony Orchestra between 1920 and 1964;

On Broadway, over various intervals from 1913 to 1961;

For a wide variety of art forms and organizations over the postwar period.

This diagnosis is also supported by a comparison between the United States and great Britain which reveals that, after adjustments are made for changes in the purchasing power of the dollar and the pound, real cost per performance has risen at about the same rate in both countries—a result that is certainly to be expected if the increase in real costs is attributable to a fundamental problem in the technology of the arts which knows no national boundaries.

The conclusion is clear: costs per performance should be expected to continue to rise more rapidly than the general price level. Whether the exact rate of increase will be more or less than the rate which was prevailed over the last decade is a more difficult question, the answer to which depends on: (1) the amount of price inflation; (2) the extent to which performers' salaries keep pace with wages and salaries in general; (3) the extent to which increases in the number of performances lead to savings in the average cost per performance.

Since the end of World War II performers' salaries have increased at about the same rate as wages in general, and our projections assume that this relationship will continue to hold. The salaries of artistic personnel are the largest single component in the budget of almost every performing organization; on the average, they continue 30 per cent of total expenditures on Broadway, 40 per cent in opera and 64 per cent for the major orchestras. For this reason, even a small variation in the rate of change in performers' salaries would have a pronounced effect on cost per performance.

Unemployment rates among performers—especially actors—are very high, and there is no evidence of any general shortage of performers at current salaries. But this has been true for some time, and has not prevented salaries from rising. The relative position of performers in the income distribution also suggests that pressures for increased performer incomes are likely to continue. The official census data for 1960 attest to the low economic status of performing artists: of 49 male, professional occupations ranked by income, actors stood thirty-four from the top, musicians and music teachers fortieth, and dancers and dancing teachers forty-eighth. While it is true that performers for top major orchestras such as the New York Philharmonic, the Metropolitan Opera and a few other organizations with full-year seasons average more than \$10,000 per year, the salary levels of performers in many organizations are still scandalously low. Minimum weekly salaries in 1963-64 were as low as \$60 off-Broadway, \$50 at some regional theaters, \$60 in some opera choruses and \$40 in some dance groups. Even some of the major orchestras paid less than \$100 per week to performers at the minimum scale.

Thus, equity considerations, combined with a growing unwillingness on the part of performers to accept genteel poverty as a way of life, suggest that performers' salary levels may be expected to continue to rise at about the same rate as wages and salaries in general.

Cost per performance is also affected by the total number of performances given, and a statistical examination of the experience of a number of major orchestras indicates that cost per performance would have increased even faster during the postwar years had there not been a rather sharp increase in the total number of performances. While the number of performances given by some organizations can be expected to continue to increase, there is no reason to expect greater savings in cost per performance than were realized in the last decade (and hence are already reflected in our projections). On the contrary, as more companies operate on full-year schedules, opportunities to spread overhead costs over an increasing number of performances will diminish.

The Outlook for Earned Income

In our projections we assumed that earned income would rise $3\frac{1}{2}$ to $5\frac{1}{2}$ per cent per year, continuing the trend during the postwar period. This refers largely to box office income, since, for most organizations, other sources of earned income are small.

The strength of public demand is, of course, a basic determinant of earned income prospects for any industry. Over the long run, the total audience for the performing arts can be expected to increase more rapidly than the population because of rising income, growing leisure time, and perhaps because of a stronger cultural inclination on the part of the American people. However, the oft-heard assertions that the United States is in the midst of an unprecedented "cultural boom" exaggerate the increases in performing arts activity which have occurred in recent years. Certainly, new cultural centers have been opening at an impressive rate—of 54 operating cultural centers which we surveyed in 1964, nearly one fourth had been opened since 1960 and more than half since 1950. Consumer expenditures for admissions to performing arts activities seem also to indicate a substantial cultural upsurge: these expenditures went up from \$174 million in 1946 to \$433 million in 1963. But this increase mainly represents growth in population, prices and real income, rather than a rise in interest in the arts at the expense of other activities. Of each \$100 of disposable personal income, the identical share (11¢) was spent on admissions to live performances in 1963 and in 1946. By way of contrast, consumer expenditures on education and research per \$100 of disposable income went up from 72¢ in 1946 to \$1.41 in 1963.

The various art forms have experienced quite different rates of change in their level of activity since World War II. Even after allowance for increases in population, the regional theater and the dance have had substantial increase in attendance. Attendance at the major orchestras and the established opera companies has increased at about the same rate as the population. Off-Broadway activity exhibited a tremendous spurt during the 1950's, but its growth now seems to have stopped; in both number of new productions and number of performances the 1964-65 season fell well below the peaks reached in the 1961-62 through 1963-64 seasons, and at this writing there is no sign of a new resurgence. Though the extent of the decline in activity on Broadway has sometimes been exaggerated in the press, the evidence does show that in per capita terms Broadway has experienced drops in attendance and in number of performances, and an even sharper drop in number of new productions.

Looking at audience demand in 1963-64 in relation to the supply of performances, we find that a fair number of empty seats was the rule rather than the exception. In the usual case, about 20-30 per cent of the seats are unoccupied on a typical night, the exceptions being the Metropolitan Opera, Broadway hits, several repertory theater companies and some of the leading orchestras. But even when there is excess capacity, the gap between expenditures and earned income could typically not be closed even if all the seats were sold. Hence, important as it is for many groups to sell more tickets, increased sales alone cannot be expected to make deficits disappear.

What about increases in ticket prices? The cost of tickets has risen appreciably in recent years, but the extent of this rise has often been exaggerated. Between the 1930's and the 1950's most ticket prices (including tax) increased at almost exactly the same rate as the consumer price index—they were stationary in terms of purchasing power. In recent years prices on Broadway and at the Metropolitan Opera have risen somewhat more rapidly than this price index, but orchestra prices have still just about kept pace with the general price level. And ticket prices have not gone up as quickly as the associated costs of attendance, such as outlays on restaurants and transportation.

Ticket prices have also not risen as rapidly as cost per performance; this is true for almost all organizations over almost all periods for which data exist.

Ticket prices may have lagged behind costs in part because some managements feared that further price increases would lead to such significant reductions in the size of the audience that they would be economically self-defeating. We have no precise estimate of the average effect of a ticket price rise of a given amount on attendance. Ticket increases seem generally to dampen audience demand to some extent, but the decrease in attendance is not nearly proportionate with the increase in prices. This view is supported by the fact that only 11 per cent of the respondents to our audience surveys said that they had tried to buy a less expensive ticket. Thus, such evidence as there is suggests that organizations could have increased their revenues by raising ticket prices more rapidly. It does not suggest, however, that in the future managements will raise prices more rapidly.

Another reason why ticket prices tend to lag behind costs is that many managements feel they have an obligation to serve the community, and would not want to risk limiting further either the number of people who attend or the composition of the audience. The Twentieth Century Fund audience survey evidence is directly relevant to this issue.

Classification of the American audience according to ticket prices paid indicates that lower-priced seats are occupied by an audience which differs from the audience sitting in the higher-priced seats, though the differences are less than might have been expected. In general, the occupants of the lower-priced seats are younger, more apt to be students, more likely to be employed in the professions and less likely to be employed as managers, and have a lower family income.

The strongest test of the effect of ticket prices on audience composition is provided by a comparison of the characteristics of audiences at free open-air performances with other audiences. The differences here are greater than those between persons occupying various seats at the same performance, but they are still not overwhelming. The proportion of blue-collar workers increases from 3 per cent at regular performances to 7 per cent at free open-air performances, median family income falls from \$12,300 to \$9,400, and median education attainment for males declines from some graduate work to four years of college.

If organizations were to use higher prices to prevent their income gaps from increasing further, how much would ticket prices have to increase? For earned income to continue to cover the same proportion of costs as it did in 1964 (actually the proportion has been declining), ticket income for a typical major orchestra would have to rise 5.5 per cent per year—doubling every 13 years—and ticket prices would have to rise by more than 70 per cent by 1975. This again is an extremely conservative figure, for, besides employing our lower estimate of the income gap, it assumes that increased ticket prices would have absolutely no adverse effects on attendance. Most organizations would have to increase their ticket prices at an appreciably higher rate in order to allow for some decline in audience.

What the higher-ticket-price alternative signifies can be shown more vividly by taking an extreme case, that of the Metropolitan Opera, whose income gap has been increasing at a rate of roughly 8 per cent per year. Suppose the Metropolitan were to try to stop this increase by raising ticket prices. Assuming that attend-

ance did not decline in response to higher ticket prices, and that the Metropolitan offered the same number of performances per year, its 1974-75 price scale, even conservatively estimated, would compare as follows with its 1964-65 prices:

	1964-65	Hypothetical 1974-75
Orchestra:		
Front.....	\$12. 00	\$21. 96
Rear.....	11. 00	20. 13
Parterre boxes:		
Center.....	13. 00	23. 79
Sides.....	11. 00	20. 13
Grand tier.....	12. 00	21. 96
Dress circle:		
Center.....	7. 50	13. 72
Sides.....	6. 50	11. 90
Balcony:		
Center.....	5. 50	10. 06
Sides.....	4. 50	8. 24
Family circle:		
Center.....	3. 50	6. 40
Sides.....	2. 50	4. 58
Standing:		
Orchestra.....	2. 50	4. 58
Family circle.....	1. 50	2. 74

Of course no one proposes this solution as a practical policy. The figures are intended only to dramatize the financial problem that looms before the Metropolitan Opera, and to a lesser degree, before other professional performing organizations.

Choice of repertoire is another determinant of audience size and composition, and the evidence leaves no room for doubt about the effects of "adventurous" productions. For example, when contemporary operas were presented, attendance fell, on the average, from 97 to 89 per cent of capacity at the Metropolitan Opera, from 65 to 39 per cent of capacity at the New York City Center, and from 83 to 67 per cent at Covent Garden. It follows that, at least in the short run, attendance can be increased by avoiding contemporary works. But such a policy would require a sacrifice of principle which some organizations are unwilling to accept—and the ultimate consequences for creativity in the arts are not hard to envision.

To sum up, the historical rates of increase in cost and income which underlie our projections are rooted in the technology of the arts, in patterns of demand and in attitudes toward the social role of the arts. There is no apparent reason to expect future costs to increase less rapidly or revenues more rapidly than they have in the recent past—if forced to choose between our high and low projections of the gap, we would certainly incline toward the former. By 1975, professional performing arts organizations may well have to raise \$60 million in contributions if they are to cover the difference between their operating costs and revenues.

The Outlook for Contributions

Fortunately, contributions too have been growing. As a matter of historical record, organizations have either raised enough to cover the bulk of their operating deficits or they have tailored their expenditures to the available funds; otherwise they would simply not have survived. Add to this the recent upsurge in donations for the construction of cultural centers and the conclusion is inescapable—up to now, contributions to the arts have more than kept pace with the expanding income gap. But how long can contributions be expected to keep up with a total gap that may double in less than a decade? Is it reasonable to hope that the total flow of philanthropic funds from which the arts derive their share will be able to keep pace with the need?

Roughly 90 per cent of all private giving comes from individuals, and while individual gifts play a less dominant role in the finances of arts organizations than they do, for example, in the case of organized religion, they are still the most important single source of contributions. The willingness of individuals to contribute to the arts is shown by the fact that 40 per cent of the respondents in our audience survey indicated that they gave money to the performing arts either "regularly" or "occasionally." Among orchestra audiences, 48 per cent were in one or the other of these categories, while among Broadway audiences the proportion dropped to 25 per cent.

Individual philanthropic contributions as a percentage of adjusted gross income increased modestly but steadily from the 1920's to 1958. The contribution rate leveled off in 1958, but it is too early to know whether this is merely a temporary slowdown or the end of a long-term upward trend in the propensity to give.

More important for the arts than the course of total contributions is the trend in giving by the relatively well-to-do. Less than one-fifth of all philanthropic giving comes from persons earning \$25,000 or more, but education receives roughly three-fourths of its support from this top income group, and it seems safe to assume that the performing arts are much like education in this respect. We know from our audience data that audiences are well-to-do and that the proportion of the audience who are regular contributors rises dramatically with income—from 4 per cent of audience members with incomes of \$3,000 or less to 45 per cent of those in the \$50,000-and-over category. Small contributors are very important to many organizations, both in terms of dollars given and in terms of interest and participation in the affairs of the organization, but it is the families with substantial incomes who are of primary importance from the standpoint of fund raising alone. Our estimates suggest that philanthropic contributions by families at the very top of the income distribution have been increasing at an average annual rate of about 5.8 per cent since 1954, compared with a growth rate of 5.6 per cent for individual contributions in general. Between 1958 and 1962, however, contributions of the top income groups increased only 3.8 per cent per year, compared with 5.3 per cent for total contributions.

Corporations provided roughly 5 per cent of all private philanthropy in 1964 and their share of the total has been growing. The performing arts have been receiving perhaps 3¢-4¢ of each corporate giving dollar, and they may well receive increased support from this source. In 1964 foundations provided about the same share of total philanthropy as corporations, and foundation giving has been increasing even more rapidly than corporate philanthropy. Contributions to the performing arts from this source have been dominated by the large foundations, especially the Ford Foundation, which has given more to the arts in the United States than the British Arts Council has given to the arts in Great Britain.

Weighing each source of private philanthropy by its share of total contributions to the performing arts (Appendix XVII-1), we are led to project the rate of growth of private contributions for all purposes at between 5.2 and 7.3 per cent per year, as shown in Table XVII-2. This, then, is the expected rate of expansion of the total pool of resources upon which the performing arts must draw in competition with all other claimants upon the country's philanthropic giving.

TABLE XVII-2.—PHILANTHROPIC CONTRIBUTIONS, 1975 PROJECTIONS

	Base year (1964-64) value	Higher projection (1975)	Lower projection (1975)
Dollar amount (millions).....	\$19.7	\$42.8	\$34.4
Implicit growth rate (percent per year).....		7.3	5.2

Comparing these figures with our projections of the gap (Table XVII-3), we see that if giving to the arts were to grow at the same rate as the total pool of contributions, by 1975 the arts would experience an annual shortfall (net deficit after contributions from private sources) ranging somewhere between \$5.6 and \$26.3 million. The first and more optimistic of these figures is based on our lowest gap projection and highest contribution projection, while the higher net deficit figure is derived in the reverse fashion.

Of course the arts simply cannot, year after year, incur net deficits of this magnitude. Sooner or later, a serious decline of activity would be inevitable. These shortfall figures, therefore, reveal less about the future position of the performing arts than about the challenge they must begin to face. As measures of the sums of money which must somehow be obtained, beyond what the arts might expect to receive if their share of private philanthropy were to remain constant, these estimates are conservative. They imply merely that there will be no retrenchment in quality and availability of performance and that a rela-

tively modest expansion in the number of performing organizations will occur. Some may feel that an extrapolated status quo is an insufficiently demanding target. More ambitious goals would, of course, require more money.

TABLE XVII-3.—*Combined Income Gap and Contributions Projections, 1975*

	<i>Millions</i>
I. Lower Income Gap Projection.....	\$48.4
Higher Contributions Projection.....	42.8
Shortfall.....	5.6
II. Lower Income Gap Projection.....	48.4
Lower Contributions Projection.....	34.4
Shortfall.....	14.0
III. Higher Income Gap Projection.....	60.7
Higher Contributions Projection.....	42.8
Shortfall.....	17.9
IV. Higher Income Gap Projection.....	60.7
Lower Contributions Projection.....	34.4
Shortfall.....	26.3

Source: Tables XVII-1 and XVII-2.

In assessing in realistic terms the likelihood either of meeting the basic challenge or of attaining a still more ambitious goal, a key question is: How much of an increase, if any, can the arts achieve in their share of private philanthropy?

Increases in the share of the performing arts in the nation's pool of philanthropy will not come easily. After all, the arts are competing against many other worthy claimants whose technology is quite similar to their own, and whose financial needs may, therefore, be expected to grow correspondingly. Educational institutions, hospitals, churches and many other non-profit organizations can be expected to be under parallel pressures to increase their share of the total amount of support provided by private sources.

Yet the share of the arts is by no means fixed and immutable—or bound to decline. Indeed, in recent years their proportional share in total philanthropy has increased significantly. This conclusion cannot be demonstrated directly, because the required statistical information on the distribution of total contributions over time is not available. But it follows indirectly yet just as certainly from the fact that the income gaps of performing organizations have been increasing more rapidly than contributions in general, and that in any year contributions to the performing arts that have been used to defray operating costs have been approximately equal to the income gaps of the organizations. It is also very likely that contributions for non-operating purposes (new auditoriums, cultural centers, etc.) have increased even more rapidly, so that giving to the performing arts has surely been rising faster than contributions in general.

While the recent record of giving to the arts is in and of itself encouraging, further encouragement can be derived from the possibilities of improvement in the methods used to raise contributions. The fund raising achievements of education are dramatic evidence of the kind of growth in contributed income which can occur. At least for a time, contributions to educational institutions were growing at a compound rate of 15 per cent per year.

Thus, although the projected financial needs of the performing arts, even when based simply on extrapolations of recent trends, are considerably in excess of the projected rates of growth of the overall pool of private contributions on which the arts depend, the situation is by no means hopeless. Viewed in the context of the total economy, the net deficits are small—even the largest of the shortfall figures given in Table XVII-3 is less than .005 per cent of a conservative estimate of disposable personal income in 1975. The sums needed are by no means beyond the capabilities of a wealthy and expanding economy and energetic individuals dedicated to the welfare of the arts.

The Outlook for Government Support

Nor is the potential growth of private contributions the only way of meeting the needs of the performing organizations. The available data are much too flimsy to permit any estimate of the sums likely to be made available by muni-

central and state governments by 1975, but, at the state level at least, there is every reason to expect a considerable increase in support. Developments at the federal level, however, are apt to be particularly significant.

The outlook for government support depends to a considerable extent on the ability of advocates of such support to make an effective case for their position. But no matter what arguments are advanced, the amount of support provided will not be settled on the basis of abstract principles alone. The political realities are sure to play an important role.

One of the apparent disadvantages of the arts in this respect is the fact that they currently attract interest and support from only a small minority of the population. The data suggest that live professional performances are attended by less than 5 million different Americans in a year—that less than 3 per cent of our population goes even to a single performance. The Twentieth Century Fund audience survey showed that the audience at a typical performance is most unrepresentative of the general urban population in that it is:

Relatively young.

Dominated by the white-collar occupations and especially by the professions.

Exceedingly well educated.

Very well off financially.

Furthermore, while there has been some tendency toward wider regional distribution of professional performances, activity is still heavily concentrated along both coasts and especially in New York City. In 1963 New York City alone accounted for 39 per cent of the receipts collected by all classical music groups in the United States and for 56 per cent of the receipts collected by theatrical establishments.

This socio-economic and geographic concentration of interest is not, however, necessarily a critical political disability if concern with the arts is indeed spreading along with the growth in the nation's educational level, its per capita income and the amount of available leisure time. Moreover, the minority of the public that is interested in the arts is endowed with a disproportionate share of the nation's social, economic and political power. The arts have already benefited greatly from the support of persons in influential positions. It is by stating clearly their belief in the value of the arts that labor leaders have been most useful to the arts, and the public support of many businessmen and political leaders, including several presidents of the United States, has exercised an extremely powerful influence, both in popularizing the role of the arts and in helping to "legitimize" them as subjects for support at the Congressional level.

Locally, too, the arts have benefited from the fact that many of their supporters, and particularly some of the members of the boards of the performing organizations, have traditionally been drawn from among civic leaders. We have already noted the great change among orchestral boards in their attitude toward government support. No doubt this has been a response partly to the increased economic problems besetting their organizations—difficulties which have reached a point where they can no longer be handled entirely by traditional methods. In part it may also be symptomatic of a shift in American political attitudes, which seem recently to have accommodated a much wider range of governmental responsibilities.

Given an influential and growing minority, one that strongly favors government support of the arts, the fact that not everyone attends live performance is not really critical. Indeed, it is hard to think of any type of government support, whether to the aviation industry or to agriculture, that goes directly to a majority of the nation's inhabitants. Moreover, few legislative programs have been developed and passed in response to a clamor call by an aroused and indignant public. After all, "leadership," that quality which is so strongly touted in political campaigns, if it means anything, must imply the ability to take the initiative, to undertake appropriate programs well before their necessity has become patent to everyone. The experience of the New York State Council on the Arts is but one indication that such efforts can meet with widespread approbation. One hears little criticism and certainly no general public outcry against programs of this kind. Thus, a system of support, once undertaken, may very well succeed in justifying itself politically and thereby assure its survival.

For several reasons, then, the long-run prospect for government support of the arts in this country seems favorable. What form such support will eventually take is still unpredictable. But the nature of the forces that have aligned themselves behind it, and the pressures that will manifest themselves as the financial

circumstances of the performing organizations grow more difficult, portend an expansion of direct support for the performing arts.

The Future Dimly Glimpsed

This is as far as our empirical data will take us. But while our statistics are incapable of telling us more about the future, our analysis tempts us to probe a little further. As we have seen, it indicates that services, particularly services provided without the aid of complex technology, seem bound to grow more and more expensive, while, relatively speaking, manufactured goods become even cheaper. Some service trades, like the vanishing domestic servant, will be all but priced out of the market by the remorseless pressures arising from their technological rigidity. Others, like fine restaurants, will be decimated in number, and may eventually become the exclusive province of the very wealthy. Still others, like the stately homes whose servicing grows ever more difficult, will survive only as museum pieces. Not all services face such a discouraging future, however. Some, such as education, will manage to expand their operations because society considers them sufficiently indispensable to pay the bill, whatever its magnitude.

Although professional performing organizations will find themselves in difficulty even over the next decade unless they obtain increased support, there are grounds for a reasonably optimistic assessment of their chances of meeting this challenge. Let us now consider for a moment what happens if we look ahead, not for a decade, but for a century—a period that is not unduly long in terms of the history of live performance. Let us take Gross National Product as a crude measure of the nation's capacity to give. If we assume, optimistically, that the nation's total output will grow at an annual rate of 4 percent (the figure for the 1950-1960 decade was only 3.3 percent), by the year 2065 it will have risen to 50.5 times its 1965 level. But if the income gap of the live professional performing arts rises at 8.5 percent per year for a century, it will be multiplied by a factor of 3,800, to a total of \$76 billion. What is relevant here is not the absolute amount of this astronomic figure but its relationship to the Gross National Product. Translating it back into 1964 terms, it is as though the arts' gap in 1964 had been not \$20 million but \$1.5 billion—which is a considerably larger proportion of the value of the nation's total output.

It is all too easy to toss about such large numbers, and they are not to be taken literally or even very seriously. They are offered only to illustrate a fundamental point—that the professional performing arts can be expected of necessity to make ever increasing demands on the public, not only absolutely but also relative to the real resources that are at its disposal.

However one feels about the long-run financial prospects for the non-profit performing groups, the outlook for the commercial organizations is clearly less promising. The commercial theater is subject to all the cost pressures which beset non-commercial live professional performance, for the technology of the two types of activity is essentially the same. But since the commercial theater receives no contributions, it cannot benefit from the growth in giving to the arts. Nor, in fact, can many chamber groups and modern dance companies—those that subsist entirely without the aid of philanthropy. Perhaps as the Gross National Product continues to grow the public will become reconciled to ever increasing ticket prices, knowing that higher prices are required for the survival of these branches of live performance. Or perhaps we will devise some new procedure for the support of the commercial theater and these other groups, analogous to the evolving relationship between the private universities and the federal government. Whatever happens, the long-run outlook for the commercial theater as it is currently organized seems grim.

But this future world, which is potentially so inhospitable to at least some types of professional performance, may be expected to provide a climate in which amateur activity can flourish. It is conducive to amateurism in two ways.

First, as productive efficiency increases, people can expect to have more leisure time in which to participate in performances and to develop reasonable levels of competence. Second, as the financial pressures besetting the professional groups increase, at least some of them may find it increasingly difficult to compete effectively, thus making it easier for amateurs to flourish. In fact, in some areas of activity amateur operation may be all that is financially feasible—the recent growth of the “off off Broadway theater,” in which actors, director and author may all be unpaid, can perhaps be ascribed in part to the financial problems of off-Broadway. In the non-profit sector of the performing arts there is hope that the necessary support will continue to come forth, so that professional and amateur

activity may well be able to exist side by side and complement each other. But this area lives under the shadow of its own Gresham's law: without constant vigilance and willingness to bear the constantly rising costs of professional performance, amateur activity will tend to drive the trained performer from the field.

In this future world, then, professional performance may well survive and even prosper. But the cost of its preservation will be high and will rise inexorably. Fortunately, the very rise in productivity in other sectors of the economy which lies at the heart of the problem will also provide society with the wherewithal to pay the mounting bill if it is determined to do so. It is upon the strength of that determination that the future of the live performing arts depends.

Mr. THOMPSON. Thank you very much.

I wonder, Professor, whether you will be able to stay for about half an hour?

Dr. BOWEN. Surely.

Mr. THOMPSON. Our next witness is Mr. Robert Gard, of the Wisconsin Idea Theatre.

I might say Senator Nelson wanted to be here to greet you, and I hope he will come in during your testimony.

STATEMENT OF ROBERT GARD, WISCONSIN IDEA THEATRE

Mr. GARD. Thank you. I would be very glad to see the Senator.

Gentlemen, listening to the wonderful range of statements, I feel a great sense of pride in the devotion and dedication of these men. I also feel a most abject sense of shame that we must spend this working day justifying the most precious heritage of man—his creativeness and his sense of appreciation—and that we must present evidence of something that mankind has known for thousands of years—that of all his achievements, art alone is eternal, and that we must plead—and I in no way criticize this committee, for you share my concern—for a few million dollars for a nation, an entire nation, which is today leading the world. It is an occasion for tears.

However, I will not spend my time here crying about it.

According to the 1960 census, we have about 60 million persons living in communities under 10,000 in this country. It is in this large proportion of the population that perhaps a most crucial need exists. Hometown life in small places has traditionally set values which the Nation as a whole very much still lives by. Yet the wonderful advantages of wide and constant exposure to the visual and performing arts has not yet come to smalltown America. Persons cling to the village or the small city with nostalgic memories of its past neighborliness or its contemporary friendliness. But when they desire entertainment or art experiences at a high level, they must for the most part travel afield, and sadly only a few do so.

The failure to provide art experiences in hometowns and places is one reason why young people, as one example, find it difficult to find a satisfactory experience in metropolitan life where they so often go for adult employment. They have had no cultural background in hometown America. Thus they seek none or find none in which they can participate in metropolitan life.

One job to do is definitely at the grassroots. Communities, especially under the guidance of theaters from a State university or other public institution which can provide them are making some strides toward provision of better art facilities, and more complete curriculums in

the schools. But such development is spotty and exists only where there happens to be an institution or an agency with vision and ideals geared to assist.

In my estimation, the legislation leading to the National Endowment for the Arts has been a great and desperately needed step in the development of the entire Nation.

It has offered hope to the American people on a nationwide scale for almost the first time, that the United States has an opportunity to become culturally mature.

It seems to me that we have now arrived at a point in American affairs where the arts can no longer be set aside as a frill, or as a mere adjunct of life. There is too much evidence pointing to the deep involvement of the American people in the arts to ever again find such a view anything but ridiculous.

At the present time there are at least 6 million American citizens giving an average of about 5 hours per week, per person of volunteer time to the theater arts alone. This equates to something more than 1,500 million hours per year, and volunteer workers are numerous in the other arts.

There are at least 30,000 organized community theaters in the United States and without question the United States occupies the very foremost position in the world as an example of a people's or grassroots theater movement. We are behind other nations in the magnitude of our professional theater. Currently we have 50 regional professional theaters and the number is slowly increasing.

Approximately 1,200 colleges maintain theater study programs and college theaters, and colleges are now in 1967 turning out about 17,000 theater art majors each year.

On the other hand, there is an increasing interest and participation in the arts. Yet the professional opportunities are extremely scarce.

The answer lies in new and widespread work with American communities, plumbing the deep need of people in the smaller places for a creative side to their existence, and laying the groundwork for much greater employment. I believe it is possible to achieve such a condition provided the entire country is taken into account. There have been periods when we were able to employ far greater numbers in live entertainment. In 1890 more than 500 theater companies were touring America, and nearly 500 stock companies played in American communities, many of them of modest size.

In 1967, impressed by the need of communities throughout the United States for programs which might aid in filling a burgeoning cultural demand, I made application for the Wisconsin College of Agriculture to the National Endowment for the Arts for a modest grant to conduct experimentation along lines traditionally endorsed by the University of Wisconsin emphasizing grassroots arts development and work with communities. The purpose was to lead to a national test to determine how a larger percent of the people might be fruitfully engaged in arts projects and developments.

The National Endowment granted the request, and a 3-year project was put into gear in five Wisconsin test communities, the largest of which was Rhinelander, about 8,000, and the smallest Spring Green, population 1,000. In 1 year, since July 1, 1966, this program in Wisconsin, called small communities arts development project, has re-

vealed more than a 50-percent increase in participation by the citizens of the test places in arts activities of both an indigenous and demonstration nature.

In my observation, both in this test project and in the work I have directed in American communities for many years, it is people who are important. How do we best appreciate people where they live and work? How to help people to realize dreams without imposing any domination upon them. How to recognize that the American people do have particular flavors as a people, and that they need never any longer turn to other nations for patterns. How to understand, finally, that the vast proliferation of art on a simple or advance level is indeed a coming measure of us as a people.

Late last month, as one part of the test project which we at Wisconsin are conducting with the National Endowment for the Arts, a national conference was held in Madison. Its purpose was to allow the people from our test communities to relate to delegates from many parts of the United States what was going on in their hometowns. And, of course, to enable us to begin to offer proof that smaller places could enjoy the arts to their great advantage.

From these leaders from Portage, Adams-Friendship, Rhinelander, Waupun and Spring Green, we learned that these communities are beginning to demonstrate a new kind of living for older people who may sit too much; for young persons who need and want creative experiences desperately, and have small opportunities. We learned that the will does exist in smaller American places to make the brew of the arts ferment and become active.

If the promise and the reality of a great expansion of creative activity does exist, with an immense potential of involving the lives of millions in America, the question then come: How may this potential growth be aided, and where lies the responsibility for its welfare?

It seems to me that the responsibility lies with many agencies and individuals. Certainly it lies with local governments who must work more directly with citizens on cultural matters. It lies with States, and with State institutions, particularly those with extension philosophies and facilities and staff. It lies with private groups devoted to the welfare of areas and localities. Finally, no doubt, it lies with the Government of the United States of America.

The mere fact of the establishment of the National Endowment has given new faith to many. Now we ought to plan for the development of this agency, so that it may best serve the whole American people.

I believe that the Endowment must expand its activities at the grass-roots, for the strength of a widespread arts movement must find its great strength in the people. The answer does not lie in an elite approach to art. Without the hope of popular involvement, or the involvement of the more unsophisticated elements in our society, our hope of encouraging a broad kind of public support could not exist. Programs are needed, aimed at the varied places where people live. The Wisconsin experiments have shown already that people in small communities will accept the arts and the artist on a basis of mutual pride and trust, and that results can be gratifying to both.

While these things may become self-supporting eventually, it costs a great deal of money to make that fact evident.

I believe that we already have the knowledge that the arts, rightly encouraged on a national basis, under the guidance of the National

Endowment for the Arts, can cement us as one people, some day devoted to the springs that can pour upon each citizen a measure of the beautiful, or the impact of art, in everyday life.

The National Endowment for the Arts must have, in order to be anything more than a mere symbol, the money to make the cultural maturity of the American people come to pass. The strength of the Endowment lies in the devoted workers throughout the Nation, ready to cooperate and help. I assure you there are millions of these.

But the means must be there. We have a great nation. Our talents are, in the arts fields, relatively untapped. Now is the time to loosen the strength of America as a nation which can and will express its strength and being in terms of the whole Nation elevated to the creative arts—with the backing of the American people.

Gentlemen, that completes my statement.

(The prepared statement of Mr. Gard follows:)

PREPARED STATEMENT OF ROBERT GARD, WISCONSIN IDEA THEATRE

As background for this statement, I have been working for more than thirty years to further the development of the cultural life of the United States of America. My professional work has been associated with American Universities: Kansas, Cornell, and the University of Wisconsin. What I have done in these institutions has been to help extend the reality of services in the arts to communities. In New York state, for example, I developed a state-wide indigenous drama and playwrighting project, which was definitely established to draw the attention of writers, play producers, and others to state subjects and themes and to local history. Many plays were written and produced, and many individuals were given opportunity to participate. This was one of the earlier attempts to use the literary materials of the country-side in a creative way.

In Wisconsin the focus widened to the allied arts. In 1945, the Wisconsin Idea Theatre was established for the stated purpose of working with communities and individuals to bring to the people a new concept of the place of the arts in everyday life, and to help them to realize more complete lives particularly those living in areas which were remote, and in which people did not have access to the facilities and opportunities which might be afforded in cities. Rural areas and small communities have always been the central focus of our efforts.

As I have worked through the years, I have understood how the arts can become central in personal happiness, and how, rightly used, they can greatly increase the attractiveness of community life. I have seen how people respond when presented with the possibility of new opportunities for participation, and how doors can be opened when new experiences in the arts are presented: in a village, perhaps, which is never visited by excellent performing events, or in a small city which, throughout the years, has remained only a trading center with little offered to hold and interest young people, and where the elder citizens have few chances to either travel afield to witness plays or hear good music, or to have these things on their own home grounds.

In 1947, we started in Wisconsin the "Wisconsin Rural Writers Association" which we hoped would bring us into touch with many country persons who had a desire to do creative writing. It was the first attempt made to make direct contact with the farm housewife, the farmer, or the younger son or daughter who had creative urges but no one who was interested enough to be concerned or listen. Our first announcement of this program brought an unbelievable flood of replies. More than 2,000 persons immediately responded. We set up institutes, and informal correspondence, and this association has endured now for more than 20 years and is still growing. We are currently in touch with more than 5,000 persons in Wisconsin who have a creative writing interest. Our work with persons imprisoned in state institutions has drawn from them many comments to the effect that had they been brought earlier into contact with a creative side of life their history might have been different.

Many told us that it was the first time that they had had a chance to know that anybody cared about them, about their creative desires, and that the experiences of meeting and corresponding with others interested in creative writing has changed and greatly brightened their existence.

The same thing happened when rural and small town people were offered opportunities in painting and crafts and in music and dance and drama. The movement has swelled in Wisconsin, but there are still many communities that are nearly untouched. We are trying to develop to what some authorities have called a "new morality of leisure", a responsible attitude toward free time and an exciting approach to spare time to be used in a creative way, helping to create a society that will be a soil in which creative activities may take deep root.

I believe that throughout the nation the problem is very much what it has been in Wisconsin. Traditionally, Wisconsin has been a farm and dairy state and while the state is rapidly becoming urbanized in many respects a large percent of the population can still be classed as rural or "small town"

According to the 1960 United States Census we have about 60,000,000 persons still living in communities under 10,000. It is in this large proportion of the population that perhaps a most crucial need exists. Home town life in small places has traditionally set values which the nation as a whole very much still lives by. Yet, the wonderful advantages of wide exposure to the visual and performing arts has not come to small town America. Persons cling to the village of the small city with nostalgic memories of its past neighborliness, or its contemporary friendliness, but when they desire entertainment or art experiences at high levels, they must travel afield. The failure to provide art experiences in home towns and places is one reason why young people, as one example, find it difficult to find a satisfactory experience in metropolitan life where they often go for adult employment. They have had no cultural background in home town America, thus they seek none, or find none in which they can participate in metropolitan life.

The job to do is definitely at the grassroots. Communities, especially under the guidance of leaders from a state university or other public institution which can provide them, are making some strides toward the provision of better art facilities, and more complete curricula in the schools. But such development is spotty and exists only where there happens to be an institution or an agency with vision and ideals geared to assist. Traditionally, the Federal Government has not until recently come in on this problem, except through the Federal Extension Service which has performed notable work in 4-H Club development which often includes drama, crafts and music; or in homemakers programs which may include arts and crafts projects devoted to better homes and living. The Extension Service also employs a very few "Extension Specialists" in art, music and drama, and where these "field experts" are present, the arts in the countryside have progressed. The Title I and Title III programs under the Education Act are becoming influential in school arts developments.

In my estimation, the legislation leading to the National Endowment for the Arts has been a great and desperately needed step in the development of the entire nation.

It has offered hope to the American people on a nationwide scale for almost the first time, that the United States has an opportunity to become culturally mature.

It seems to me that we have now arrived at a point in American affairs where the arts can no longer be set aside as a frill, or as a mere adjunct of life. There is too much evidence pointing to the deep involvement of the American people in the arts to ever again find such a view anything but ridiculous. At the present time there are at least 6,000,000 American citizens giving an average of about 5 hours per week, per person of volunteer time to the theatre arts alone. This equates to something more than 1,000,000,000 hours per year, and volunteer workers are numerous in the other arts. The total audience in the performing arts numbers many millions. American business is increasingly concerned with the kind of community in which new business is located; often insisting that there be a good local cultural fabric for employees.

There are at least 30,000 organized community theatres in the United States and without question the United States occupies the very foremost position in the world as a example of the people's of grassroots theatre movement. We are behind other nations in the magnitude of our professional theatre. Currently we have about fifty regional professional theatres and the number is slowly increasing.

Approximately 1,200 colleges maintain theatre study programs and college theatres, and colleges are now in 1967 turning out about 17,000 theatre art majors each year. The other arts are also turning out thousands of college-

trained people, ready and willing to take responsibility and leadership in a great upgrading of the standards of American art in American places, provided the opportunities are there.

Sadly, the opportunities have not been there, and most American communities offer a minimum of employment in the arts. It is unlikely that there are more than a few hundred paying positions in community theatre, exclusively, professional directors and technicians; and in the regional professional theatre at the present time there are only about 600 actors employed in American communities. In music the pay levels of professional musicians is very low, for a first chair instrumentalist in a metropolitan orchestra, for instance, the pay is around \$3,500.00, per season. Employment is the chief problem. Talent is readily available.

On the one hand, there is an increasing interest and participation in the arts. Yet the professional opportunities are extremely scarce.

The answer lies in new and widespread work with American communities, plumbing the deep need of people in the smaller places for a creative side to their existence, and laying the groundwork for much greater employment. I believe it is possible to achieve such a condition provided the entire country is taken into account. There have been periods when we were able to employ far greater numbers in live entertainment. In 1890 more than 500 theatre companies were touring America, and nearly 500 stock companies played in American communities, many of them of modest size.

In 1967, impressed by the need of communities throughout the United States for programs which might aid in filling a burgeoning cultural demand, I made application for the Wisconsin College of Agriculture to the National Endowment for the Arts for a modest grant to conduct experimentation along lines traditionally endorsed by the University of Wisconsin emphasizing grassroots arts development and work with communities. The purpose was to lead to a national test to determine how a larger percent of the people might be fruitfully engaged in arts projects and developments.

The National Endowment granted the request, and a three year project was put into gear in five Wisconsin test communities, the largest of which was Rhinelander, about 8,000 and the smallest Spring Green, population 1,000. In one year, since July 1, 1966, this program in Wisconsin, called, "Small Communities Arts Development Project" has revealed more than a 50% increase in participation by the citizens of the test places in arts activities of both an indigenous and demonstration nature. The amount of actual subsidy afforded these communities was very small, but the knowledge that a program had been developed in their behalf, and that there were skilled advisors available for counsel made the difference. They tried programs never before attempted and discovered that many persons who had never been participants in community events responded.

The project has demonstrated that small communities with small background in cultural matters are ready and willing to better themselves, and to do this eventually at their own expense and initiative. They need to be shown the way, for most leaders in these places have been oriented toward business, or economically allied developments, and little toward creative activities.

An editorial in the Dodgeville, Wisconsin Chronicle states very well the attitude of the people of the test communities toward the Federal agency which provided the modest funds with which to stimulate these small places to action on their own behalf. The editorial said in part:

"The cost for the programs to the taxpayer is small . . . compared to many other projects underwritten by government, and the returns should eventually allow the experiment to be self supporting."

In my observation, both in this test project and in the work I have directed in American communities for many years, it is people who are important, how do we best appreciate people where they live and work. How to help people to realize dreams without imposing any dominations upon them. How to recognize that the American people do have particular flavors as a people, and that they need never any longer turn to other nations for patterns. How to understand finally, that the vast proliferation of art on a simple or advance level is indeed a coming measure of us as a people.

Late last month, as one part of the test project which we at Wisconsin are conducting with the National Endowment for the Arts, a national conference was held in Madison. Its purpose was to allow the people from our test communities to relate to delegates from many parts of the United States, what was going on in their home towns. And of course, to enable us to begin to offer proof that smaller places could enjoy the arts to their great advantage.

From these leaders from Portage, Adams-Friendship, Rhinelander, Waupun and Spring Green, we learned that these communities are beginning to demonstrate a new kind of living for older people who may sit too much; for young persons who need and want creative experiences desperately, and have small opportunities. We learned that the will does exist in smaller American places to make the brew of the arts ferment and become active.

If the promise and the reality of a great expansion of creative activity does exist, with an immense potential of involving the lives of millions in America, the question then becomes: How may this potential growth be aided, and where lies the responsibility for its welfare?

It seems to me that the responsibility lies with many agencies and individuals. Certainly it lies with local governments who must work more directly with citizens on cultural matters. It lies with states, and with state institutions, particularly those with extension philosophies and facilities and staff. It lies with private groups devoted to the welfare of areas and localities. Finally, no doubt, it lies with the Government of the United States of America.

The mere fact of the establishment of the National Endowment has given new faith to many. Now we ought to plan for the development of this agency, so that it may best serve the whole American people.

I believe that the Endowment must expand its activities at the grassroots, for the strength of a wide-spread arts movement must find its great strength in the people. The answer does not lie in an elite approach to art. Without the hope of popular involvement, or the involvement of the more unsophisticated elements in our society, our hope of encouraging a broad kind of public support could not exist. Programs are needed, aimed at the varied places where people live. The Wisconsin experiments have shown already that people in small communities will accept the arts and the artist on a basis of mutual pride and trust, and that results can be gratifying to both.

I believe that we already have the knowledge that the arts, rightly encouraged on a national basis, under the guidance of the National Endowment for the Arts, can cement us as one people, someday devoted to the springs that can pour upon each citizen a measure of the beautiful, or the impact of art, in everyday life.

The National Endowment for the Arts must have, in order to be anything more than a mere symbol, the money to make the cultural a maturity of the American people come to pass. The strength of the Endowment lies in the devoted workers throughout the nation, ready to cooperate and help. But the means must be there. We have a great nation. Our talents are, in the arts fields, relatively untapped. Now is the time to loosen the strength of America as a nation which can and will express its strength and being in terms of the whole nation elevated to the creative arts—with the backing of the American people.

Mr. THOMPSON. Thank you very much.

Now, if Professor Bowen and the others will come up to the witness table. All of the statements this morning have been splendid.

We perhaps listed more witnesses than we should have in view of the time allowed. Consequently we have a relatively short time for this panel discussion. I would like to say to Professor Bowen that I read with enormous interest his statement and his book. I gather he found our 1962 series of hearings on the economic conditions of the performing artists helpful in preparing his in-depth study.

Mr. Ford, do you have any questions?

Mr. FORD. Mr. Chairman, I have no questions at this time, thank you.

Mr. THOMPSON. Mr. Carey?

Mr. CAREY. Thank you, Mr. Chairman. I cannot resist the opportunity to ask a few questions, with so many outstanding New Yorkers on the panel here today.

One—Mr. Bikel—spoke of making studies and an assessment as part of the function of the Endowment. I am wondering if it might not be in order to have some kind of an in-house Government study here. Has the Endowment made any appraisal of the number of other

Federal agencies and activities that have some touch or contact with the arts, specifically referring to, for instance, the Elementary and Secondary Education Act under title III, where permissible, grants and activities can be funded to involve the schoolchildren in artistic and humanitarian activities?

Has there been any overall study of this—other parts of the Government doing things that properly fall within the interests of the endowment? The poverty program as well?

Mr. STEVENS. Well, Mr. Carey, we work as closely as possible with the other agencies, especially in the case of the Office of Education.

We keep ourselves informed at a staff level on what they are doing, and exchange information on the various activities and grants with each other.

Miss Bloom, head of the Arts and Humanities Division of the Office of Education, attends our meetings. There is also the Federal Council on the Arts and the Humanities, established by the act. It consists of nine different heads of agencies that are concerned with the arts—and meets at least every 3 months for the purpose of exchanging information.

One of the purposes of the Federal Council was to avoid duplication and overlapping.

I do not think in our limited sense we have been duplicating things that other agencies are doing. But I do think, strangely enough, that other agencies are involved in activities that the mandate of the Congress has given to us.

But I have felt there was so much to be done in the arts fields, and we had such inadequate funds to meet all needs, that it was unnecessary to get into definitions of which agency should handle which.

But it is a perfectly valid point, and I can assure you that we are watching it very carefully, and will make every effort to continue to avoid duplication. We want to keep thoroughly informed of what is going on in other agencies.

To give you an example, the foreign exchange program of the State Department is an activity that could be more closely coordinated with ours—I won't take the time now to explain the technicalities. But I have met often with Mr. Frankel and we are working out the means whereby we can both use our limited funds better together, than if we tried to work separately. And I think we can go on to other fields in the same way.

I can assure you we are going to make every effort to coordinate with other agencies of Government.

Mr. CAREY. Mr. Stevens, I am concerned, but not unduly concerned with any possibility of duplication of the use of funds, because my own appraisal is that your modest budget goes a long long way, that you use your dollars most wisely in the innumerable requests directed to you for help. I am not worried about your squandering your funds in any sense of the word. I hope we can get some more realistic funding into the hands of this outstanding Commission.

My question is other agencies use the arts and humanities, and they seem to have more appeal in Congress for funds, because they are doing something that has, shall I say, focus. Take the crime wave, for instance. I notice in our hearings on the anti-juvenile-delinquency bill that the—in the New York City was able to attract a grant for \$220,000 to take delinquent youngsters and help them avoid delin-

quency by involving them in the creative milieu of Greenwich Village. That is probably more money than you gave out in New York City last year in trying to get the subculture into the cultural aspect of our life.

I am wondering now if this is the kind of thing that the endowment should look at, and see if you cannot use these moneys more wisely than they are in these spot grants.

Mr. STEVENS. I feel very strongly we could do a great deal in those fields. We have just scratched the surface.

For example, Mr. Schulberg's writing project in Watts was very successful, and we gave him a grant. We helped Dorothy Maynor, who is running an arts school in Harlem. She is an outstanding example of discipline being brought to children through the arts and has given outstanding leadership. We made a grant of \$25,000 to her organization hoping that it could be multiplied and it was. We have done the same thing for Hull House in Chicago.

Once more, it is terribly hard to convince the number of people that ask us for grants that there are 50 States in the Union, and 20 categories of the arts that we are asked to service, and as you know, we just do not have the kind of money required. But I think we could do great things by helping in the creative instincts of some of these disadvantaged children.

Mr. CAREY. You did something for Kenneth Woodlock, in Prospect Park, did you not? That is in my district.

Mr. STEVENS. I want to make one point I think would be very interesting in this line. We gave a grant to help the Santa Fe Indian School. I think that school should be studied in relation to your poverty programs. It consists of students who were dropouts and in many cases out of reform school, and who had artistic abilities, and the work there is just outstanding. These people, when they have been given something creative to do, have developed, although sometimes we know that the creative person is antisocial.

Mr. THOMPSON. Referring to the activities of other Government agencies in the arts, a study was done some years ago, I believe, in the Truman administration, showing how many Government agencies were involved in various phases of the arts. It turned out to be a prodigious number.

Are the other Government agencies coming to the Foundation for advice on projects affecting the arts? The legislation suggests that they do so.

Mr. STEVENS. I do not think you can say that they have to date. The same also applies to many foundations who do not have the staffs to service gifts and so forth. I have said the taxpayers are paying for our staff, we have the expertise, we have advice to offer, the generous advice of the leading artists in the country—use this.

You take a small foundation with relatively little money who will be unable to hire the kind of people needed, the kind of expertise—such groups should be using us, just as the Farm Bureau and other bureaus are used. I think it will come in time. But we have offered our services to any number of people, and I am happy to say that the two or three large foundations are now working with us very closely.

Mr. THOMPSON. If the gentleman would yield further, I would like to direct a question to Dr. Bowen, relating to the foundations.

How does your study relate to the earlier study of the arts by the Rockefeller brothers?

Dr. BOWEN. The two studies were conceived as companion pieces. Professor Baumol and I served as consultants to the Rockefeller group in the preparation of their study, and they were helpful to us in the course of our research.

Ours was meant to be a more systematic empirical analysis of the financial pressures on the performing arts organizations. Their panel report dealt more explicitly and directly with questions of policy, and really represented the best thinking of a very eminent set of people on the policy questions. But the two are really companion pieces, that is the answer to your question.

Mr. THOMPSON. There is that relationship?

Dr. BOWEN. Yes, that is right.

Mr. THOMPSON. I might suggest that those who have not had the opportunity to examine the two reports in that context might find it very valuable. Senator Pell?

Senator PELL. I just have one thought or comment on what Mr. Stevens said.

Your thought was that foundations should come to you for technical—might come to you for technical advice in the screening of applications for grants in somewhat the same way that the Library of Congress is the librarian's library, or the Smithsonian Institution is the museum's museum, though I understand sometimes there are arguments on that score. And you would be the foundation's foundation.

Mr. STEVENS. That is right. As I pointed out—we were being supported with taxpayers' money, and there is no reason that whatever we can do to help in the way of advice should not be available to all foundations.

Senator PELL. It is a very interesting thought. And it requires some dissemination of the idea by you, the press, and others interested in it.

Mr. THOMPSON. How many States have established councils up to date? Do you know?

Mr. STEVENS. Yes, sir. In some form or other, all 50 of the States and four territories have established councils in varying forms.

Mr. THOMPSON. It is quite gratifying to find that once some assistance and a small amount of planning money are made available to the States, they will hop to it.

I think that there were only four or five councils in 1965.

Mr. STEVENS. I would think at the most six or seven. The act has had great impact—there has been great activity among the States. I think support for State agencies is one of the best provisions in the law. The first year there were 250 projects financed by the States. This year we have approved 700 different projects.

Mr. THOMPSON. Mr. Carey?

Mr. CAREY. Mr. Stevens, I am tremendously interested in using the weaponry available, and the facilities available in the great museums, galleries, and the centers for the performing arts—I do not want to use this string of clichés, but time is short, and I have to use them—to somehow end the alienation of the subculture in the great cities. I am very much intrigued by the notion that if we kept the museums open evening hours, and the same with the galleries, and expanded our program of theater in the streets, that we could move in this direction.

Would you consider with any degree of favor the earmarking of some funds under this to sponsor this kind of demonstration project, to see if we could bring the great performers, the great performances of the great works closer to the people not attracted to these areas, because they feel it is not part of their function?

Mr. STEVENS. In the first place, I certainly agree with the principle. A portion of our funds has been used with that in mind.

I think that if you earmarked specific funds or percentage of funds, it might be a little cumbersome. I think that a recommendation on the part of the committee would be given consideration by the council.

We, of course, pay very strict attention to the points brought up in these hearings, and the recommendations that are made.

I can assure you if we had anywhere near the kind of funds we need for this, we would do it, because fundamentally the artist needs the appreciation of people, and developing an audience has always been one of our foremost thoughts. As I said before, a number of our projects have been directed that way. And if the committee would recommend it, or want to put it in the preamble, we would certainly follow on out the spirit of the recommendation.

Mr. THOMPSON. The Chair might say—if the gentleman will yield—any comments with respect to these questions are welcomed from any of the rest of you there. We want to pick your brains as much as we can.

Mr. CAREY. I was hoping that I would elicit comments from the distinguished Chairman of the Foundation of the Humanities, because I have such respect for his intellect, that as soon as he opened up I would quit.

Thank you.

I yield to the gentleman from Michigan.

Mr. FORD. I would like to ask the members of the panel a question with regard to the gap between the earnings and the needs of various segments of the performing arts in particular.

I wonder if you could give us an idea concerning the activities of the arts, similar to the estimate we have from the humanities as to what you foresee as the usable means; first, I want to define that. We do not want to launch into speculation of what we would have if there was an unlimited source of funds available. But what could we argue forcefully to our fellows in Congress would be well spent and, in effect, is ready to be committed now in furtherance of the projects you already have underway for the current year and the immediate future? What kind of money are we talking about?

Mr. STEVENS. Well, at the beginning of the hearings on our appropriations recently, in answer to that question I said that our council could spend very effectively \$150 million a year. There was sort of a gasp on the part of all present.

Mr. SCHEUER. Most of us did not gasp at all.

Mr. STEVENS. As you can see from the various testimony today, on the performing arts—Mr. Carey's point of keeping museums open, and making performances available to the people we have only scratched the surface. For instance, so far we have not done anything for symphonies, because of the massive Ford grant of \$82 million, which took what you might call the heat off us on the symphonies.

Mr. FORD. More specifically, what kind of a backlog of applications do you have on your desk now?

Mr. STEVENS. Sir, if I might say, it is not so much the backlog of applications. If the symphonies knew we would give them any money, tomorrow we could have applications for \$30 or \$40 million. The Ford Foundation has only touched the top 61 symphonies out of 1,500 groups in the country.

You have the same thing multiplied in terms of opera groups throughout the country, dance groups throughout the country, museums throughout the country. We are going to go into this very specifically—and I will have figures showing the reasonable needs from responsible people. I am not just talking about ideas that someone would like to have, but practical ideas.

I am going to have that information at our hearing before the House in a couple of weeks.

But in every field the requirements for money are tremendous. When you say a backlog of applications—we have not spent any money, for example, or even considered any applications for construction of art facilities. There is a great lack of physical facilities in the country which we do not even get into.

But in realistic terms, I will present testimony at our next meeting and give you figures that I hope, as you say, you can present to Congress and that can be defended.

Mr. THOMPSON. If the gentleman will yield. On July 18 the House Special Subcommittee on Labor will meet on the House side to discuss the humanities with Dr. Keeney, and then later in July with Mr. Stevens. At that time I think we should have a list of all the grants that the endowment have made and what the prospects for the future are.

Mr. FORD. You have mentioned construction. I would just like to close on this note. Some of the other panelists might have some thoughts on it. One of the interesting things that Mr. Scheuer has continued to insist on when we talk about the Elementary and Secondary Education Act—

Senator PELL. Excuse me if I interrupt for a moment. There is a time factor here.

Mr. SCHEUER. I have to know what I insist on.

Mr. FORD. There is a caveat in almost every section of the legislation that deals with construction of buildings that would lead to the use of building during the hours when the education establishment is not accustomed to using their buildings—weekends and evenings—and would also lead to constructing them in a fashion in direct recognition that they should be usable by groups other than the organized educational groups that normally use the buildings—in other words, outside access through a committee that does not have to use the normal school facilities—thereby opening at least the discussion that in constructing these facilities, with other kinds of Federal funds, they should always keep in mind there might be a local symphony orchestra that wants to practice in the building or an actors' group or something of the kind.

Mr. SCHEUER. I am glad my colleague, Mr. Ford, brought this matter up. He omitted one thing. Not only did it require the buildings must be constructed so they would be available for community use in the evenings, weekends and so on, but also it required very specifically in the legislation that they must give due consideration to providing facilities for activities in the arts and humanities.

Mr. FORD. Now, with regard to title II, where we are going to build centers, and we have indeed built some centers—we are talking about not the ordinary schoolhouse, but pretty substantial structures with very sophisticated kinds of equipment.

Are you doing anything with regard to the activities out under this legislation to try to wed these Federal dollars and State dollars that are brought forward to match local dollars with the objectives of this legislation?

Mr. STEVENS. We would very much like to. But as I recall, the local school boards initiate the project under title III of the act. I am very familiar with the phase of the law you just mentioned.

We also refer inquiries of that kind to the Office of Education. If there were some way that the arts council could be involved in some of the construction of those facilities, one might save a lot of architectural mistakes, and be able to get excellent advice on how arts groups can be coordinated.

Senator PELL. Mr. Scheuer?

Mr. SCHEUER. The hour is late. May I just ask one question, either of Mr. Stevens or Professor Bowen.

Mr. STEVENS, you mentioned that you would like to give us a realistic figure of what we could spend prudently and practically, and without waste, without even the suggestion of irresponsibility.

In order to help us set our sights—I hope we will be doing that—I hope there will be some thinking in terms of spending vastly more than we are spending now. I am not talking about 10- or 20-percent increase, but I am talking about adding a zero, maybe more.

Can you tell us what we would be spending nationally, by the Federal Government, in support of the arts and humanities, if we were spending on a per capita basis what the civilized nations of Western Europe, Russia, the Scandinavian countries—if we were spending what they are spending on a comparable per capita basis. Would it be \$250 million a year, \$500 million?

Senator PELL. Maybe Austria would be an interesting example.

Mr. STEVENS. Yes. Of course Austria spends I think \$8 per person. But I think the most immediate point is that Canada spends 10 times as much per person as we do. They spend about the same amount as we do, but we have 10 times as many people.

Mr. SCHEUER. What do we spend per capita?

Mr. STEVENS. In fairness—it would not be fair to do it that way. There are too many other things involved such as tax deductions and other things.

But I would say that we are way behind the other countries.

Mr. SCHEUER. If we added a zero, we would be doing roughly what Canada is doing.

Dr. BOWEN. I might just say I do not have the tables of numbers in front of me, or my handy desk calculator. But from what I have seen by looking at the numbers that are available, I would concur with what Mr. Stevens has already said.

Austria will give you your biggest number—there is no doubt about that, if you use it as the standard of comparison.

Mr. SCHEUER. May I ask one more question?

Senator PELL. Certainly.

Mr. SCHEUER. Many of us who are on this committee are also on the poverty subcommittee over on the House side and we are keenly

interested in the use of educational TV for the spreading of humanistic cultural subjects. I not only listen to the Today Show, starting at 7 o'clock—and I heard the Beatles this morning—but before 7, from 6:30, I tune in educational TV, and it is on politics or on history or so on. I have never yet heard a symphony concert or a discussion of the history of architecture, or a discussion of modern dance.

Why is it that you have not gone where the action is in educational television, and do you have any plans for involving yourself in this in the future?

Mr. STEVENS. We have gone extensively into programs of educational television. We have three rather elaborate programs. Relatively speaking, that is. But the trouble is once more, I regret to say, money. We feel that we can only do pilot projects and point the way. I have definite figures showing how we could use up to \$20 million a year on educational television and educational films and the like.

Mr. SCHEUER. I could not agree more. New York City's channel 13 is dying to have a little sustenance.

Mr. STEVENS. Yes, we have given them a grant.

Senator PELL. Thank you very much, Mr. Scheuer. You are very considerate, in view of the lateness of the hour. We look forward to keeping these discussions open. I am sure in a couple of weeks we will be back pursuing these ideas.

At this point we would like to receive a statement from our colleague from Alaska, Senator Bartlett, who was of such great assistance in our work on the original legislation.

STATEMENT OF HON. E. L. BARTLETT, A U.S. SENATOR FROM THE STATE OF ALASKA

Senator BARTLETT. Throughout the long history of civilization, both man and nation have striven to develop those qualities of the mind which contribute to a sense of moral and esthetic awareness. Art, philosophy, history, political science, theater, music, literature, and language have traditionally been the areas in which man has searched for an indication of his place in the universe, for an indication of the uniqueness of his being and the totality of his self. The fame of the great cultures—from the Babylonians, ancient Chinese and Greeks down through the present day—ultimately relies on their contribution to these humanistic studies. The greatness of the Greeks does not stem from their invention of the phalanx, but from writings of Homer, drama of Sophocles, histories of Thucydides and poetry of Pindar.

The worth, indeed the necessity, of scientific and technological advancement is not disputed, but no society can endure unless its material development is anchored firmly on a foundation of humaneness. We may rocket to the moon, converse across a continent or pile steel and concrete a hundred stories high, but if we are unable to make the moral judgments and esthetic discriminations which confront us daily, our sweeping material progress will be worthless. We live in a world in which primary value is placed on the material development of our physical resources. Billions of dollars are expended for research in physics and chemistry. This is admirable and not to be criticized. But while we rush into the unknown of the atom and the unknown of space, we should devote some thought to the unknown in the human

being. We should devote some of our resources to the development of our capability to make the decisions on how we use the products of our great scientific gains. We should devote some of our resources for the art and literature which give fullness to our lives. As the Bible says: "What is a man profited, if he should gain the whole world, and lose his own soul?"

There is no longer doubt that the Government has a role in creating the necessary climate in which the arts and humanities may flourish. If there had been doubt, the creation of the National Foundation on the Arts and Humanities in 1965 and the success it has achieved since has eliminated it. It is an accepted belief that the artists and writers and philosophers of our country are as necessary as our physicists if we are to develop a full national spirit and fulfill Thomas Carlyle's great law of culture: "Let each become all that he was created capable of being."

The Foundation has demonstrated that it can be the means by which the Federal Government fulfills its responsibility in this area. In the 2 years since its creation it can show substantial returns on its modest investments. It has stimulated thought and creativity wherever it has ventured.

The problem is that it has not been able to venture far enough. It has not been able to help those groups and individuals struggling to contribute to our culture which it might have if the resources had been available. Out of 17 applications from Alaska for grants, the National Endowment for the Arts was able to accept only two. A project by Alaska Indian arts for example, to record native music and dances that are in danger of being lost to us forever had to be rejected because the funds were not available. A program to stimulate community creative writing associations had to be foregone. The case is repeated over and over again in Alaska and in every State in the country. We can somehow afford \$16 billion for scientific research, but not 1 percent of that for the arts and humanities.

We must find the resources that will enable us to fulfill our duty in this area. It has never been more vital than now that the lessons which may be learned through an appreciation of the arts and humanities be brought to more and more of our population. As we approach a level of material affluence and technological advancement in the productions of the necessities of life that frees us for other activities, we must provide an environment in which activities of taste and worth will be appreciated—even demanded.

We must assure our performers and history scholars—especially our young ones—that they will have an opportunity equal to their colleagues in the sciences to carry on their work, and we must assure them that there will be competent teachers and professionals to guide them in their development.

The benefits of fine music and creative literature accrue to all, not just the composer or the author. The National Foundation on the Arts and Humanities is making a commendable attempt to spread the benefits to every part of our society. Any aid which Congress can give the Foundation, within the limits of its power and discretion, should be encouraged.

I support the present legislation pending before this special joint subcommittee, especially those provisions which will enable the En-

dowments to function on an expanded basis, and I hope the subcommittee will review it favorably so that Congress can give it speedy enactment.

Senator PELL. At this point I order printed, materials requested by the subcommittees and in the appendix, I order printed, prepared statements of those who could not appear and other pertinent material. (The material requested by the subcommittees follows:)

NATIONAL ENDOWMENT FOR THE HUMANITIES

GRANT PROCEDURES

A. SUMMER STIPENDS AND FELLOWSHIPS FOR YOUNGER SCHOLARS

In fiscal year 1967, the Endowment received a total of 412 applications under these two programs. The applications were first screened by the staff for eligibility. Because the programs are aimed at providing a wide geographical and institutional distribution of awards, applications were then reviewed by six regional panels of scholars, generally of 5 members each. The panels were asked to consider particularly the applicant's promise as a teacher and a scholar and the contribution which his proposed work might make to his development in both those respects. The applications recommended by the regional panels were then reviewed by a further selection committee composed of the six regional panel chairmen, whose recommendations were presented to the National Council on the Humanities.

The same general procedure will be followed in fiscal year 1968.

B. SENIOR FELLOWSHIPS

In FY 1967, the Endowment received 455 senior fellowship applications. A preliminary staff screening eliminated those from ineligible applicants and separated out those applications which clearly appeared to be of inadequate quality to compete successfully for one of the 50 to 60 awards available.

All eligible applications were then reviewed by an interdisciplinary panel of eight distinguished scholars. These panelists first selected the strongest applications within broad fields of the humanities and then proceeded to the necessary step of attempting to select the best 50 without regard to field. An alternate list of over 50 more extremely strong applications was also prepared and ranked by the panel for submission to the National Council on the Humanities.

Because of the extremely heavy workload this procedure places on a single panel, and because the number of applications for senior fellowships in FY 1968 is about 600—considerably larger than last year—the national selection committee's meeting in 1968 will be preceded by 5 preliminary panel meetings. Panels will include both broad-gauge scholars from the various fields of the humanities and men with humanistic understanding from outside the academic world. Although the preliminary panels will meet in locations convenient to their members around the country, their judgments will be strictly on the basis of quality.

C. PROJECT GRANTS

Project grants made by the Endowment fall into the general categories of research and publication; education and public programs; and planning and development. Applications in these categories, like fellowship applications, are first given a preliminary screening by the staff, to meet the eligibility requirements.

Proposals eligible for support are reviewed further by independent scholars and experts, usually sitting as a panel. For research proposals, the panels are interdisciplinary and have consisted of from 8 to 12 members from various humanistic fields. (In fiscal 1968, the number will be increased to 15 to obtain a fuller representation of disciplines.) In the case of educational projects, the average panel has about 5 members and is made up of humanists with special competence in a particular area, such as museums or college teaching.

In certain cases, expert outside evaluation is more appropriately obtained from individuals, personally or by mail, apart from the panel system. This procedure is followed for those research proposals requiring extremely specialized knowledge

for evaluation, as a preliminary to panel review. It is also followed for projects where, because of the nature of the activity, there are not a large number of competing proposals under consideration.

The criteria for evaluation of project grant applications are directed above all at quality. Besides those criteria applicable to all projects, such as competence of the principal investigator, the questions asked of evaluators of research proposals include questions such as whether the project will break new ground in humanistic research or provide new insights and suggest new directions in humanistic endeavor, and whether it will result in a substantial addition to or recovery of humanistic knowledge. For education and public programs, the distinctive questions are, How close is the object of this proposal to the mission of the Endowment to foster public understanding and appreciation of the humanities? How high a priority ought this type of activity to have among the many kinds of projects which the Endowment might support?

D. GENERAL PROCEDURES

The judgments of panelists and other evaluators on all applications are presented for the consideration of the National Council on the Humanities. By law, the Council, which is appointed by the President and made up of private citizens representative of scholars and other professionals in the humanities and the public, must make a recommendation to the Chairman of the Endowment on each proposal before a grant can be made or an application rejected.

USE OF PANELISTS IN FISCAL YEAR 1967

	Number of applications	Number of man-days of panelists' time	Number of applications reviewed per man-day
Senior fellowships.....	455	16	28.4
Younger scholar fellowships and summer stipends.....	412	40	10.3
Research and publication.....	443	69	6.4
Educational and special projects; planning and development.....	300	31	9.7
Total endowment through June 30, 1967.....	1,610	156	10.3

NATIONAL ENDOWMENT FOR THE ARTS

STATEMENT REGARDING ARTS ENDOWMENT PROCEDURES WITH RESPECT TO PANELS OF EXPERTS

In general, the Arts Endowment follows procedures with respect to panels of experts similar to those utilized by the National Endowment for the Humanities. Our enabling legislation authorizes the use of such panels, Section 10(a) (5), and there have been expressions from the Congress, especially in the recent report on our 1968 appropriations by the House of Representatives, that panels be used in conjunction with the Endowment's program insofar as possible. The National Council on the Arts, which is advisory to the Endowment, is composed of 26 private citizens distinguished for their knowledge and experience in the arts, and we feel that the panels in specific art areas constitute a further important bridge between Government and the private community with respect to the partnership we believe we are successfully developing. To date we have utilized panels for a variety of the arts categories defined in the legislation, including drama, dance, visual arts, creative writing, music, and the public media arts. The latter panel served specifically with regard to the creation of the American Film Institute.

These panels have served in keeping with the general levels of activity applying to the Humanities Endowment, and in addition, we have constantly sought and received outside advice from experts in the arts fields on an ad hoc basis with respect to the development of our projects. In some cases panelists did not receive compensation for their assistance because of a shortage of administrative funds, but we would hope to avoid this situation in the future and plan to do so because we feel that panelists can serve a most useful purpose not only in making recommendations with respect to applications received but also with

respect to helping us develop our programs in the best possible way. The various panels utilized to date make recommendations which are in turn reviewed by the National Council on the Arts. Panel recommendations are therefore not governing but provide extremely helpful advice and allow the Council a better method of arriving at priority recommendations. It should be pointed out that there are 20 categories of the arts defined in our enabling legislation and that the problems and needs in each area are often specific to the area involved. Thus a wide range of knowledge and advice is desirable to supplement the recommendations made by the Council and the staff development of programs in the various categories. For example, the needs in the performing arts are very different from those which apply to such fields as creative writing or architecture and its allied fields. Moreover, such generalized fields are much more specialized when they are divided into categories, and each category is further subdivided, making advantageous in some cases, the utilization of expert advice with respect to specific projects rather than in general program areas. As example, we have utilized regional panels in making awards to individual artists, and in a project involving the commissioning of major works of sculpture, we are using the advice of experts best suited to this particular project.

We plan to continue to use panels of experts in the various arts categories to help us evaluate specific applications, and we also plan to continue to seek outside advice beyond these panels whenever it seems needed and desirable.

THE FORD FOUNDATION,
447 MADISON AVE.,
New York, N.Y., July 18, 1967.

HON. CLAIBORNE PELL,
*Chairman, Special Subcommittee on the Arts and Humanities, U.S. Senate,
New Senate Office Building, Washington, D.C.*

DEAR SENATOR PELL: At your request made to me on July 13, when I appeared before your Committee, I am sending you my comments on certain of the provisions of S. 2061 and H.R. 11308.

I am addressing myself to two main provisions, the one affecting gifts to the Endowments from private sources and the one defining the prerogatives of the Administrator and of the Council of each Endowment so far as approval or disapproval of applications is concerned. I should like to comment in terms of general principles on each provision before addressing myself to the actual wording of the proposed amendments to the National Foundation on the Arts and the Humanities Act of 1965.

GIFTS TO THE ENDOWMENTS, RESTRICTED OR UNRESTRICTED

Sections 10(a)(2) and 11(b) of the 1965 Act were theoretically designed to encourage private sources of funds to make unrestricted gifts to the Endowments and authorize Congress to appropriate a sum equal to the total of such gifts as an additional source of revenue to the Endowments. This provision was and is unrealistic. It does not encourage private foundations like the Ford Foundation to cooperate with either National Endowments, but instead makes such cooperation more difficult, as was amply demonstrated when the Ford Foundation sought to cooperate with the National Endowment for the Arts in the support of the American Film Institute, Inc.

Every private foundation seeks to maintain direct negotiations with any potential grantee organization in the humanities or the arts, and the board of trustees of such a foundation by resolution authorizes a grant directly to the grantee organization. This is the desirable procedure not only in the consideration and negotiation of a grant also in the foundation's follow-up of the grant, since requirements for adequate narrative and financial accounting of the grantee's use of foundation funds must be incorporated in an official foundation letter of grant pursuant to the original board resolution. Only in such a way can a private foundation maintain the desirable scrutiny of the use of funds which are dedicated to private foundations under provisions Congress wrote into the Internal Revenue Code. There is also the less formal but equally important point that a private foundation becomes a regular partner with a grantee organization in the administration of grants and by doing so maintains information and experience that enables the foundation to act more intelligently in making other grants in the same field or aimed at the same objective.

So troublesome have been Sections 10(a) and 11(b) of the original Act that the Ford Foundation has had to give official notification to the Chairmen of both National Endowments that the Endowments could not be encouraged to look to the Ford Foundation for cooperative action in grantmaking. This has been a striking difference from the policies of the Ford Foundation in dealing with either the National Science Foundation or the National Institutes of Health. Congress's actions in setting up these latter two organizations did not include the restrictions put upon the National Endowments for the Arts and the Humanities, and it has been easy for the Ford Foundation to deal directly with grantees while still taking into account actual or potential grants from either the NSF or the NIH.

Ideally it would be my recommendation that the whole provision on matching in the legislation now under consideration be repealed in the hope that in the normal appropriations procedure under Section 11(a) of the 1965 Act additional funds could be given to each Endowment, so that whenever the objectives of either Endowment and the objectives of a private foundation coincided, joint grant actions could be taken with the private foundation and the government each dealing directly with the potential grantee while maintaining proper liaison with one another.

If this is an unreal prospect for action at this session of Congress, then I would recommend that the amendments proposed to Sections 10 and 11 of S. 2061 and H.R. 11308 be enacted in view of the language on page 5 of S. 2061, lines 9 and 10, which includes the phrase "with or without a condition or restriction," this being less inhibiting than the language in Section 10 of the original Act. Even this amendment leaves more difficulties than are encountered in the cooperation of a private foundation with either the NFS or the NIH, but the difficulties are somewhat eased by the proposed amendment.

AUTHORITY FOR APPROVAL OR DISAPPROVAL OF APPLICATIONS

(a) *Approvals*

As I understand the terms of the 1965 Act, the Council advising the Chairman of each Endowment must recommend on the approval by the Chairman of any application, except when it has itself waived this requirement or failed to make a recommendation within a "reasonable" time. In general I support this system. I do believe, however, that the Chairman of each Endowment should have authority in the period between Council meetings without delay to make emergency grants up to a limited sum (\$15,000 to \$25,000) without waiting for a quorum of his Council. At its next regular meeting, a report by the Chairman of any such actions could be made to the Council, and this report together with the Council Minutes would constitute the Council's action in approving the grant. This provision has worked very well for many years in the principal private foundations. It is understood in the adoption of such a provision that the administrator in making an emergency grant acts only in those fields and toward those objectives on which policy has already been set by the Council, and thus is actually acting under delegation from the Council when he approves the emergency grant.

(b) *Disapprovals*

Section 4 of S. 2061, page 4, line 4, says that the Council shall "review applications for financial assistance made under this Act and make recommendations thereon to the Chairman." If I interpret this language correctly, it also means that no application received by the Chairman could be disapproved without reference to the Council. If legally this means that in point of time the Chairman could not disapprove an application without reference to the Council, I do not recommend the acceptance of this amendment.

The history of operations of any foundation will show that a requirement to carry all rejections of applications to either an advisory council or the corporate board of trustees leads both to administrative chaos in the management of the foundation and to a reversal of the roles of staff and trustees. If applicants to the National Endowment understand that only a quorum of the Council advising that Endowment can make a rejection, such applicants will persist until there is a recorded vote by such a quorum. This would be an invitation to a dance in which the Council members in effect would become the staff they were advising. In the Ford Foundation we have a saying that anybody can say no but it takes everybody to say yes, and this principle has been confirmed

by experience ever since the early days of the Carnegie Corporation and the Rockefeller Foundation.

There are ways—and these ways are also used by the Ford Foundation—by which the Council members (or trustees) can legally make all rejections without actually acting upon them individually. At each meeting of the Council advising each Endowment, the Chairman can report the rejections made since the last meeting of the Council, and such report taken together with the Minutes of the Council meeting will constitute sanction of the Council's authority over applications. The Chairman's report would be in the form of lists rather than of copies of each application. (The Council of the Humanities, for example, should not take the time to examine each application for a fellowship.) Instead a summary report of rejections would be made by the Chairman. It would be understood that individual members of the Council could raise questions and ask for answers on any rejection listed, and that if a quorum of the Council at any time felt that any specific rejection should be reconsidered, such a quorum would of course have the authority to effect such a reconsideration.

For any help that it may have as an application of existing experience, may I say that in 1961-62 when a special subcommittee of the Trustees of the Ford Foundation was reviewing the entire program and administration of the Foundation, it examined again the policy affecting disapprovals, discussed it extensively and reaffirmed it as the most practical method of insuring efficient administration of a large grantmaking institution.

I shall be glad to extend my comments on these or other provisions of S. 2061 or H.R. 11308 upon your request.

Respectfully yours,

W. McNEIL LOWRY.

Senator PELL. I want to thank every one of the witnesses in behalf of both the House and the Senate for coming here and being patient in this hearing, and contributing all they have. It makes a wonderful base or record for this joint hearing. And from here on the two bodies will move along separate lines.

I thank Congressman Thompson.

This concludes the joint hearing.

(Whereupon, at 1:15 p.m. the subcommittees adjourned to reconvene subject to the call of the Chair.)

APPENDIX A

Statements and Other Material

PREPARED STATEMENT OF DR. GLENN T. SEABORG, CHAIRMAN, U.S. ATOMIC ENERGY COMMISSION

It is a privilege to present a statement to the distinguished members of these Committees on behalf of the National Endowment for the Humanities.

On March 4, 1965 when I offered testimony supporting the establishment of this Endowment and the National Endowment for the Arts, I stressed my support as a scientist who saw in this scientifically and technologically guided age an overwhelming need for the wisdom and values that only these human endeavors—the humanities and arts—could reveal to us. At this time I would like to reinforce my belief—and I hope yours—in this important idea.

I think that the time and events since the establishment of the National Endowment for the Humanities bears strong witness to the Endowment's accomplishments, to its continued support, to its growth. In the world of science, in which I am engaged daily, there is a great vitality and momentum at work. The result is a rapid increase in our knowledge of the physical world and a great deal of widespread and dramatic change in that world. But there is no comparable surge of activity—barely a fraction of the effort—going into those studies and interests through which we gain the insight and wisdom to guide all that the power of science and technology place at our command.

If we look perceptively around us in this world—as you in the Congress must do because the nature of your work and your responsibilities demand it—we see more than ever today a restlessness, a discontent, an unfulfilled search for purpose on the part of so many people. Even where material abundance is so evident, there is also evidence of a poverty of the soul—one resulting in either the desire to retreat from reality or indulge in a seemingly endless and unsatisfying pursuit of trivial things.

More and more we hear the question asked “In a world where almost anything is possible what is it we want?” And more and more do we realize that too few of us have the answer, while so many others can scarcely understand the question any more, so little study and thinking-in-depth is done on the subjects that lead to the answer.

We must lend more support to the humanities. We must give some priority to those studies and interests which make us look at mankind, which question what it is, where it has been, what it believes in, and help to show us what it should believe in, and possibly where we are going—not because science and technology have pointed us in that direction but because it is the direction in which we as human beings choose to go.

There are those who argue that we cannot devote more funds to disciplines that do not appear to offer a direct return on our money, that do not buy national security or foster material development. I do not deny the importance of supporting these efforts, but I believe that some effort, some sacrifice if necessary, must be made to add to the less than one-tenth of one per cent of all Federal research funds that go to the humanities.

What will an additional investment in the humanities buy us? The returns may not be as easy to evaluate, nor will they necessarily accrue as quickly as those from some other investments, but if we think broadly and with foresight I believe we might expect something of the following:

A better perception of the collective mind and soul of mankind and therefore an appreciation of the depth of understanding of which human beings are capable in human matters.

A greater sense of humility in an age of incredible power and therefore some added wisdom in the use of that power. (Such wisdom might also help us to distinguish restraint from weakness and determination from foolhardiness, and therefore make it possible for us to act with less guilt and more resolve when the time for action is at hand.)

The ability to see and respect the role of the individual in a world where it is becoming ever easier for the individual to lose his identity and forfeit any contribution he might make to society. (How many brilliant young people are selling themselves out to drugs, exotic cults or negative, anti-social philosophies because they believe that there is no place for them in today's society?)

And finally, an investment in the humanities is one toward a more purposeful future, one created by forces of science and technology that have been guided by men and women of vision who see man always in the center of his creative evolution and uplifted by it, never to be overwhelmed or diminished by it.

In terms of this last statement I have always taken the optimistic viewpoint that leads me to believe that even should we develop a fully cybernated society, man would prevail over his machines, that he would not seek a vegetative existence, lose his freedom or fail to seek a higher level of creativity. But my optimism in the triumph of man with science rests on the hope and expectation that our interest in the humanities and in human values will be continually stimulated and revitalized. Without the support and interest of leaders such as yourselves, without the support and interest of an enlightened public, the teachers, scholars and new students of the humanities may find themselves in a losing battle against forces that should be their partners, not their foes. If we fail to grow as human beings—in the deepest understanding of ourselves and our fellowman—we may well fail in all else that matters to us. This is why, as a scientist, I plead the case for continued and greater support for the humanities.

PREPARED STATEMENT OF WILLIAM T. ALDERSON, JR., DIRECTOR, AMERICAN
ASSOCIATION FOR STATE AND LOCAL HISTORY

I am sure I echo the opinions of many historians when I say that in the establishment of the National Endowment for the Humanities, in which Senator Pell and Congressman Thompson played such a key role, the Congress took an enormous forward step toward a richer and more satisfying life for the American people. It is tempting, therefore, to discuss all the ways in which the Endowment has worked to bring our level of humanistic knowledge closer to our accomplishments in the field of science. I would prefer, however, to confine my remarks to the area with which I am most familiar—that of the historical societies of our nation.

During the first full year of the Endowment's operations my Association has been privileged to work with the Endowment in the planning of training programs for persons employed in historical society and historical museum work. These programs have been, in my opinion, one of the most important forward steps in historical society development in many, many years. They have filled a need, which has long been recognized by my Association, for some means of improving the effectiveness of the 3500 historical societies that bear so major a burden in helping the American people understand their history.

I should like to make clear that I speak of history in its very broadest terms. I do not refer to that distasteful classroom exercise of memory for dates, battles, and kings, but to the sum-total of man's knowledge of the environment, events, forces, and ideas that have helped shape the world, the nation, the region, the state, and the local community in which he lives. I stress this because, to a very large degree, such a concept of history is almost indistinguishable from the definition of the humanities themselves. The term "humanities," to be sure, carries with it the connotation of interdisciplinary studies in such related fields as economics, sociology, and political science, while the word "history" is more often thought of in the narrow sense of course offerings in the academic curriculum. But the word "humanities" could well be substituted for the word "history" in many of the nation's 3500 historical societies and museums because it describes quite nicely the wide range of activities of these organizations and the interests of their several million members. One seldom hears of a state or community sociological society, economics society, or political science society, but few communities of any size are without a local historical society which seeks to preserve and disseminate information about the development of the area it serves.

Historical societies have been an important cultural force in the nation for many years. The first of them was founded in 1791 in Massachusetts. By the mid-nineteenth century scarcely a state was without one, and in recent years their number has increased dramatically. Most of them are privately supported and

staffed by volunteers. Some of the larger, however, are supported by state and local tax revenues, and a few of these quite generously, indeed. Most of them are poorly financed and under-staffed, and yet they do an enormous amount of valuable work in collecting manuscripts and books, preserving and interpreting historic houses, operating museums of local and state history, publishing historical magazines and books, and conducting the kinds of educational programs that take history—or humanities, if you will—to the people of the areas served by each society. How successful they are depends on two factors: the adequacy of their financial resources and the knowledge and competence of the people who do the work.

Unhappily, competence has been one of the weak points in our historical organizations. There have been almost no formal programs for the training of persons seeking employment in this field. Historical administrators, therefore, have learned their jobs in the school of experience, through infrequent discussions with fellow administrators in other parts of the country, and through reading a rather limited number of books dealing with their profession. They have labored diligently to help the people of their community or their state to understand the history and traditions of the area, the course of its economic development, the significance of its political growth, the influence of its social structure, and the vitality of its institutions—but the results have been spotty. Some administrators have succeeded brilliantly in helping their institutions to become influential educational resources for the communities they serve. Most have failed to realize that potential because their staffs were inadequate in numbers and training to the task at hand. They want to do a good job, but too often they do not know how to go about achieving the excellence they seek.

A corollary to the lack of trained staff is the handicap under which the historical society labors today in its recruiting of staff. Salaries of historical administrators were comparable to those of professors on the college and university campuses as recently as fifteen years ago. Over the past decade, however, college faculty salaries have doubled. The administrators' salaries have not kept pace. Today the beginning staff member in the average society earns \$500 to \$1000 less for a twelve-month year than his academic counterpart earns in nine months. As a result, positions which used to be filled by Ph. D.'s are being filled by persons with master's degrees or less. If this situation continues the quality and quantity of services performed by the historical societies inevitably will decline. It is vital that the societies improve their competitive position on salaries and, at the same time, that they provide their present staff members with specialized training which will improve the effectiveness of the societies as educational institutions.

The Endowment for the Humanities has recognized these key problems facing the historical societies, and has already helped provide the specialized training. Last month our Association, with the support of the Endowment, brought to Nashville seventy-one editors from historical societies and museums in thirty-two different states for an Institute on Publications of Historical Organizations. Some of these people were professionally employed in responsible positions in major agencies; some were just beginning careers in the field; and still others were active volunteers running publishing programs in small societies. For one week they attended sessions taught by some of the top authorities in the field of historical editing and publishing. They studied everything from the editing of documentary publications to problems of book design and typography. Our purpose in conducting the Institute was to help these editors do a more effective job of reaching their public with the kind of sound, well-written, and attractively presented history that will encourage the American public to inform themselves about their past. We are confident it achieved its purpose.

Next September we will sponsor two training seminars in St. Paul, Minnesota, and Portland, Oregon. These will have twenty participants each and will be three weeks in duration. They will be for the general training of historical administrators in all of the various programs in which their organizations may be involved—methods of research, operation of libraries and archives, restoration and interpretation of historic sites and buildings, interpretive museum display techniques, history programs for children, and similar subjects. Participants will include beginning professionals and directors of small but promising societies.

These programs are a modest but promising beginning. The nation's historical societies will not become highly efficient forces for the nation's cultural growth overnight, but with the Endowment's help a start has been made. More than a

hundred people will have attended these educational programs by the end of the year; by the end of next year I would hope that this number might have increased to several hundred or more. Whatever the number, there will be that many more persons who, because of the Endowment, have become more proficient contributors to their institution's work, who will be more effective in stimulating the interest of the people they serve in the heritage of the nation, the region, or the locality. And, perhaps more important, there will be that many more persons who can help other organizations in their area to do a better job.

What seems to our Association particularly noteworthy about the work of the Endowment is not just its support for historical projects but its success in resisting an all too frequent Federal pattern of giving most grants to a relatively limited number of very large institutions. The Endowment has taken what for its staff is a much more difficult course. It has looked for ways to provide support where the needs are greatest. It has sought excellent projects where they are to be found, instead of assuming that excellence is confined to just a few big institutions. It has tried to attain real geographical distribution in the making of its grants. Most important, it has tried to provide help where there is the greatest likelihood that the recipient of that help will in turn be able to help others.

Programs like these reach down to the "people" level. They go into the individual states. They help local communities as well as big cities, small organizations as well as large agencies. Most of all, though, they help bring about national improvement in the understanding of our heritage, not by the creation of a new, expensive, and heavily staffed Federal agency charged with providing a brand new program for the people, but by a modest appropriation of Federal funds which can help existing organizations to make adequate programs out of those presently inadequate, and good ones out of those presently only acceptable.

The nation's historical societies are today major contributors to our cultural life, despite the serious problems that face them in the areas of finance and staff. Their potential, however, is even greater. In my judgment they are the logical organizations to develop humanistic programs at the grass roots level; indeed, they may be the only local organizations equipped to serve as extensions of the federal programs already begun. If they are strengthened, therefore, they can become important adjuncts to the cause of increasing the nation's humanistic development.

In closing, let me stress the fact that when Congress created the Endowment it provided for the very first time an effective means for helping and strengthening the several thousand historical organizations which annually serve countless millions of members and non-members alike, and which do their work largely out of private contributions and modest appropriations from local governments. In my judgment the staff of the Endowment has been perceptive in recognizing the potential of the historical societies and the extent and seriousness of their problems. It has been prudent in planning programs that will work toward a solution of the problems, and it has been realistic in projecting further steps that will help these organizations to help themselves. I hope that the Congress will provide the necessary legislation and funds for continuation and expansion of the Endowment's valuable work in a still relatively neglected field.

PREPARED STATEMENT OF FREDERICK BURKHARDT, PRESIDENT, AMERICAN COUNCIL OF LEARNED SOCIETIES, NEW YORK, N.Y.

Mr. Chairman, my name is Frederick Burkhardt and I am President of the American Council of Learned Societies, a federation of thirty-three national scholarly associations in all fields of the humanities. A list of the constituent membership of the ACLS is attached to this statement.

I am grateful to the members of this committee for the opportunity to make this statement. The ACLS is the nation's private agency representing the humanities, and as such has a strong and deep interest in the legislation which established the National Foundation on the Arts and the Humanities and particularly in the development of the National Endowment for the Humanities. As some of you know, the ACLS in 1963 sponsored a Commission on the Humanities, with Dr. Barnaby Keeney as the chairman of a distinguished group of scholars, educators, and private citizens to study and report on the state of the humanities

in the nation. The Commission's report, issued in 1964, made two major recommendations: first, that it was in the national interest to furnish federal support for the development and expansion of the humanities, and, second, that a new separate and independent agency should be established to administer the federal funds needed to fulfill this objective.

In September 1965 Congress passed and the President signed P.L. 89-209, creating the National Foundation on the Arts and the Humanities. I cannot exaggerate, Mr. Chairman, the tremendous effect which this Act had on the scholarly and educational community of the nation. Their morale, which had suffered as a result of what seemed to them to be an imbalance between the support of science and that of the humanities, was given a great lift by this recognition of the importance of their work to the nation's welfare. And I can testify also to the positive effect of this legislation on scholars and citizens of other countries where public support of the arts and humanities has long been taken for granted. P.L. 89-209 was a landmark for all those who cherish the advancement of learning and the creative energies of man. The easy cliché of an America interested only in materialistic progress was dealt a severe blow. This country and the world owes a great debt to the 89th Congress for its vision and action in establishing the National Foundation on the Arts and the Humanities.

What has been accomplished so far? In assessing the developments that have taken place in the twenty-three months since the Act was signed, I shall, except in regard to proposed amendments, confine my remarks to the Endowment for the Humanities, with whose work I am more familiar than with the Endowment for the Arts, and I shall try to convey to you the impressions which I believe are representative of the scholarly community in general. There is solid satisfaction and confidence in the fact that the leadership of the Endowment has been placed in the hands of Dr. Keeney. He is a distinguished scholar and administrator whose career shows great dedication to higher learning without sacrifice of independent and critical judgment. He has assembled a competent administrative staff which, with the advice of a distinguished advisory body, the National Council on the Humanities, has spent the funds appropriated by the Congress in a manner which the humanistic community recognizes to be professionally sound and in areas in which the funds were needed. The fellowships and grants in aid of research have provided badly needed help and the projects, of which the outstanding one is that supporting definitive editions of the great American authors, have won general approbation. There is some disappointment in some quarters that all the funds which were authorized were not appropriated, but on the whole, I believe it is understood that when a new agency is established, Congress is justified in waiting for assurance of its capacity and readiness, so that the funds committed will be spent judiciously and efficiently. As of now, I think the constituency which I represent would say a good beginning has been made—the infant is growing well and will soon be ready for solid food.

The purpose of these hearings, as I understand it, is to review the Act establishing the Foundation, to recommend amendments if they are needed or appropriate, and to consider what funds shall be authorized for carrying out the objectives of the Act by the two Endowments. I have an amendment to suggest to the Committee having to do with the section which authorizes funds to be used for matching private contributions made to the Endowments. Section 11(b) authorizes the appropriation of up to \$5,000,000 to the National Endowment for the Humanities to match funds received under Section 10(a)(2) of the Act. Section 10(a)(2), perhaps with bequests in mind, specifies that money and other property donated, bequeathed or devised shall be "without condition or restriction other than that it be used for the purposes of the Foundation or one of its Endowments." This language has been interpreted in a way which has made it impossible for the Endowments to seek contributions of matching funds for any specific programs, or to accept contributions for specific purposes even when they are clearly within the general objectives of the Endowments. The result has been that contributions have been negligible. Donors are usually interested in specific arts or fields of learning, and most foundations would feel that they were actually being delinquent in delegating the use of funds placed in their trust if they were to make grants simply to the Endowments' general objectives. It is my conviction that it was the intent of Congress in authorizing appropriations for matching funds to enable potential donors working together with the Endowments to double the funds they contribute. This will be accomplished only

if language is devised which will make it possible for the Endowments to seek or receive matching contributions for specific programs approved by the Chairmen and the National Councils of each Endowment. I strongly urge that such flexibility be provided each Endowment by amending the relevant sections or inserting language which will make such interpretation possible.

Another suggestion I have is that Sections 6(b) and 8(f) be amended. As they now stand they provide that the National Councils for each Endowment shall review all applications for support and that "the Chairmen shall not approve or disapprove an application until he has received the Council's recommendation unless the Council fails to make a recommendation on the application within a reasonable time." My experience as an administrator leads me to believe that it is unreasonable to ask the distinguished members of the Councils to review every application submitted to the Endowments, and that such a practice is both unnecessary and inefficient of time and energy considering the volume of work such a directive entails. It would be sufficient, and consonant with sound administrative practice, if the Councils reviewed applications recommended to them by the Chairmen and a record were made available to each Council of those applications which its Chairman has not recommended. I urge that Section 6(b) and 8(f) be amended to provide for such realistic and efficient administrative practices.

My final suggestion is that Section 11(a) be amended so as to delete the requirement that appropriations by the Congress be equally divided between the Endowments. The needs of the Arts and Humanities should be decided upon by the Congress in their own terms and as justified by the respective Endowments. They are unlikely to be equal in any given year and it is artificial to prescribe that they must be so.

While I am on the subject of Section 11(a) I might say that I consider it desirable that after the fiscal year ending in June 1969 the Congress will set no ceilings in advance on future appropriations to either Endowment but will each year consider what sums are needed by each to fulfill the purposes of the Act.

With these changes I believe the Foundation will be able to go forward more efficiently with greater flexibility and strength in its administration.

In the remainder of my remarks I should like to discuss the future of the Endowment for the Humanities in particular, and on the basis of the experience of the ACLS to give you my estimate of the needs of the humanities on the national level which the Endowment should be prepared to meet.

The ACLS has in recent years spent a total of about \$2,000,000 annually most of which is provided by private philanthropic foundations with about ten per cent in grants and contracts from government sources. The major programs of the ACLS consist of post-doctoral research fellowships, grants in aid of research and travel grants. The rest of our funds are used to support the work of scholarly committees, conferences, and occasional surveys of needs and problems. Most of our programs, indeed, parallel those of the National Endowment for the Humanities as set forth in Section 7(c) of the Act and the ACLS experience thus affords fairly direct evidence of the needs in these areas.

On the basis of our experience and our studies of the needs of the humanities, I estimate that about twenty times the amount spent by the ACLS is needed to make an adequate response on the national level, and the National Endowment for the Humanities, if it is to do the job right, ought to have an annual budget of this size.

Let me indicate my reasons for making this statement. There is first of all the report of the Commission on the Humanities which surveyed the status and needs of the nation and received statements from twenty-four of the major scholarly organizations on the needs of their particular fields. This contains a large body of evidence. It does not supply estimates of cost, but a study of this report would I think more than bear out the judgment that a national effort on the scale I have estimated is needed.

As for the direct experience of the ACLS, we can say with complete assurance that substantially expanded fellowship and grant-in-aid programs are needed. Last year we received eleven applications for every grant we were able to make, and this in a program restricted to scholars under fifty years of age with a very modest average award of \$6,700. At the present time there are three national fellowship programs available to scholars in the humanities—ACLS last year provided 38, Guggenheim approximately 120, and the National Endowment for the Humanities 100 in the Junior and 57 in the Senior category. I think it is obvious that this is an inadequate number for the country as a whole.

These figures apply to general competitions in the traditional fields of learning. When one considers new and developing fields, such as area studies, computer oriented research, or fellowships designed to encourage study across disciplinary lines, the opportunities that now exist are even more inadequate to the national need.

Let me give one concrete example from ACLS experience. Recently two of our committees devoted to the development of new fields of learning were asked to assess the needs in Asian studies and Slavic and East European studies. The result of their inquiry, incorporated in a report to one of the great foundations, established the needs for the present and immediate future in these fields alone at \$700,000 a year for fellowships and research projects. Latin American studies, African studies, Near and Middle East, and others could make comparable reports.

In addition to such areas that are already under development, there are other kinds of fellowship programs which need to be created and supported—fellowships, for instance, for those who have interesting ideas for improving the teaching of the humanities, for improving the curriculum or for adapting new technological developments to research and teaching in the humanities. Some of these needs will be met by the private foundations, but strong assistance will be needed from the Endowment if they are to be met adequately.

Before I leave the discussion of fellowship needs I should like to emphasize that the great majority of scholars in the humanities are teaching in our colleges and universities, and most of them do their research on time left over after teaching and committee work. The newspaper accounts of overemphasis on research at the expense of teaching may be true of other fields—I cannot say—but it is not true of the humanities. We need a far higher level of support for research than we now have—and we need it not only because it will advance knowledge, but because it will improve the quality of teaching. The scholar-teacher is still an ideal in the humanities. The present limited availability of funds is promoting the support of only a minority of the most able research specialists—who *should* be supported because their talents lie in pushing the frontiers of knowledge—but we neglect the greater number of scholar-teachers whose research and study is reflected in the classroom as well as in the research journals.

Apart from the needs of individual scholars for time off to do research, for assistance in their on-going work, there is the need to develop new fields of knowledge, as I have already indicated in my example of area studies on Asia and Soviet and East European studies. Another such new field, though of an entirely different kind, is the support of the application of advances in technology to scholarly research. The ACLS has a very small program designed to encourage humanistic scholars to explore ways in which computers can be used to advantage in humanistic research, as well as a program to explore the possibilities of establishing a computerized bibliographic center for humanistic periodicals. As a result of these programs—which are supported by IBM—we can say with some confidence, that an immediate expenditure of \$3,000,000, plus \$6,000,000 more to be spent over the next ten years, would produce a revolution in humanistic research by providing the hardware and software needed for research in the humanities, by training scholars in the capabilities of computers, by assisting scholarly associations in developing computerized information and bibliographic services, and for a national data-processing center in the humanities.

There are other new areas of development which need assistance—linguistics, for example, and comparative Communist studies—but I would like now to turn from emphasis on the new fields of endeavor to the importance of supporting the old-fashioned, less exciting but fundamental needs of humanistic research. This is an area of need in which neither the ACLS, nor so far as I know, other private agencies have been able to do anything consequential because of lack of funds, and up to now the National Endowment for the Humanities has similarly, and for the same reason, been unable to do anything close to what is needed. I refer to the provision of badly needed basic tools of research—dictionaries, for instance. Can one imagine doing research on Contemporary China and training young scholars to become expert in this field without a good modern dictionary? Yet that is the case at the present time. This is only one example, though a dramatic one, of a large variety of other needs of scholars today. Bibliographies, to take another example, have great difficulty in finding support, but without them a scholar can't keep up with his subject. Catalogues of all sorts enable him to locate source material. Slavic and East European specialists, for instance, are seeking \$750,000 to

establish a special documentation center in Washington just so adequate bibliographic and cataloguing work in their field can be undertaken on a systematic basis. The fact is that in some fields that are of critical importance to national security, so much material is now available without indexes that research has been severely impeded. Translations done by the U.S. Joint Publications Research Service for various agencies of the U.S. Government in Slavic and East European studies alone are so voluminous that researchers can no longer use them for lack of a simple "tool" to tell them what is available.

Glossaries, concordances, definitive editions, and other basic reference works are all essential tools of the humanistic scholar in history and literature, but they are expensive to prepare. Once compiled, a Modern Chinese-English, English-Chinese Dictionary will have no difficulty in finding a publisher, but the costs of compiling it are too large even for our presently affluent publisher to bear. You can imagine then how difficult it is to find the funds to support the American part of an international catalogue of Greek vases in the museums of the world, or a complete scholarly edition of the works of the great American philosophers like Peirce and Dewey.

Two years ago, Henry Allen Moe, who was then doing yeoman's service as Chairman of the National Endowment for the Humanities, asked the ACLS to provide him with a list of basic research tools needed by the humanistic scholars of the nation. The ACLS asked its various constituent societies to send in their suggestions and in a few weeks' time we had compiled a list of over sixty major projects which would cost well over \$10,000,000 to fund over the next ten years. This is by no means a complete list, nor can I say that everything on it is in the class of urgent priority, but I can say that unless the National Endowment for the Humanities makes this problem of basic research tools a priority program, very little help can be expected from other quarters. Indeed, of all the categories of need this one is most in need of federal support, precisely because it is fundamental and lacking in news appeal. Private foundations, which perhaps wisely, husband their resources for experimental seed money, do not respond to this category of need, and no other private sources can possibly meet it. Federal funding is the only remaining possibility.

There is one other area of need on which the ACLS can speak with some authority—the need for support of scholarly publication. This is one of the six areas designated by P.L. 89-209 as a major objective of the Endowment for the Humanities. So far the Endowment has not had sufficient funds to do anything in this field, but I hope in the coming years it will be provided with sufficient appropriations for this purpose. The ACLS has for years tried to raise funds, but the only foundation that has responded to our appeal has been U.S. Steel which has made a modest annual grant of \$5,000 to us to help scholarly publication. In 1958, the ACLS conducted a thorough survey of the need in this field, and found that though most scholarly works of high quality could expect to find a publisher, there were book manuscripts (especially those with high composition costs because of the languages used, the number of plates, or other reasons) which placed such a financial burden on the non-profit university presses that publication without subsidy was frequently impossible. Since that time the problem has become even more aggravated because the Ford Foundation, which was supporting the university presses with grants totaling \$2,725,000 over a period of eight years, has terminated this program. In short, the National Endowment for the Humanities should be provided with funds adequate to meet the needs of scholars with manuscripts that cannot hope to break even, much less show a commercial profit. It needs these funds in order to meet the obligation it has to support the publication of the research it makes possible through its fellowships and grants, and to assist the scholarly journals of the nation which for the most part operate on the most marginal economic basis.

I have so far discussed only some of the areas of the humanities which fall within the purview of the ACLS: post-doctoral research, the development of new fields of inquiry, basic research tools, and problems of publication of the results of scholarly research. I have not mentioned the needs for conferences of scholars to exchange the results of their work, on a disciplinary, national or international level. I have not talked about the needs of many humanistic agencies such as local historical societies and museums, or of the vast field of need for encouragement for the improvement of humanistic teaching in our schools or

of the public understanding of the humanities, or of the needs of libraries, both public and private. All of these are proper concerns of a federal agency devoted to the humanities, and all of them are of vital importance to our culture. If they are to be met on a level that will really make an impact on our society, the National Endowment for the Humanities must be provided with considerably larger funds than has been the case in its formative years.

What I have had to say concerns only the province of the ACLS—post-doctoral research in the humanities—and is therefore only a part of the concern of the Endowment. But let me emphasize that this province concerns the sixty thousand or so scholars who are teaching the humanities to the more than two million students in our colleges which are in turn training the teachers of the entire nation for the future. Thus, the research that our scholars need to keep themselves alive as teachers is of central importance to the nation, however esoteric and recalcitrant it may sometimes seem to the general public.

There are two things I want to say in conclusion. The first has to do with the reasons for keeping the humanities strong. The advancement of knowledge in the humanities is not as easy to discern as it is in the sciences, which have not only a structured conceptual order in which the frontiers are clearly identifiable, but which have applications in our immediate lives which are dramatically apparent to all of us. What the humanities are concerned with is keeping alive our heritage, re-examining and re-interpreting it so that it remains a living heritage, seeking to understand human nature through its past experience and achievements, and seeking to enhance our capacity to understand and enjoy the work of the wisest and most imaginative of mankind thus far. In these days, when so much of what we read and hear is meretricious or full of cynicism and disgust at our society, when so many of our youth seem to want to opt out by resorting to a chemically induced irrationalism, the humanities offer a solid basis for faith and optimism. The record of the humanities is a record of the capacity of human beings not only to survive but to overcome the obstacles to obtaining a quality of life that is rich and satisfying.

Finally, Mr. Chairman, let me state what I think should be the goal of a National Endowment for the Humanities: It should provide, with the cooperation of the private sector—universities, foundations, and agencies such as the ACLS the same level of opportunity and support for the humanities that the National Science Foundation has made possible for scholars in the field of the sciences. That Foundation by judiciously augmenting the resources of the private sector has seen to it that no able graduate student in the natural sciences will fail to get the financial support he needs, and no able scientist will lack funds for his research. It has provided funds for the strengthening of teaching in the fields that are its responsibility and has seen to it that the national effort in science has the resources it needs. The humanities will not require anything like the funds needed by the sciences, and the needs, once met, are likely to be relatively stable. The sum I have estimated as the amount needed from federal sources is not much more than ten per cent of that provided for the National Science Foundation but I think it will provide the humanities with about the same level of assistance, considering the relatively modest sums needed by humanists for equipment to carry on their work. But let me emphasize that the Endowment cannot fulfill its function of meeting the national needs in the six categories defined by the Act unless and until it has an appropriation of about forty million dollars.

As I have said, the passage of the Act which established the two Endowments was an historic occasion; the statement of the Congress's reasons for the legislation was noble in sentiment and expression. I am fully aware that these are difficult times and there are many pressures on this body to authorize only those expenditures which are vital to the nation's welfare, but I believe that the Endowment for the Humanities is such a vital affair—and should be provided with funds adequate to fulfill its purpose and function. Inadequate funding will be interpreted as meaning that the Congress and this nation regard the humanities as a frill, a luxury. It would be better not to have had it at all than have P.L. 89-209 stand on our statutes as embarrassing, empty rhetoric. It is in this belief that I express the hope and the conviction that the Congress will do full justice to a national effort in support of the humanities.

CONSTITUENT SOCIETIES OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES

American Academy of Arts and Sciences
 American Anthropological Association
 American Antiquarian Society
 American Dialect Society
 American Economic Association
 American Folklore Society
 American Historical Association
 American Musicological Society
 American Numismatic Society
 American Oriental Society
 American Philological Association
 American Philosophical Association
 American Philosophical Society
 American Political Science Association
 American Society for Aesthetics
 American Sociological Association
 American Studies Association
 Archaeological Institute of America
 Association of American Geographers
 Association of American Law Schools
 Association for Asian Studies, Inc.
 Bibliographical Society of America
 College Art Association of America, Inc.
 Economic History Association
 History of Science Society
 Linguistic Society of America
 Mediaeval Academy of America
 Metaphysical Society of America
 Modern Language Association of America
 Renaissance Society of America
 Society for Ethnomusicology
 Society of Architectural Historians
 Society of Biblical Literature

PREPARED STATEMENT OF GEORGE L. EDMONDSON

A PREFACE TO THE STATEMENT

Mr. Chairman, members of the committee, it is with great pleasure that I submit the following statement to you and, because of my interest in the pending amendments to the National Foundation on the Arts and Humanities Act of 1965, I hope that my statement will prove to be useful in evaluating the amendments and the overall program as administered by the National Foundation on the Arts and Humanities.

It would be useless to repeat and/or expand the statements of the other highly distinguished witnesses before the committee in regard to the effectiveness of past programs, the plight of the performing and creative arts-in-general, and other widely recognized problems that the arts community, as a whole, presently faces. I would rather, Mr. Chairman, suggest several programs that I have explored and researched. It would be of no value to criticize and ponder over present program insufficiencies without offering suggestions and alternatives which, in one opinion, would improve the overall situation if instituted.

The content of the body of my statement is, perhaps, a combination of a common-sense approach to the problems of the Foundation and a form of solutions presented as alternatives and several of my personal ideals on the creative and performing arts. On the subject of idealism, I am reminded of the wise and clearly applicable words of Carl Schurz taken from his address at Boston's Faneuil Hall on April 18, 1859, as he spoke so beautifully on the value of idealism, and I quote, " * * * Ideals are like stars; you will not succeed in touching them with your hands. But like the seafaring man on the desert of waters, you choose them as your guides, and following them you will reach your destiny * * * ."

Our destiny, Mr. Chairman, is the ultimate realization and appreciation of the full value of every contribution, no matter how small, to our American culture.

Our destiny, Mr. Chairman, is the total development of our most valuable, unrecognized, and fragile natural resource—the creative artistic ability and ingenuity of our American people. Our duty, Mr. Chairman, is to provide the appropriate opportunity to every American in his pursuit of personal fulfillment. Life is far too short to be lived without having this opportunity to make a contribution to our culture where the desire to do so exists and this is the plight, the frustration, of many of our fellow countrymen. To never know the pleasure of enjoying the masterpieces of music, art, theatre and the other performing and creative arts is inconceivable to many of us who have enjoyed them for so long. But not having the experience of truly beneficial exposure to the arts is the situation in which we find many less-fortunate Americans and we are charged with the responsibility of eradicating this defect from the fabric of our American civilization and culture which is now carefully being woven.

With present state of technology in this country where engineering and creativity have provided the public with advances in every conceivable field, there are still some citizens who have been unable to fully take advantage of new developments. I must, of course, be concerned over broader problems of significance in our society but I turn to the creative and performing arts as my particular personal vista of endeavor and specialized concern. All efforts must be coordinated in exposing the interested members of our society to the elements which will improve their personal lives and provide them with a richer and more meaningful "raison d'être."

Through my personal experiences and reflections, I see grand possibilities for the American nation in the Arts and Humanities as we move toward the ultimate establishment of a definitive culture and civilization which will continue to grow throughout centuries to come. Others will take the sciences, others will choose programs of social reform, and even others will join me in working through the arts and humanities to attain supplementary success in scientific discovery and social reform and in refining the remainder of the vast spectrum of problems which confront individuals in our society as the advance of civilization continues. The ultimate solution will come only when active and aware individuals are about to undertake cogent proposals and programs in an atmosphere which will be conducive to attaining a mutual understanding of basic problems between student and teacher, patron and performer, and novice and professional. The atmosphere will not be created, the school will not be built, and the center for the performing arts will not exist without a vast effort on behalf of philanthropists, government and interested individuals. Mr. Robert L. Stevens, Chairman of the National Endowment for the Arts, so appropriately described the financial basis of these efforts when he referred to funding as necessarily being a " * * * new partnership between our government and the private community in behalf of the arts * * * ." Mr. W. McNeil Lowery of the Ford Foundation, in speaking of an eroded sense of values in pursuit of professionalism coupled with an overall increase of basis costs in the performing and creative arts fields, summed up an often misinterpreted aspect of the situation when he said that " * * * money will not by itself cure * * * these problems * * * ."

In our contemporary society, man does not only require food and shelter, he requires preparatory education to enable him to be competitive in his relationships with others and an outlet for his desire to be creative (artistically and otherwise) and methods and means of pursuing and attaining his basic and aesthetic needs should be available with equal emphasis. If such methods and means are not available, and if we do not attempt to provide an incentive for self-improvement and enrichment, we will then have the man without a contribution—a mining operation from which we take the ore only to later discard it without any realization of value whatsoever.

Mr. Chairman, we have come so far, we have done so much. There is so much more that we not only can but must do. Truly, let us unite and " * * * let us continue * * * ."

A CITY CENTER FOR THE PERFORMING AND CREATIVE ARTS

PROPOSALS AND RECOMMENDATIONS BY GEORGE L. EDMONDSON

A primary outline presented for the consideration of the Special Subcommittee on Arts and Humanities of the U.S. Senate and the Special Subcommittee on

Labor of the U.S. House of Representatives at hearings on amendments to the National Foundation on the Arts and Humanities Act of 1965.

MAJOR CATEGORIES OF ENDEAVOR—A SUMMARY

- I. The Performing Arts Center.
- II. The Academy of the Performing and Creative Arts.
- III. The Conservatory of the Arts.
- IV. The City Center of Artistic Development and Education.

I. The Performing Arts Center

The nucleus of the City Center would be, in most instances, a well-respected theatre center or other performing arts institution with a physical plant which is utilitarian in purpose insofar as all performing arts are concerned. The proscenium—type stage is most desirable but other forms are easily adaptable to full-purpose stages.

In most cases, existing community theatres would be ideal as basic units for new City Centers. Emphasis should be placed on the management qualifications of the staff of such theatres, experience of production staff, history of financial stability, public recognition and acceptance of theatre per se, the particular theatre's reputation within the press, business and private community, the percentile source of funds, i.e., percentage from production (ticket sales) and percentage from subsidies, gifts and grants-in-aid, and the overall quality of the institution in pursuit of professionalism within the confines of its major endeavor.

The community theatre should strive to provide training and direction by noted professionals to those who would so avail themselves with the intention of developing local talent to the fullest possible extent and, if possible, at no cost to the person in search of training. Such a policy should be continued in the planning and development of the new Center. The importance of this policy is that no one would ever be refused training and experience, and promising talent that would possibly go unnoticed and ignored elsewhere would be recognized, developed and polished to the fullest possible extent at such performing arts centers. This policy would grant an educational opportunity to those who would otherwise have no means of obtaining it.

Should the Academy (described in part two of this report) be fully organized and developed, in coordination with the performing arts center, then students at the academy would have the opportunity to work with volunteer, amateur performers and professional volunteers or staff members thus profiting from this enriching experience and vice-versa. Such an intermingling of talent and education will most assuredly result in excellent development within the structure of the theatre complex as well as in the entire arts community of the Performing Arts Center. When the eventual recognition of the Performing Arts Center as a major arts community in combination with the other divisions of the City Center for the Performing and Creative Arts, becomes a reality, its unique nature will attract amateurs in the pursuit of education and experience from all over the particular and surrounding area in which it is located. Herein lies the element of establishmentarian influence of permanence; the lasting value of such an institution.

II. The Academy of the Performing and Creative Arts "a Workshop"

It has, for quite some time, been the intention of many amateur and professional arts institutions, their staff, and directors to establish academies of the arts with specific emphasis on education through practical experience. The following suggestions might be of value in drafting a final plan for the establishment of such an academy or "workshop".

A. *Purpose.*—The foremost purpose of the academy for performing and creative arts would be, of course, to provide an institution for formal, if not informal also, study of the arts while coordinating this study with actual experience and exposure to applied arts (i.e., theatrical productions) so that the student can avail himself of valuable, supervised practice of subject matter which he has learned.

B. Approach.—Several major areas of administration would be necessary in order to effectuate a creative program of learning, i.e.,

1. *Administration and directorship.*—Insofar as a board of trustees, directors, or regents is concerned, the regular board of directors of the already-existing performing arts center (or creative arts center), in cooperation with an advisory board, could operate as the policy-making element of the academy's structure. In matters where expert, specialized advice is needed, local educators from the academic community could, in almost all instances, be prevailed upon to give advice to the Board while it is contemplating important decisions in which the regular members of the board have a limited knowledge.

2. *Faculty.*—In order to have an academy that will excel as an institution and achieve a level of prominence, in the academic community, so as to possibly be accredited as in *institution of higher learning*, the strength of the institution must be strongly based, and have high emphasis on, the quality of the faculty from inception and from the commencement of activities. After the curriculum is established and finalized, the academy should seek local and area educators who are highly experienced in respective divisions of the curriculum so that a class schedule and listing of faculty credentials can be distributed prior to commencement of activities. Major sources of experienced and qualified faculty personnel would be, in part, the following:

(a) The Academic Community:

1. Colleges
2. Universities
3. Junior Colleges
4. Other educational institutions

(b) The Performing and Creative Arts Community:

1. Local theatrical professionals
2. Other professionals in the performing and creative arts
3. Fine arts institutions
4. The regular staff of the institutions undertaking the establishment of such a center for the performing and creative arts

(c) Specialists and other professionals *

3. *Curriculum.*—It will be necessary, while planning the curriculum of the academy, to constantly bear in mind the necessity of coordination of the academy's course of study with those of other area institutions. In so doing, the courses offered at the academy, once it is accredited as an institution of limited higher education, and ensuing college credit attained after satisfactory completion of the course(s), could apply (at full credit) toward graduation from any other college or university under normal reciprocal academic-credit transfer policies. Therefore, a suggested curriculum, coordinated with actual practice and experience at the performing and creative arts center (laboratories), might include (in addition to others), the following:

Introduction to Public Speaking.—The principles of public speaking, sound standards for evaluating speeches, and practice in the preparation and presentation of several types of public addresses.

Practicum.—A laboratory practicum in the several areas of speech arts; rhetoric, public address, and theatre.

Introduction to Theatre.—Survey of the various phases of contemporary theatre in relationship to its historical development, dramatic literature, and aesthetics.

Stagecraft.—Survey of the technical aspects of contemporary dramatic productions in relationship to the historical development of the physical theatre with emphasis on application through laboratory practice.

Oral Interpretation.—Analysis, interpretation, and practice in expressive reading of literature to develop ability in sharing literature with an audience.

*In example, certain professionals in the fields of costuming, design, lighting, set decoration and other activities which are related to the creative and performing arts might become members of the faculty to instruct students at the academy when specialized courses in such fields would otherwise not be available to the student and when other sources of instruction might be limited in either knowledge or experience. Thus, the student would have available to him some subjects that he otherwise might be unable to study if they were not offered under such a liberal curriculum policy.

Scene Design I.—Introduction to the fundamentals of perspective drawing and the graphic presentation of floor plans and elevations for design in the performing arts.

Stage Lighting.—The study of lighting instruments, control boards, and the use of lighting as an integral part of the play's design for the performing arts.

Stage Movement.—A concentration on the analysis and understanding of the body movement as the actor's visual means of communication with an audience.

Theory of Acting.—The study and analysis of the basic principles and theories, and philosophical origins of the dramatic performance as expressed through any of the contemporary entertainment media.

Technique of Acting.—The analysis of the actor's problem through a detailed exploration of the craft and techniques of the actor related to the performing arts.

Introduction to Playwriting.—Special techniques required for dramatic scripts—sketches, originals, adaptation. Emphasis on plotting, characterization, dialogue, pacing, mood.

Introduction to Rhetorical Theory.—Survey of the nature, scope and significance of the tradition of oral Rhetorical Theory as expressed in works of major theorists from antiquity to present.

Introduction to Public Address.—Seminar in History and Criticism of Public Address. Critical examination of the ideology, strategy, and techniques of public speakers who have influenced the thoughts and directions of modern democratic and totalitarian societies.

Public Address in Contemporary Society.—Study and application of unique problems and techniques involved in composition and presentation of national and international political and diplomatic public address.

Seminar in Speech Arts.—A directed comprehensive and interpretive approach to common problems in the areas of broadcasting, rhetorical theory and public address, and theatre.

Speech Composition.—The theory and practice of speech composition with emphasis on style and content.

Advanced Scene Design.—The fundamentals of design for the performing arts, including preparation of sketches and drawings based on the principles and styles and periods in theatre.

Problems in Scene Design.—Special design problems designed to meet the individual student's interests in design for drama, ballet and opera.

Directing.—Direction in the theatre, including comparison with and contrast to the other dramatic media.

History of Theatre I.—The development of the stage and the drama from Greek through Renaissance.

History of the Theatre II.—The development of the stage and the drama from the 17th century to the present.

History of the American Theatre.—The theatre in America as a cultural force from the colonial days to the present.

Dramatic Theory and Criticism.—An investigation of historical criticism as related to modern dramatic theory and criticism. Weekly written criticisms of dramatic productions will be required.

Advanced Playwriting.—Principles of Dramatic writing. Practical experience in writing the full-length play. May be repeated.

Seminar in Theatre.—The study of specific problems in terms of theatrical presentation of theatre history. Topics would be announced the semester that the course is offered.

Advanced Directing.—A seminar laboratory course in problems of directing plays for the theatre.

A Master's Thesis Seminar.—The following courses:

Classical Drama

Shakespeare I

Shakespeare II

English Drama (10th Century to 1642)

Restoration and 18th Century Drama

British Drama (19th & 20th Centuries)

Modern American Drama

Modern European Drama

4. *Further Emphasis on Curriculum.*—As defined under Section 3(b) of The National Foundation on the Arts and Humanities Act of 1965 (P.L. 89-209), “* * * The term ‘the arts’ includes, but is not limited to—

- “1. music (instrumental and vocal);
- “2. dance;
- “3. drama;
- “4. folk art;
- “5. creative writing;
- “6. architecture and allied fields;
- “7. painting;
- “8. sculpture;
- “9. photography;
- “10. graphic and craft arts;
- “11. industrial design;
- “12. costume and fashion design;
- “13. motion pictures;
- “14. television;
- “15. radio;
- “16. tape and sound recording; and
- “17. the arts related to the presentation, performance execution and exhibition of such major arts forms * * *.”

It would be advisable for such a proposed center for the performing and creative arts to re-evaluate their present programs and to determine which of those major fields outlined above are presently part of the institution's format. After determining this, the institution could decide which of the other major art form fields it wishes to expand into. For most institutions, it would not be as difficult as first imagined for it to expand into such areas. The academy could, in every sense, be merely the locale for instruction in such art forms and development of wide programs of activity in all of the major art forms, which is certainly highly possible.

In organizing such programs, as described in the above paragraph, the academy would not necessarily be charged with the responsibility of administering the curriculum but, rather, could carry on the educational endeavors of other institutions and groups under the auspices of the academy as an accredited institution. Thus, areas of learning and endeavor that would, in many cases, go neglected would find a basic academic community which encourages such pursuits. Most major universities do not offer such a system of encouraging continuing education in highly specialized fields¹ but are able to do so if they so desire while still maintaining basic requirements of accreditation. There are not, however, many institutions which offer an accredited “seminar approach” to the study of specialized fields of the creative and performing arts.

The major interest that the academy should have in a program of continuing education in the arts and humanities is that, under various Congressional Acts, federal monies are available to sponsor unique and interesting programs in highly specialized fields; the academy being the academic center of education in many diverse, yet related, fields of educational pursuit in the arts and humanities. Such an undertaking will be strenuous and exhausting but the rewards for the performing and creative arts center complex will be tremendous.

III. THE CONSERVATORY OF THE ARTS

As an integral part of any arts community, be it self-contained or unilateral, one finds that there is an emphasis on the establishment of a cooperative conservatory so that the pursuit of art, the humanities, and culture-in-general, can be carried on in an atmosphere which is conducive to such study and achievement.

Most cities which fall into the category of a major metropolitan and population area, have no tangible union between its various fine arts foundations and institutions. In fact, the overall situation tends to be mostly competitive and the only factor which a majority of the institutions have in common would be their patrons. Thus, in light of presently established institutions, which are, on the

¹ The University of Houston Downtown School at Houston, Texas, encourages a highly specialized educational program in business education department in such fields as mortgage banking, civil service education, real estate, post office employee training, et cetera, under the direction of James C. Taylor, Dean; and George Young, Managing Director.

whole, experiencing such tremendous expansion and improvement in the arts, the need of a consortium and conservatory easily arises. Artists of all types need a community where they are able to be surrounded by the tools of their craft and creativity and where there exists a healthy influence upon their desire to be artistic. A community where all may study, perform and create, unhampered by detracting (and in many instances, Commercial outside influences, will be necessary if the city-in-question is to become the major center of the arts and humanities that, because of the usual existence of tremendous potential and encouragement on behalf of the public, it should be.

Another aspect of concern in many areas is the lack of facilities for all persons, of all races, religions, and national origins, to go in search of learning when their personal credentials might prohibit their admission to an institution of higher education or even to other institutions of learning. Thus, the intention should be that no one would be refused admission to the activities of the conservatory but would, rather, be counseled and then a systematic approach to learning and development, within the facilities of the conservatory and within his (the student's own personal capability limitations, would be recommended). The student would also be able to avail himself of other facilities within the overall center for the performing and creative arts (complex) so that he could further develop and, in the case of very worthy and promising students, the administration could seek to obtain a scholarship from patrons of the center and other sources in order that he or she might be admitted to the academy on either a credit or non-credit basis.²

A. Purpose.—The formally-stated purpose of the conservatory, partially described above, would be to provide a non-profit, free community is devoted to the preservation and development of the arts and humanities in situations where they would probably otherwise perish. With an emphasis on equal community and governmental support, this endeavor should be easily undertaken and could perpetuate itself through the philanthropy of the community in which it exists, support from local, state and national agencies interested in such a program, and tuition from those who shall study at the conservatory and from those who will otherwise benefit from its existence.

B. Approach.—Many divisions of endeavor would be necessary in order to establish an all-encompassing program which would establish the conservatory as the major fine arts center that most cities require and so desperately need. Major areas for consideration might include:

1. *The Library of the Arts.*—In developing a major center for the arts, an important facet of the educational institution of that center would be a vast resource library. Providing a focal point for the operations of the entire center, as well as the establishment of a convenient research and study-reference center, would be the main objective of the center's library. Again, the idea of specialization is prominent. While there are many fine libraries and reference centers available in almost every community in the Nation, in most cases to the general public, space and available finances would often prohibit a strong emphasis on any one particular specialized subject (even though the major subject, the creative and performing arts, is so vast). Thus, in establishing a library that would enjoy a high degree of specialization, a major contribution would be made to not only the arts community but to the overall academic community as well.

In the stages of planning and establishment, many factors of the make-up of such a library must be considered, such as—

a. Source of Material.—Many methods and means of obtaining the necessary content material for the library would, of course, be available:

1. *Memorial Contributions.*—Direct contributions of cash gifts for the purchase of needed materials, or donations of such materials, i.e.; volumes of rare works, art works, prints, etc., to the collection of the library would be a major source of supply for additions to the library's collection of books and works-of-art.

² In the case of certain students who were able to meet general requirements (as yet undefined) for admission to the academy (part II of this report), there would be no accreditation problem. In the case of a potential student who could not fulfill the basic collegiate admission requirements and, yet, who possessed great promise, the Conservatory could serve as a preparatory unit of the center and, after the student had attained a degree of knowledge of a preparatory nature, in lieu of standard admission requirements, he or she could take a comprehensive admission exam as a substitute. Many colleges and universities (many of them 'private') operate in such a manner in the case of a student who wishes to simply audit a course without credit.

2. *Fund and Contribution Drive.*—As is the practice of many libraries throughout the country, a fund drive (co-ordinated throughout the area which the library and the center serve) could be initiated to serve the purpose of soliciting funds and donations of materials by the general public. As is usually done in the case of material donations, a small plaque could be placed on the fly-leaf of donated books or in (or on) those works purchased with funds donated by individuals or civic groups to commemorate the donation.

3. *Grants-in-Aid and Government Assistance.*—A major source of funding, if the library is properly designed to meet and fulfill the needs of the community, would be available through grants-in aid and other assistance from local, state and national agencies of the government.

4. *Industry and Business.*—The industrial and business community, if properly approached, could be prevailed upon to assist the development program of the library as well as the entire center. Civic-mindedness and institutional good-will of local and area business, from many standpoints, would make such donations attractive to the business and industrial community.

5. *Income from Library Operations.*—The use of certain library materials such as research assistance, reports for private use, copying machines, sale of trivia from a "bookstore" type operation and other profit-making endeavors would be a minor source of income for the purpose of sustaining the library operations and defraying the cost of staff members.

b. *Types of Materials.*—Emphasis, of course, would be on the establishment and maintenance of a major library of material pertaining to the arts and humanities. Certain tangent and supplementary material could and should be included in the overall make-up of the library's collection. Those major categories described as being definitive of "the arts" under the National Foundation on the Arts and Humanities Act of 1965 (quoted herein above) should be the criterion for evaluating which topics would be the major subdivisions of the library's operating format (i.e.; Dance, Drama, Architecture, etc.).

In addition to the above, consideration might be given to the following subject categories and recommended divisions of the library:

1. Recreational Reading materials
2. Student literature
3. Major Reference-Works Annex
 - (a) Encyclopedias and Special References
 - (b) Files of prints of major works and masterpieces in all art forms.
 - (c) Micro-film library of masterworks, rare books, records of findings by researchers, et cetera.
 - (d) Rare Works-of-Art Collection
 - (e) Source Catalogue of Further Information to assist research assistants in their work.

2. *The Arts Development and Interpretation Laboratory.*—To have, within the center, a department which would be devoted to providing a method or approach to fuller appreciation through interpretation and evaluation of the arts and humanities, with emphasis on lectures and seminars as well as a passive method of study and interpretation, would increase the overall value of the conservatory. To more carefully define such a program, the following suggestions are listed for consideration:

- (a) Scheduled seminars and lectures by noted authorities in various fields of the arts and humanities.
- (b) Scheduled expositions of works in the arts and humanities.
- (c) Programs of interest to elementary and secondary educational institutions with emphasis on creating an understanding and appreciation of the arts and humanities within the proper-age group structure. To design the program to be easily understood and absorbed would be an important aspect in planning this program.
- (d) Tutorial classes in music, art, drama, fields in the humanities, and other curricula that would be open to anyone would be a major interest-producing undertaking. Small tuition fees and, in the case of music lessons, instrument rental fees would help to defray the costs of such an endeavor.

(e) A music and art center which would be used for listening and interpretation, through a central sound and graphics system, would be an excellent approach to art and music appreciation.

(f) Practice rooms for private rehearsal and study of music (both vocal and instrumental) would attract performers, both amateur and professional, to the conservatory for the purpose of practicing in an undisturbed atmosphere.

(g) Encouragement of private teachers of music and art to affiliate with the conservatory would enhance the strength of constant activity and they, in return, would contribute a portion of the tuition that they charge, to the conservatory, for the purpose of helping to defray expenses of operation.

(h) Encouragement of noted artists in various fields of the arts and humanities to lecture, perform and instruct at the academy and the conservatory would add immensely to the overall value of the program.

The administration of the conservatory, it is highly recommended, should be left in the hands of a trained, educated professional curator who is highly experienced and who would be responsible only to the Board of Directors of the center. To administer such an undertaking and to arrange for the coordinated efforts of the conservatory to closely correspond with the activities of the other phases of the overall center is, essentially, to be left to a professional who understands all aspects of such an enterprise.

In establishing the conservatory, which will provide the reference and development nucleus which is necessary to every major arts institution, the entire program of the center will be endowed with the necessary evidence of ability to become recognized and firmly established, both locally and nationally, as a major center of culture, art, and humanities.

IV. *The City Centre of Artistic Development and Education "A Centre for Community Development, Civic Improvement and Continuing Education and Research"*

To properly understand the intent and purpose of such a division within the structure of the center, one must first understand, by definition, the meaning and purpose of Continuing Education. Continuing Education is a concept of individual vocational research and insight. It consists of educational activities outside of the traditional and sequential educational system consisting of elementary secondary, and college-degree programs. (Educational activities are defined as those having specific objectives and organized content representing a definite body of knowledge or skills and permitting evaluation of learning). The student's overall purpose in engaging in these activities would be to continue maturing as an individual and as a member of society. His participation is usually voluntary and much of his activity may be self directed.

In the field of the arts and humanities, the older person, in search of a greater degree of knowledge and having the desire to attempt some undertaking that he or she, for one reason or another, was unable to undertake during the course of standard or usual educational pursuits, does not ordinarily find an opportunity to undertake the search for new plateaus of education and learning (for personal improvement and enrichment). Thus, a definitive need arises and a solution for such a problem must be found. The proposed division of the theatre, in the field of continuing education, would be a solution to the problem of almost-non-existent appropriate educational facilities within the area for community development, civic improvement and continuing education.

Perspective Approach to Organization of the Centre

A. *Community Development.*—Emphasis on this phase of the program would be related to the following areas:

1. *Audience development.*—A widespread campaign to organize and maintain a sustaining audience of patrons of the arts as well as volunteer operations to supplement the staff of the center as a whole. A theatre Guild, organized for the purpose of working in the theatre and the entire center would be an example of this type of operation. Encouragement of a program to have membership drives by various organizations (whose function would be to perform certain services for the center) would be an excellent method of establishing a high degree of community involvement in the workings of the center. The more exposure that the community has to the workings of the center, the larger the audience participation will be at each of its productions.

2. *Public relations and Institutional Good-Will.*—A new approach to successful establishment of the center within the community would be for the directors and staff of the center to encourage use of the center's facilities, by outside groups, when such facilities were not being used for the official operations of the center. Again, this type of participation by the community-at-large gives much needed exposure and encourages interest in the normal activities of the center and its purpose by outside groups.

B. *Civic Improvement.*—This phase of the program would be directed to improvement of the community outside of the center and should be developed in the following areas:

1. *Lecture-artist series.*—Many times, within the structure of the academic, as well as general, community, there exists a need of communication with local fine arts groups in order to establish a rapport between the two. As a community service, members of the staff and volunteer (recognized) authorities on various subjects could be made available to other groups and institutions for the purpose of conducting lectures and programs of general interest. An undertaking of this nature would substantially improve the image of the center and, again, give more exposure which helps to generate new audiences.

2. *Programs for Depressed and Culturally Neglected Areas.*—Many reasons for non-participation exist within the culturally-deprived community. A careful study of the overall situation will reveal that many potentially fine artists in many diverse fields of the arts and humanities will go neglected, and their talent wasted, when not having exposure to that influence which will spark the necessary desire and enthusiasm to encourage pursuit and development of a potentially great art or talent. The desire to create, to be a part of something that is the expression of the mind, body, and soul, is the greatest yearning that one can have. To have this desire go unquenched results in frustration and, eventually, to emotional problems of great magnitude. To recognize, to discover and to develop, through encouragement, that talent which is hidden and neglected; to provide an outlet for the desire to create, in an atmosphere that is conducive to such creativity, should be a major goal of the center's operations, but the talent must first be found. Thus, through exploration of the community and in providing that much needed exposure to the arts that the community desires, lies the first step in creating the true community center of the arts and humanities.

C. *Continuing Education.*—As briefly discussed above, this part of the program would be directed toward designing a curriculum for study and education in the arts and humanities in the following ways:

1. *Program of Educational Enrichment.*—The design of programs directed toward furthering and enriching the student's education in the arts and humanities while coordinating this education with the benefit of practical experience in workshops and regular productions of other phases of the center, i.e.; a student in dramatics classes, after practice and a carefully supervised audition, would be possible permitted to participate in one or more of the regular productions of the center where his experience and capabilities would be enriched and he would be of value to the production through creatively displaying his talents. Thus, the student is given, in keeping with a recommended constant policy of the center, a chance to perform.

2. *Program of Discovery and Development of Talent in Culturally Neglected and Depressed and Neglected Areas.*—As also described above, under Section II, Civic Improvement, the tragedy of promising talent going unrecognized and neglected is a flaw in the fabric of artistic and humanitarian development common in the impersonal attitude of the contemporary age, especially in certain areas of America. An approach toward finding a solution to such problems would necessarily add strength and force of conviction to the undertakings of the center and its coordinated activities. An approach of substantive community action and progress toward the ultimate elimination of a communications breakdown between potential performer and the catalyst that will encourage him to perform, or at least pursue the development of his talent, will be of great service to our society and culture.

Thus, through the system of Civic Improvement, as outlined in Section II, the neglected talent of the nation could possibly be discovered and through the program of Continuing and Developmental Education, the promising student could be offered, through many different programs (individually designed to meet

specific needs) a chance to develop his talent and, if he or she is capable, to perform in one or more of the various presentations of the center. Such training will open many doors to the talented individual. For those who would be older than school or college age students, the program would have a certain therapeutic value in that it would provide the appropriate opportunity for one to creatively express himself, to create. If America is to be able to fully develop her natural resources or artistic and creative citizens, then this program, as part of an open-end approach to the problem, can play a major role in finding solutions.

(Additional material submitted with Mr. Edmonson's statement may be found in the files of the subcommittee.)

PREPARED STATEMENT OF CHARLES S. KENT, DIRECTOR, PEABODY CONSERVATORY OF MUSIC, PEABODY INSTITUTE, BALTIMORE, MARYLAND

The Peabody Conservatory of Music—identified with professional training for over a century—is part of the Peabody Institute of the City of Baltimore.

The Conservatory is fully accredited by the Middle Atlantic States Association of Schools and Colleges, the National Association of Schools of Music and the Maryland State Board of Education. The main conservatory has an enrollment of 500 and a faculty of more than 70; the Preparatory Department, the nation's largest, enrolls more than 2,500.

The primary purpose of the Peabody Conservatory is to offer students of superior musical talent the highest type of professional training, in order that at graduation they will be fully prepared to enter the professional field of music as solo performers, or as teachers in any institution at the college or university level, whose standards are at the same high level as those which Peabody endeavors to maintain.

The Peabody Conservatory's distinguished faculty includes performing artists who make frequent concert tours in this country and abroad, who play regularly with symphony orchestras, who have outstanding careers on the musical stage—and who also possess the temperament and capacity necessary in fine teachers.

Academic studies are pursued at the college level under the Peabody's own faculty and visiting instructors from other accredited institutions. Professional training is rigorous and complete, in programs designed to assure not only the best professional and specialized musical education, but also the development of the student's critical and esthetic perceptions, without which he cannot be a true artist.

I have come to you today to present a case for the independent conservatory. I speak specifically for the Peabody Conservatory of Music, the oldest professional school in this field in the United States. We presently face serious financial difficulties; because our institution is more than one hundred years old, income from the original endowment has not been able to meet the increase in institutional costs, especially teachers' salaries, scholarships, and equipment.

The Peabody Conservatory is not alone in this dilemma. Four years ago a study was made by one of the leading Foundations to determine which of the leading schools of music in the country should receive scholarship grants. Eight institutions were chosen for these grants. Since then, six of these institutions have formed an informal association, and the heads of these institutions met periodically to discuss mutual problems; we are working together to endeavor to meet these common problems.

The role of the independent conservatory of music is particularly important in the development of the professional musician. Most of our country's orchestras, as well as most of our singers in the leading opera companies are trained in an independent conservatory of music, either in the United States or abroad; thus the independent conservatories are continuing to play a very significant role in the development of professional musicians.

The Peabody Conservatory is the only independent school of music in the United States to offer degrees at the bachelor, masters, and doctoral levels. A dramatic eleven-fold increase in doctoral enrollment—five candidates in 1963-64, to fifty-five during the current year—has placed the conservatory in the unique position to assist in meeting the need for the growing demand for artist-teachers of music in the nation's colleges and universities.

The field of professional music education is the only one in which it is necessary that the students receive private instruction; i.e. every student at Peabody, for example, receives one private lesson per week. This means that the cost of

education in this field is higher than in any other curricular area. Because of natural competition with large state universities' schools of music, which are supported almost entirely by the taxpayers and because the majority of state universities' schools of music guide their curriculum toward those students who will be teaching in the elementary and secondary schools, this financial problem has become crucial. The problem is of particular concern to us in the areas of increasing faculty salary costs and the increasing need for scholarship funds. Unfortunately, we suffer financially from a fallacious image of luxury; actually our endowment income is far too small to meet twentieth century costs.

The private conservatories of today are located, almost without exception, in the large cities of the country in the heart of urban America.

We provide a quality education job where education is most sorely needed and where the flux and the turmoil is at our very threshold. Many of our students are from the inner city; many of our concerns are directed toward the urban problems of today. It is our desire to continue to provide education on a qualified basis to those youths of America who are interested in a musical career and an involvement with the students of future generations. But, we desperately need the assistance of our Government and our society. As Mr. Robert Fountain stated at the Centennial of Oberlin Conservatory of Music in May of this year:

" * * * It's a real misfortune that the great hunger of Americans for liberty and economic supremacy has never carried over into the field of artistic growth. On the other hand, too many of us are tempted to assume a cultural maturation which simply has not taken place. For example, a Rockefeller Panel recently reported that the expansion in the performing arts in our country has been at the amateur level. Professional theater, dance, orchestra, opera, chamber and choral music are in deep economic trouble. What irony, when we have the resources necessary for not just the survival but the flourishing of the performing arts * * * "

I am frank to say to you today that our enrollment averages five-hundred students per year—more than a third of whom depend on scholarship aid. Our budget deficit has been running over \$100,000 for the last three years, with no respite in sight. In addition, I know of four other major conservatories which face this same plight. Thus, I feel obliged to repeat: Faculty salaries, scholarship aid, and funds to help the conservatories acquire the increasing complex and expensive equipment, so necessary to perform our tasks are essential to our economic survival.

In closing, may I congratulate you on the wisdom of your present review by conducting these hearings. We at the Peabody Conservatory are heartened by the growing concern which the Government has shown in the field of the arts.

PREPARED STATEMENT OF GEO. WINCHESTER STONE, JR., PRESIDENT, MODERN LANGUAGE ASSOCIATION OF AMERICA

Gentlemen, may I introduce myself as George Winchester Stone, Jr., President of the Modern Language Association of America, and Dean of the Graduate School of Arts and Science, New York University. My request is that you make permanent the National Endowment for the Humanities and support it to the full by removing the present ceiling for its appropriations.

A historical note will provide framework for the present great significance of the National Endowment for the Humanities. One hundred and thirty years ago in a growing, but relatively peaceful America, Emerson made his declaration of intellectual independence. He asked Americans to forsake reliance upon the courtly muses of Europe, to develop America's own culture, and to capitalize upon the capabilities of Man Thinking here, since we had as plentiful a stock of men thinkers as any other nation. Despite the relative calmness throughout the world at that time, the prophets of doom amid the financial crisis of 1837 were not tongue-tied. Emerson sought to counter their cries by a bit of encouragement for ultimate stability by noting that "a popgun is but a popgun, though the ancient and honorable of the world affirm it to be the crack of doom." It may be difficult for us now to be cheered by that thought—thrust as we have been for a quarter-century in a world of war, tension, rising costs, and increasing violence. Our illusions are dry, our youth are restive, and an end-game syndrome shows in our art and letters. We no longer listen to the muses of Europe and those muses are no longer courtly. They speak harshly and with ungainly plainness.

Their fellows in our country, though as independent as Emerson might have wished, utter the parallel despair in the same hedgerow and kitchen-midden imagery.

But this stance in creative literature and art has all been taken before, and many times. The pages of history instruct us that from the ashes and dryness and inhumanity of the early 18th century, new beauties appeared to give France, England and Italy, Spain, Germany and Russia magnificent literary, artistic, musical, architectural creations that the world will not now willingly let die. New beauties and rediscoveries of the old will, in all likelihood, arise from our falling world. Our country, during that 19th century European revival, pioneered a land, firmed up a government, and achieved an artistic expression for its citizens' moods and accomplishments, that has outlived and will outlast the men, the systems, the fleeting centers of power and the networks of roads and rails that then marked our material gains. We have faith that the sinewy and toughened imagination of our creative artists will respond again as did the Hawthorne's, the Melville's, the Whitman's, the Twain's, the Eliot's, the Faulkner's, and the Hemmingway's on this side of the Atlantic.

But I speak now not of them; their counterparts will reappear. I call your attention rather to a low-keyed, unruffled, quiet, undercurrent of American humanistic scholarship that has persisted and achieved great things for humanity since the first World War of this century.

An increasing band here of superbly trained and sensitive interpreters of the humanities as discovered, edited, and creatively criticized a tremendous stock of the best that has been thought and known in the whole Western world. The products of the courtly muses of Europe for centuries are thus being given to the future by these American scholars in complete forms revisitable by serious readers for all time to come.

The English Middle Ages in art, literature, music and architecture have been set forth by them for all to study and to enjoy, as have the works of Montaigne, the writings of Petrarch, and Dante, the art of Leonardo and Michaelangelo and the musicology of the Renaissance. Complete and scholarly editions of Milton's and Dryden's works have been made by our scholars, as have editions of Pope's letters, the correspondence of Edward Gibbon and Edmund Burke, and Horace Walpole, and the works of Oliver Goldsmith. Likewise, the day-by-day account of all performances on the London Stage from 1660 to 1800, the basic studies of Newton, Wordsworth, and Shelley, and the letters of Keats, to name but a few, are products of American humanists. French drama of the 17th century can have no serious work done on it, even by French scholars, save from H. Carrington Lancaster's basic studies produced here from 1929 to 1942. Norman Torrey's studies of Voltaire, Arthur Wilson's unsurpassed biography of Diderot, and Gilbert Chinard's studies of Chateaubriand merely suggest the contributions to later French literature. All these form basic documents for future studies of the men and movements with which they are associated. The accumulation of these scholarly editions and critical interpretations provides the soundest cultural repayment the New World could ever give the Old. It turns Emerson's arguments back upon him. We have ceased to imitate the courtly muses of Europe but in doing so, we have given back their greatest products to the countries from which they sprang, enriched by modern principles of editing, annotating, analysis, and imbedded in critical essays of interpretation that place them in the whole current of ideas from which they evolved. The Princeton study series of Humanistic Scholarship in America bears witness in fifteen volumes to our detailed contributions. They also demonstrate, as does Professor Henri Peyre in his lucid volume on *The Literature of France*, the field of scholarship lying open before us.

American scholars in the twentieth century have thus taken the lead in laying the foundation in country after country for European scholars to return anew to their own monuments of unaging intellect and reinterpret them for future generations. This has been a most civilized activity. These works will continue to open doors in the future as they transmit the world's cultural heritage. An increasing group of our fellow scholars is now occupied with a host of excellent works from Eastern Europe, the Middle-East, and the Far-East that will likewise become gateways for international understanding and critical appreciation.

Unheralded, unsupported by any great largess, the humanistic scholars of the United States have seen clearly, have analyzed shrewdly, criticized objectively, and edited expertly works which will continue to mark the best of the world's

cultural heritage. The first U.S. national recognition granted to such accomplishments came with the passing of the Act which established the National Endowment for the Humanities in 1965.

Why, one is prompted to ask, amid the fragmentation so characteristic of our times, the despair of prolonged war, and even longer diplomatic tensions, the pains of social adjustment, at home and abroad, should the one rock of permanent strength—humanistic scholarship—not continue to receive increasing support? An enlightened Congress initiated this support. It is now our plea that it be made permanent and receive appropriations commensurate with its lasting importance.

The appropriation was reduced in 1966-67, at a time when the pursuits of humanistic scholars tripled in art, archaeology, literature, music, historical, philosophical and architectural studies—areas in which the energy and commitment of Americans are admired throughout the world. What sense of values does this cut show for the most affluent country the world has ever known?

The greatest contribution the United States has made to the world, aside from making political democracy work, is probably its democratic system of education. Even with its faults, this system has opened up opportunity for all to succeed on the basis of intellectual ability, regardless of race, color, creed, wealth, poverty, social or family background. And in this large and sprawling system, the preparation of scholars for independence in research and critical competence, is one of its greatest accomplishments—for these scholars now lead the world in their fields. The liveliness of their studies, the imaginative grasp of their projects need the support and recognition which the NEH affords.

The Jeromes, the Erasmuses, the Jowetts, the Mommsens of the modern world turn out so often now to be citizens of the United States. They have worked for years to win patronage from a few American philanthropic foundations, and a number have succeeded in finding support there, and many will continue to do so. But now these scholars and their works are visible as our greatest civilizing national asset in a war-torn world. This is no time to diminish or withdraw national support that has been so long in coming.

I have spoken about their impact in applying modern critical and editorial standards to the great works of the Western World—for which the European community is pleased and thankful. I need say nothing of their impact as historians, musicologists, anthropologists, editors, and literary critics who have provided the artifacts, legends, songs, letters and history of the American scene to the rest of the world. The splendid accomplishments of the Center for Editions of American Authors (to name but one group) with but a single year's support from the National Endowment attest to the value of increased and continuing support for these works. One hundred and sixty well-trained editors and scholars in eighty-eight universities in thirty states here are producing complete scholarly texts of American authors so necessary for interpreting our democracy with its free-wheeling tolerance, its imaginative scope, its sardonic as well as its idealistic commentary on its own condition to the world. Testimony from seventeen foreign countries bears witness to the need for these editions.

American humanistic scholars are both interpreting our greatest and most enduring achievements abroad, and are providing the means for scholars and educated masses abroad to interpret beneficially their own masterpieces of literature and art. That this peaceful civilized and civilizing influence has at long last been recognized by the Congress is encouraging. Capitalize on this asset. Keep it in the forefront. Make the Endowment permanent. Provide increased support for the large group of scholars whose works will be an enduring sign that an enlightened Congress in 1967 has recognized the cultural values of top-flight humanists in a murky world. This is the best cultural investment the country can make, because it will lie in responsible hands.

PREPARED STATEMENT OF CORINNE SZABO, MEMBER, SOCIETY OF WASHINGTON
ARTISTS

My name is Corrine Szabo. I have been an art teacher at the junior high and elementary school level. I have exhibited paintings in the Washington area and am a member of the Society of Washington Artists.

I appreciate this opportunity to submit this statement to your subcommittee in connection with its current hearings on S. 2061.

It is my belief that careful consideration should be given to a proposal that would provide for the establishment of a High School of the Creative and Performing Arts to serve the Greater Washington area. I am submitting this statement at this time because these hearings are considering legislation to encourage the arts. Also, the Congress has specifically considered the question of the arts in the District of Columbia by including in the law originally enacted specifically which agencies shall be responsible for the arts program.

The school would be free. It would be open to all boys and girls showing a special ability in music, art, dance and drama, who would successfully pass entrance examinations in their respective areas.

Such a school at this level is almost nonexistent in the United States today. What better place could there be for a school of the arts than the capital city of the nation? Certainly Washington should contain the finest examples of cultural and educational facilities which other large cities or regions could use as a model. It could serve as a pilot and demonstration project for similar institutions in other parts of the United States.

Within Washington and its nearby suburbs there are many talented children who could greatly benefit from a high school that specialized in an area in which they were particularly gifted. They would be able to receive the exceptional training that could not be found in a regular high school, and, for many, could not be pursued after school. With the background a specialized school could provide, the student would not only be unusually well prepared for a career in his field, but he could also continue his studies at a college level.

Graduates of an arts high school would be of greater value to society, to their families and to themselves if they could pursue at this early age a career on a full or part-time basis. In any case, it is essential that in these complicated times, when a youngster displays a precious gift in a creative area, and is anxious to pursue it, the opportunity should exist for him to develop in depth (rather than to be a jack-of-all-trades) so that he is prepared as a young adult to use his own personal resources to its greatest advantage and to reach the highest level of self-fulfillment.

It is true that within the high school program in the Washington area attention is given to the arts and students so inclined can take additional credits in these areas, and gifted children are no doubt encouraged by their teachers to continue in these areas. But this may not always be possible when other pressures and burdens exist such as required subjects for college entrance, and difficult economic situations at home. With a special high school that would not only prepare students for college but would have as its specific goal the development of his particular abilities, much more can be accomplished. A child who may be frustrated in later life because he was unable to develop evident talent, will receive greater satisfaction.

A high school devoted specifically to the creative and performing arts would by its very nature create an atmosphere and an environment, almost an intangible element, which cannot be duplicated. Here would be the excitement of others sharing similar interests, a bulletin board filled with notices of interesting cultural activities in Washington—a city with repertory theatres, dance groups, the National Symphony, and eventually the Kennedy Center—would provide much stimulation. It would be a place for visiting artists in their respective fields to give lectures, teach and perform. An international center as Washington would provide unusual opportunities for exchange of various cultural backgrounds. The school would possess the finest equipment and facilities as well as an excellent teaching staff.

There are three excellent examples of schools at the high school level devoted to the creative and performing arts located in the North, the South and the Midwest. Some information concerning the formation and practices of these may prove pertinent to a similar proposal for this area.

The first and oldest of these is the High School of Music and Art of New York City. There are presently 2000 students enrolled. As stated in its pamphlet put out by the Board of Education of the City of New York, the school is "a regular high school, which offers to talented boys and girls who are bona fide residents of New York City, the opportunity to develop their ability either in art or in music, for professional or non-professional purposes, and at the same time to complete the regular high school course leading either to the academic diploma or to the general diploma." All requirements for college entrance are met.

The second school of this nature is the Interlochen Arts Academy at Interlochen, Michigan. This name is familiar to many through its affiliation with the

National Music Camp. It is to the Interlochen School that I owe the birth of this proposal. Attending a concert of the Interlochen Arts Academy here in Washington in February 1966 at the State Department Auditorium I was amazed at the performance of these young people. As one reviewer put it, "Those fortunate enough to attend . . . had the inspiring experience of hearing a fine orchestra concert, comparable in programming to any symphony orchestra in the world, played by 102 young people of high school age." (Wendell Margrave, *Evening Star*, Feb. 22, 1966) It was so exciting to see what talented youngsters could accomplish when given the opportunity and proper environment, that I felt such a school should be made available here in Washington.

This unique school was established in 1962 as an independent, co-educational boarding school for students in grades 8 to 12. An enriched program of college preparatory subjects is offered in addition to concentrated study in the various fields of music, art, drama and dance.

The school brochure states: "With a low student teacher ratio and personal guidance, students have the opportunity to advance at their personal rate of growth dependent only upon their talent, energy, ambition and interest span. The motivation stimulated by young people of similar interests and talents, learning what they want to learn, results in phenomenal achievements for the individual."

The third and most recent is the School of the Arts at Winston Salem, North Carolina. It was established by an act of the 1963 North Carolina Legislature. Its main emphasis is on professional training in the arts supplemented by an intensive academic curriculum. (The High School program includes a strong college preparatory course.) An interesting explanation of the purpose of the school is stated in its bulletin as follows: "The school is founded upon the principle that in the arts professional instruction and professional standards must apply from the very inception of training and that instruction in the arts must begin as soon as talent is evidenced." It is the intent of the school to provide each student with the preparation for a successful career in one of the arts and with a liberal education.

The existence of these three schools proves the need for this type of educational program and indicate that it can meet with success. We see in each case various methods of financing and organization. The Music and Art High School of New York is a part of the Board of Education of the city, and accepts only those applicants who are residents. The Interlochen Arts Academy is an independent educational institution which requires tuition and is financed through private contributions. It includes grades 8 to 12 and its students come from all parts of the United States requiring dormitory facilities. The North Carolina School of the Arts is a state supported school. It is open, by audition, to college, high school and younger students throughout the nation, who have exceptional talent in music, dance, or drama. Tuition at the high school level is free to North Carolina residents and nominal to out-of-state students. Several foreign students are also in attendance.

The method of financing as well as the choice of a local, regional, or national student body, and the curriculum, are all matters for further study to determine the best solution for the Washington area.

An interesting study, indirectly related to specialized high schools is about to be undertaken under the supervision of the Association for Higher Education of the National Education Association through a grant from the National Endowment for the Arts. This study is concerned with the question of whether there is in fact discrimination against those students who wish to pursue the performing and creative arts in high school. Because of the need to devote so much time towards college entrance requirements such students would be handicapped if they were to concentrate on their area of interest. It should be valuable to note the recommendations of this study as to the possibilities of adjusting college admissions for students who want to pursue the fine arts, and the effect on the curriculum at both the high school and college level. It may well be that a move towards specialized schools in the creative and performance area would provide the most successful solution: a unique environment where creative children would have the encouragement and the opportunity to develop.

Speaking at the opening ceremonies of the Lincoln Center Festival, Archibald MacLeish sadly notes the secondary place that the arts has taken in this 20th century world. "What is wrong is the belief that information alone will change the world. It won't. Information without human understanding is like an answer without its question—meaningless. And human understanding is only possible through the arts."

APPENDIX B

Materials and Communications on the Humanities

AMERICAN HISTORICAL ASSOCIATION,
Washington, D.C., July 14, 1967.

HON. FRANK THOMPSON,
*Chairman, Special Labor Subcommittee,
House of Representatives,
Washington, D.C.*

DEAR CONGRESSMAN THOMPSON: I understand that hearings on the National Endowment for the Humanities are scheduled for July 18 and 19. The American Historical Association wishes your committee to know that it has every confidence in the way in which the Endowment has developed over the past twelve months and more, and feels strongly the importance of congressional action to allow strengthening and extending its work from here on.

The members of our Association, numbering about 17,000 at present, are heartened by the promising start that has been made on enabling the humanities to play their proper role in the intellectual life of our country. Historians are eager and qualified to bring enlightening perspectives from the past on the most difficult problems of the present, and they are doing so increasingly as new funds allow them to open up new materials and to explore new approaches.

The members of the Association particularly appreciate the statesmanship of Dr. Barnaby Keeney, a long time fellow member, as Chairman of the Endowment. They have been lending vigorous support to the three particular projects formulated by the Association itself and funded thus far by the Endowment: a survey of bibliographical services, the preparation of a volume of select colonial court records, and an exploratory survey of comparative historical statistics. These promise to be unusually influential projects for invigorating and bringing new ideas into historical research.

We are most grateful for the understanding and vigor with which you spoke up in response to recent criticisms of the Endowment, and we very much hope that Congress will see fit to act favorably on the various recommendations now being brought forward by Dr. Keeney and friends of the Endowment.

Very sincerely yours,

PAUL L. WARD, *Executive Secretary.*

AMERICAN MUSICOLOGICAL SOCIETY,
New York, N.Y., July 13, 1967.

HON. FRANK THOMPSON,
*Chairman, Special Labor Subcommittee,
House of Representatives.*

HON. CLAIBORNE PELL,
*Chairman, Special Subcommittee on the Arts and Humanities,
U.S. Senate,
Washington, D.C.*

GENTLEMEN: On behalf of the American Musicological Society I should like to report that our membership is unanimously enthusiastic in its support of the original purposes and more recently the concrete accomplishments made possible by P.L. 89-209, establishing the National Endowment for the Humanities.

There is no doubt that a sound and balanced development for our national future depends on the encouragement of the humanities quite as much as on our scientific supremacy. The creation of an appropriate Endowment to support humane research has already quickened the tempo of this vital activity, which

preserves and elucidates our cultural traditions. The impact of the initial program under the Endowment for the Humanities makes it clear that a permanent and enlarged authorization will produce a cultural implosion of massive significance to our national life.

Yours faithfully,

JAN LARUE, *President.*

AMERICAN NUMISMATIC SOCIETY,
New York, N.Y., July 7, 1967.

HON. CLAIBORNE PELL,
*Chairman, Special Subcommittee on the Arts and Humanities,
U.S. Senate,
Washington, D.C.*

DEAR SIR: I have been given to understand that the Committee of which you are Chairman is to hold hearings on the National Endowment for the Humanities on August 25. In this connection I am writing at this time on behalf of the Council and the membership of the American Numismatic Society to express strong support of the Endowment and to urge a substantial increase in the annual appropriation. The National Foundation on the Arts and the Humanities has made a fine beginning and the Endowment has enabled a number of scholars to make substantial contributions to humanistic scholarship. The funds so far available, however, are inadequate to provide for many worthy projects which for lack of financial support from public and private agencies are being delayed or abandoned. Our own institution, a constituent member of the American Council of Learned Societies, is in urgent need of outside funds to further several research and publication projects, and we can only hope that your committee will recommend to the Senate not only the continuation of the Endowment but a generous increase in the budget.

Very sincerely yours,

GEORGE C. MILES, *Executive Director.*

THE AMERICAN PHILOLOGICAL ASSOCIATION,
Philadelphia, Pa., July 16, 1967.

HON. FRANK THOMPSON,
*Chairman, Special Labor Subcommittee,
House of Representatives, Washington, D.C.*

DEAR MR. THOMPSON: As President of the American Philological Association I wish to express to you and to the other members of the Special Labor Subcommittee my strong conviction that the National Endowment for the Humanities should be continued and strengthened. The Humanistic Disciplines must keep pace with the rapid expansion of higher education in America and with the rapid advances being made in other Academic fields.

But in order to keep pace we need more substantial support than is obtainable from the resources now available to American Colleges and Universities. The National Endowment for the Humanities has already helped us in many ways; if expanded and strengthened it could be the crucial factor in keeping the Humanities vigorous and healthy.

The American Philological Association has about 2,000 members. Most of us are teachers of Latin and Greek in Colleges and Universities. Our responsibilities include not only teaching but also the advancement of knowledge in our field. Our members are developing new research tools and techniques, and it is imperative that they be put to effective use without delay.

We have also joined with our sister organizations in a series of studies of the aims, methods, and accomplishments of Latin teaching. In the past these studies have suffered from inadequate funding.

The National Endowment for the Humanities is already helping our members meet the costs of a number of projects. We welcome and applaud this help, but we need a great deal more.

We therefore join with other Humanists, and in particular with the other constituent societies of the American Council of Learned Societies in urging that the National Endowment for the Humanities be enlarged and strengthened.

Yours most sincerely,

PHILLIP DE LACY, *President.*

UNIVERSITY OF MINNESOTA,
DEPARTMENT OF SOCIOLOGY,
Minneapolis, Minn., July 10, 1967.

The Honorable FRANK THOMPSON,
Chairman, Special Labor Subcommittee,
House of Representatives,
Washington, D.C.

Hon. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and Humanities,
U.S. Senate,
Washington, D.C.

GENTLEMEN: I am writing to you as representative of the *American Sociological Association (A.S.A.)* to the American Council of Learned Societies (A.C.L.S.) in support of the latter organization's forthcoming testimony in favor of renewal and amendment of P.L. 89-209 (1965), an Act setting up the National Foundation on the Arts and the Humanities.

The American Sociological Association is a professional and scientific organization with about 11,000 members, mostly college teachers and researchers in private and public organizations. We are also a constituent society in the A.C.L.S., and support that body in its promotion and teaching in the humanities and the social sciences. We believe that the National Endowment for the Humanities has made a promising beginning, and hope that Congress will renew its mandate and give it additional funds for fellowships and grants in aid of research, for publication of the results of research, and for preparation of tools of research.

Sincerely yours,

ARNOLD M. ROSE,
Professor of Sociology
(For the American Sociological Association).

ARCHAEOLOGICAL INSTITUTE OF AMERICA,
New York, N.Y., July 14, 1967.

Hon. FRANK THOMPSON,
Chairman, Special Labor Subcommittee,
House of Representatives,
Washington, D.C.

DEAR SIR: On behalf of the Archaeological Institute of America, one of the constituent societies of the American Council of Learned Societies, I am writing to express our confidence in the National Endowment for the Humanities and our hope that Congress will provide funds for the expansion of its program.

Since P.L. 89-209 was enacted two years ago, the Endowment has made an excellent beginning in supporting research projects in various branches of the humanities. The Archaeological Institute believes that it can make in the future a substantially greater contribution to the cultural life of this country if adequate resources are available for fellowship and research grants in archaeology and other humanistic disciplines.

Very sincerely yours,

MARGARET THOMPSON, *President.*

ASSOCIATION FOR ASIAN STUDIES, INC.,
Ann Arbor, Mich., July 15, 1967.

Hon. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and Humanities,
U.S. Senate,
Washington, D.C.

DEAR SENATOR PELL: I understand that your Special Subcommittee on the Arts and Humanities will soon be conducting hearings reviewing the activities of the National Endowment for the Humanities and considering its future. Please allow me, on behalf of the membership of the Association for Asian Studies, to submit this brief comment for your consideration.

This Association, one of the constituent societies of the American Council of Learned Societies, exists for the purpose of promoting scholarly study of Asia in all its facets. We believe that the work we are doing, as individuals or in groups, serves vital national interests. The National Endowment for the Humanities has helped to support our work by contributing to fellowships and grants in aid of research, scholarly conferences, and the preparation of research tools. I am sure our membership would want me to convey to you our appreciation of these aspects of the National Endowment's activities and to urge authorization of a significant expansion of such activities.

Respectfully yours,

CHARLES O. HUCKER, *Secretary.*

ASSOCIATION OF AMERICAN COLLEGES,
Washington, D.C., July 19, 1967.

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

DEAR MR. CHAIRMAN: I write in connection with S. 2061 on which your subcommittee has already held two days of joint hearings with Representative Thompson's subcommittee in the House. The bill, as we understand it, provides a number of technical and perfecting amendments to the basic act authorizing the National Arts and Humanities Foundation.

The Association of American Colleges is an organization of approximately 900 liberal arts colleges, including the colleges of arts and sciences of a number of our major universities. As an organization, we are primarily concerned with improving undergraduate education and maintaining its distinctive character at a time when there is intense pressure for early specialization and choice of a professional career.

The liberal arts colleges that are members of this Association are primarily, although by no means exclusively, concerned with teaching rather than research. But even the best teacher has an obligation to scholarship, if only to keep himself current in his field. This is obvious for a teacher in the scientific fields where there is such a rapid growth of new knowledge, but it is no less necessary in the fields associated with the humanities where the problem is one of maintaining a new and a fresh interpretation of an area of human knowledge. Indeed, some of our best teaching in the humanities takes place when young men and women are led through well worn paths of history or through a well thumbed literary classic and suddenly discover that it is strikingly relevant to their times and to their situation in life.

Through its program of support for both senior and junior members of college faculties the National Endowment for the Humanities is providing support at a modest level for individual scholarship in the humanities as well as for the kind of refreshing and renewing of one's scholarship which is essential to good teaching. We hope that the proposed legislation under consideration by your subcommittee will make possible the broadening of these two fellowship programs and enable our colleges and universities to plan more confidently for the availability of these fellowships for their faculties.

The other technical changes proposed in the bill before you will not only put the National Endowment for the Humanities on a more secure foundation fiscally speaking, but will enable it to progress in an orderly fashion to a point where it can come to be regarded by the academic community as a stable source of support and stimulation for study and teaching in the humanistic fields. We hope, too, that the National Endowment for the Humanities will concentrate on the improvement of teachers and teaching in the humanities, for it is here that so much needs to be done to improve teaching in the undergraduate college.

We support the objectives of S. 2061 and hope that your subcommittee will report a bill that will be acceptable to Congress and enacted into law.

We will appreciate it if this letter can be made part of the record of your subcommittee's hearings on S. 2061.

Very truly yours,

RICHARD H. SULLIVAN, *President.*

ASSOCIATION OF AMERICAN UNIVERSITIES,
Washington, D.C., July 13, 1967.

HON. FRANK THOMPSON,
Chairman, Special Labor Subcommittee, House of Representatives,
HON. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and Humanities,
U.S. Senate, Washington, D.C.

GENTLEMEN: The Association of American Universities wishes to be recorded as strongly endorsing the proposed legislation to continue the life of the National Endowment for the Humanities. It may not be without interest to note that the original legislation to establish the Endowment two years ago is the only legislation in the field of higher education which the Association has formally endorsed in recent years. This is not to suggest they were not interested in other programs but only that the Association does not generally take a position on legislation but believed this required its support. Our members thought then that the Endowment was desperately needed if for no other reason than to attempt to restore some degree of balance within the universities between the principal areas of learning and research, the sciences, the humanities, and the arts.

As one of our members expressed it, "science may succeed in getting us to the moon, but the humanities will be necessary to sustain us once there." However, for the present our members are more concerned with the advancement of humane living on this planet and believe that even in the short time the Endowment has been in existence it has contributed well to this end and that its future potential has no recognizable limits other than budgetary. We hope therefore that it will not only be perpetuated indefinitely but that it will be funded to the greatest extent possible. The appropriations to the Endowment have been meager and while our members are fully aware of reasons for this in light of the Vietnam situation, still we look to the days when this conflict will end and hopefully that we can anticipate an enormous expansion in the program of the Endowment for the Humanities.

I enclose for your information a listing of the Association membership from which you will note it is composed of the leading universities in the United States, represented through their presidents. Everyone of these enthusiastically endorse the intent and operation of the National Endowment for the Humanities.

Sincerely yours,

CHARLES P. MCCURDY, Jr.,
Executive Secretary.

P.S.—You will note the Association has two Canadian members. These members do not vote on Association policies with respect to federal legislation.

MEMBERSHIP

Ray L. Heffner, Jr., President, Brown University, Providence, Rhode Island 02912.

Lee A. DuBridge, President, California Institute of Technology, Pasadena, California 91109.

Harry R. Wellman, Acting President, University of California, Berkeley, California 94720.

Most Reverend William J. McDonald, Rector, Catholic University of America, Washington, D.C. 20017.

George W. Beadle, President, University of Chicago, Chicago, Illinois 60637

Frederick H. Jackson, President, Clark University, Worcester, Massachusetts 01610.

Joseph R. Smiley, President, University of Colorado, Boulder, Colorado 80304.

Grayson Kirk, President, Columbia University, New York, New York 10027.

James A. Perkins, President, Cornell University, Ithaca, New York 14850.

Douglas M. Knight, President, Duke University, Durham, North Carolina 27706.

Nathan M. Pusey, President, Harvard University, Cambridge, Massachusetts 02138.

David D. Henry, President, University of Illinois, Urbana, Illinois 61803.

Elvis J. Stahr, Jr., President, Indiana University, Bloomington, Indiana 47405.

W. Robert Parks, President, Iowa State University, Ames, Iowa 50010.

Howard R. Bowen, President, University of Iowa, Iowa City, Iowa 52240.

Lincoln Gordon, President, The Johns Hopkins University, Baltimore, Maryland 21218.

W. Clarke Wescoe, Chancellor, University of Kansas, Lawrence, Kansas 66045.

Howard W. Johnson, President, Massachusetts Institute of Technology, Cambridge, Massachusetts 02139.

H. Roche Robertson, Principal, McGill University, Montreal, Quebec, Canada.

John A. Hannah, President, Michigan State University, East Lansing, Michigan 48824.

Harlan H. Hatcher, President, University of Michigan, Ann Arbor, Michigan 48104.

Malcolm C. Moos, President, University of Minnesota, Minneapolis, Minnesota 55455.

John C. Weaver, President, University of Missouri, Columbia, Missouri 65202.

Clifford M. Hardin, Chancellor, University of Nebraska, Lincoln, Nebraska 68508.

James M. Hester, President, New York University, New York, New York 10003.

William C. Friday, President, University of North Carolina, Chapel Hill, North Carolina 27515.

J. Roscoe Miller, President, Northwestern University, Evanston, Illinois 60201.

Novice G. Fawcett, President, Ohio State University, Columbus, Ohio 43210.

Eric A. Walker, President, Pennsylvania State University, University Park, Pennsylvania 16802.

Gaylord P. Harnwell, President, University of Pennsylvania, Philadelphia, Pennsylvania 19104.

Robert F. Goheen, President, Princeton University, Princeton, New Jersey 08540.

Frederick L. Hovde, President, Purdue University, Lafayette, Indiana 47907.

W. Allen Wallis, President, University of Rochester, Rochester, New York 14627.

J. E. Wallace Sterling, President, Stanford University, Stanford, California 94305.

William P. Tolley, Chancellor, Syracuse University, Syracuse, New York 13210.

Harry H. Ransom, Chancellor, University of Texas, Austin, Texas 78712.

Claude T. Bissell, President, University of Toronto, Toronto, Ontario, Canada.

Herbert E. Longenecker, President, Tulane University, New Orleans, Louisiana 70118.

G. Alexander Heard, Chancellor, Vanderbilt University, Nashville, Tennessee 37203.

Edgar F. Shannon, Jr., President, University of Virginia, Charlottesville, Virginia 22903.

Charles E. Odegaard, President, University of Washington, Seattle, Washington 98105.

Thomas H. Eliot, Chancellor, Washington University, St. Louis, Missouri 63130.

Fred H. Harrington, President, University of Wisconsin, Madison, Wisconsin 53706.

Kingman Brewster, Jr., President, Yale University, New Haven, Connecticut 06520.

ASSOCIATION OF RESEARCH LIBRARIES.

Washington, D.C., July 14, 1967.

HON. CLAIBORNE PELL,
3215 New Senate Office Building,

HON. FRANK THOMPSON, Jr.,
2442 Rayburn House Office Building,
Washington, D.C.

GENTLEMEN: The Association which I represent has for its membership eighty of the largest libraries in North America. Most of them are university libraries, however, in addition there are several federal and public institutions such as the Library of Congress, the National Agricultural Library, the National Library of Medicine, the New York Public Library, the Boston Public Library, and several others.

As librarians, we know from our own institutions, which can be regarded as the laboratories of the humanities, the tremendous possibilities of an enlarged and enlightened program such as that proposed by the National Foundation for the Arts and Humanities. It seems to us especially important at this time to emphasize our national interest in improving the teaching and emphasizing the

studying of the humanities. We share with all educated people the conviction that the humanities are basic to the civilization which we are defending at such great cost throughout the world.

The National Endowment for the Humanities, on whose behalf we speak, has made only a beginning. One of the conditions for its ultimate success will be the continuity of support and interest which it receives from those like yourself in the Congress who are alive to the fundamental importance of all humanistic studies.

We hope it will be possible to extend the life of the Foundation in order to reap the full benefits of the commendable start which has been made. Up to this point funding has been in the nature of a token. More adequate funding will be a sign to all that we recognize the importance of emphasizing the study of the humanities in the rapid improvement of Higher Education in the United States.

Sincerely yours,

DONALD F. CAMERON, *Executive Director.*

BROWN UNIVERSITY,
Providence, R.I., July 17, 1967.

HON. CLAIBORNE PELL,
*U.S. Senate,
Washington, D.C.*

DEAR SENATOR PELL: I am writing to lend my support, both as President of Brown University and as a former teacher of literature, to the National Endowment for the Humanities. It is my understanding that the Special Subcommittee on the Arts and Humanities of the Senate and the Special Subcommittee on Labor of the House of Representatives are now holding hearings on legislation which will extend the life of the Endowment beyond June 30, 1968.

In relationship to many other Federal programs, the cost of significant aid to the humanities is small. But few things, in my judgment, are more important than adequate support for teaching, research, and the publication of scholarship in the broad field of the humanities. The support provided since World War II through the National Institutes of Health, the National Science Foundation, the Atomic Energy Commission, the National Aeronautics and Space Agency, and other agencies has been of vital importance for research in the biological, physical, and social sciences. These programs have demonstrated that the cooperation of the individual scholar, the academic community, and the Federal government can achieve dramatic results. Aid in specialized fields and in the development of new teaching programs through the National Defense Education Act has been of almost equal importance.

But there is a danger that these programs, badly needed as they were and are, may produce an imbalance in our educational and scholarly efforts. Sustained study of basic questions relating to literature, philosophy, history and the arts is as badly needed as sustained investigation of basic scientific problems. Young scholars need to be encouraged to devote their lives to these problems, and mature scholars need to be given the time to make broader contributions.

I hope then that you and other members of your committee will make every effort to include adequate support for the National Endowment for the Humanities in your plans. I know that other university presidents share my conviction that such support is vital for the national interest. I know too that substantial appropriations would be well spent by the Chairman of the National Endowment, Mr. Keeney, and his excellent Advisory Council.

Sincerely yours,

RAY L. HEFFNER, *President.*

CENTER FOR APPLIED LINGUISTICS,
Washington, D.C., July 24, 1967.

HON. CLAIBORNE PELL,
*Chairman,
Special Subcommittee on the Arts and Humanities,
U.S. Senate, Washington, D.C.*

DEAR SENATOR PELL: The Center for Applied Linguistics, a non-profit organization which represents linguistic studies nationally and internationally and acts as a clearinghouse between the profession on the one hand and government

and foundations on the other, warmly endorses the aims set forth in the act establishing the National Foundation on the Arts and Humanities and fully supports the view that the Foundation should receive adequate funds to carry out those aims which are in the national interest.

If needed and requested, we would be pleased to present concrete evidence from our own field, the study of language, where the National Endowment for the Humanities has, in the short period of its existence, become an important force toward progress in this neglected field.

Respectfully yours,

JOHN LOTZ, *Director.*

CLARK UNIVERSITY,
Worcester, Mass., July 25, 1967.

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

DEAR SENATOR PELL: AS President of Clark University and former Vice President for Humanities and Social Sciences at New York University, I want to express my fullest support of legislation before the Senate which would extend the existence of the National Endowment for the Humanities beyond its present expiration date of June 30, 1968.

In these perilous times, few argue against the premise that mankind must find and travel better roads leading to humane relationships between men and nations and to a quality of civilization structured with truth, wisdom and beauty. In recent years, we have trained the manpower and provided the funds to advance science and technology, but I wonder if we have trained sufficient men with the knowledge and wisdom to apply our scientific achievements in humanitarian ways.

Thus, I urge favorable Senate support of this legislation and request that future appropriations for the National Endowment for the Humanities be substantially increased beyond the relatively token sums now available.

Faithfully yours,

FREDERICK H. JACKSON, *President.*

THE DIVISION OF FINE ARTS,
THE COLLEGE OF GUAM,
Agana, Guam, July 14, 1967.

SENATOR CLAIBORNE PELL,
Chairman, Senate Special Subcommittee on the Arts and Humanities,
U.S. Senate, Washington, D.C.

DEAR SENATOR PELL: I understand that written statements from persons interested in the arts and the humanities would be welcomed by the Senate Subcommittee on the Arts and the Humanities which you chair.

It is, I am aware, now after the fact in terms of the meeting for which these statements were intended. Nevertheless, I do not consider it "late" in the ultimate sense to contribute a statement at this time as I sense the role of the arts and humanities in our government will continue to grow in stature and influence particularly as these disciplines appear capable of influencing international behavior patterns.

As you know, Guam occupies a very unique and very strategic position militarily, geographically, and ethnically. Aesthetically Guam is in a position to develop fast in many directions, a factor which may lay the foundations for a truly international art platform. We are looking forward with anticipation to a very interesting cultural development for Guam. If this development takes place it does so primarily through the benefits received under the National Foundation for the Arts and the Humanities. It may well be that the National Foundation for the Arts and the Humanities will realize its greatest achievement here on the island of Guam.

Sincerely,

PAUL ROBERT HENRICKSON, *Chairman.*

COLLEGE OF ARTS AND SCIENCES,
CORNELL UNIVERSITY,
Ithaca, N.Y., July 14, 1967.

HON. FRANK THOMPSON,
Chairman, Special Subcommittee on Labor,
House of Representatives, Washington, D.C.

DEAR MR. THOMPSON: Please record my support for H.R. 11308, "To amend the National Foundation on the Arts and Humanities Act of 1965." Your leadership in this field of legislation through the years is appreciated by all informed musicians and scholars. We hope that 1967 will see some progress.

Yours respectfully,

WILLIAM W. AUSTIN, *Professor of Music.*

COLLEGE OF ARTS AND SCIENCES,
CORNELL UNIVERSITY,
Ithaca, N.Y., July 14, 1967.

HON. CLAIBORNE PELL,
Senate Office Building,
Washington, D.C.

DEAR MR. PELL: I hope that the hearings shortly to begin will result in a strong recommendation for extension and enlargement of the Endowment for the Humanities (P.L. 89-209). The establishment of this Endowment has been one of the most encouraging things for scholarship in this country that has happened in my lifetime—encouraging not only for the material aid given to research but also as a symbol that our government is aware of the importance of humanistic studies. We need the physical sciences, but we need equally the kind of learning and thinking that tells how to make use of the sciences for the enrichment of human life.

With all good wishes, I am,

Yours very sincerely,

DONALD J. GROUT,
Given Foundation Professor of Musicology.

COUNCIL OF PROTESTANT COLLEGES AND UNIVERSITIES,
Washington, D.C., July 25, 1967.

Senator CLAIBORNE PELL,
Senate Office Building,
Washington, D.C.

DEAR SENATOR PELL: Please permit me to submit the following statement in enthusiastic support of S. 2061, which proposes to extend the life of the National Foundation on the Arts and Humanities.

It is the peculiar function of the arts and the humanities to probe the questions of the meaning of life, both personal and social. Their ends have to do not so much with information as with outlooks, not so much with dispassionate facts as with the passions facts are made to serve, often unwittingly and therefore often dangerously, and to dare to propose new perspectives around which to order our practical activities.

In a society whose heritage is essentially pragmatic, traditionally impatient with any form of reflection or speculation which cannot be translated directly into an unambiguous answer to the next concrete decision at hand, the arts and the humanities will be among the most expendable of human activities, considered luxuries which can be ill-afforded when times are difficult. That they cannot and must not be rendered expendable, and that in difficult times we need them not less but more, is the appeal of this letter and the burden of the Congress in the legislation at hand. Let me try to suggest why.

First, because our national morale depends upon it. Those who profess a solely practical turn of mind will agree that our American society needs competent men and women. But competence includes more than the possession of a comprehensive stock of information, together with sufficient powers of recall. Competence means the ability to cope with one's experience; its opposite is demoralization, in which the disordered character of experience renders one powerless to think or act rationally. And it is demoralization—the absence or

loss of an explicit sense of meaning and source of value—which creates demoralized men, whose inability to order and organize their experience around a clear sense of meanings renders them incompetent. The arts and the humanities are thus indispensable to our competence and morale as a nation.

Second, because our national sense of direction seeks it. That these days are fraught with confusion and uncertainty will scarcely be doubted by anyone in or outside the Congress. It is the distinctive function of the arts and the humanities—through imagination and reflection, poetry and philosophy—to clarify and illuminate the purposes men serve, to expose and explore and test the values which are resident within the practical alternatives which confront us. To dim that illumination, even by so much as a few candlepower, is not in the national interest.

Third, because our national decisions need it. Perhaps we shall never have enough hard factual information; but if there is one thing which the present age of accelerated information gathering and retrieval has taught us, it is that facts are hopeless and helpless without sound judgment. Facts do not judge themselves, they do not announce their own importance or suggest their own application. Facts become important in the presence of an informed and illuminated and experienced judgment whose discrimination is nurtured by broad reflection and historical perspective. We need men and women who are not cowed or tyrannized by the plethora of information at our disposal, who are not content to use this unprecedented information only in the service of private opinion or personal prejudice. We need men and women who are capable of discriminating judgment; and the arts and the humanities, whose funded experience in the West alone reaches back as far as Jerusalem and Athens, can help create that discrimination.

Fourth, because our national self-knowledge requires it. Proudly pragmatic nation though we are, we regularly underestimate the influence of literature and philosophy upon our national behavior; and a distorted self-image in these days can be dangerous. However controversial John Maynard Keynes may have been in economics, in this he spoke an unexceptionable word: "The ideas of economists and political philosophers, both when they are right and when they are wrong, are more powerful than is commonly understood. Indeed the world is ruled by little else. Practical men, who believe themselves to be exempt from any intellectual influences, are usually the slaves of some defunct economist. Madmen in authority, who hear voices in the air, are distilling their frenzy from some academic scribbler of a few years back. I am sure that the power of vested interests is vastly exaggerated compared with the gradual encroachment of ideas."

Finally, because our national reputation demands it. There is no clearer sign to the rest of the world of our national priorities than the acts of the Congress of the United States. The American heritage in the arts and the humanities, while relatively young, is distinguished and growing in its distinction. It deserves recognition from the Congress. Such recognition is an important step in providing to the world a balanced estimate of our American culture, unsurpassed in technical achievement but rich as well in accomplishments of the spirit.

For all of these reasons, may I urge the Senate to take favorable action on the Bill to continue the important work of the National Foundation on the Arts and Humanities.

Sincerely yours,

LLOYD J. AVERILL, *President.*

CUMMINS ENGINE CO., INC.,
Columbus, Ind., July 15, 1967.

HON. FRANK THOMPSON,
House of Representatives,
Washington, D.C.

DEAR CONGRESSMAN THOMPSON: It has come to my attention that the annual appropriation for the National Endowment for the Humanities will shortly be considered by the committee on this area, which you serve as chairman.

As a businessman who is concerned for the welfare of this country and its citizens, I am impressed with the possibilities of this new National Endowment and would like to encourage your committee to recommend a more liberal support for its purposes and goals.

Intelligent respect for the society which we have inherited is founded in broad general knowledge of our ancestors, their thoughts, their achievements. The humanities are a vital part of the base upon which a strong free society must stand.

With best wishes, I am,
Sincerely yours,

JULIAN MILLER, *Chairman.*

DUKE UNIVERSITY,
Durham, N.C., July 14, 1967.

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

DEAR SENATOR PELL: I am pleased to learn that you have introduced Bill S. 2061 to extend the National Foundation on the Arts and Humanities. By this (and previous) actions, you make it clear that you understand the vital importance to our nation of the arts and the humanities. Too many people think of them merely as unnecessary frills attached to the edges of our culture. If there is anything I can do to help correct this superficial view or to support your bill, please let me know.

Sincerely yours,

R. L. PREDMORE,
Vice Provost and Dean of the Graduate School.

WASHINGTON, D.C., *July 14, 1967.*

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

DEAR SIR: May I enter my plea for support of the National Endowment for Humanities?

I have worked in educational institutions since 1928: the public schools of Morganfield, Kentucky; the Morehead State University and the University of Kentucky; Vanderbilt University; University of Michigan; University of Pennsylvania and the University of Vermont. I have seen and felt the needs of students for teachers who have at once a broad grasp of the fields of knowledge, wisdom in understanding the meaning of life and a concern for students. Those teachers are scarce. Only the powerful approach of a national foundation can find and train enough teachers to lead our students and our country to greatness in the essential humanities.

Most sincerely yours,

ANNA RANKIN HARRIS,
Former Dean of Women, University of Vermont.

INDIANA UNIVERSITY,
Bloomington, Ind., July 19, 1967.

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

DEAR CLAIBORNE: I should like to urge you and your committee to give favorable consideration to the extension of the life of the National Endowment for the Humanities and to more substantial and realistic appropriation support for its purposes.

The establishment of the Endowment was a morale boost for all humanist scholars. The existence of the Endowment and the grants made have placed new national emphasis upon the need better to understand the course of human events and the ideas and philosophies, good and bad, which undergird the quality of the human condition.

Though the term humanities itself and the subject matter of the humanities seem esoteric and even impractical to many, the teaching and research concerns of this scholarship are the very essence of our humanity.

Permit me to cite a single practical illustration, from this past year here at Indiana University. As a direct outgrowth of earlier study and research into

the life of the cities in Victorian times, a semester-long series of outstanding programs focused emphasis upon the modern city in what we called the "Urban Semester." The humanist combined not only with the political scientist but with numerous other disciplines, and the "Urban Semester" brought new insights into today's urgent urban problems for many students, as well as for many local faculty members and visiting scholars.

The stimulus which the National Endowment can provide to the humanistic studies with a relatively small investment will pay long-term dividends in better understandings of our own humanity and in direct applications of new knowledge to the many essentially human problems confronting us.

Sincerely,

ELVIS J. STAHR, *President.*

MICHIGAN STATE UNIVERSITY,
East Lansing, Mich., July 20, 1967.

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

DEAR SENATOR PELL: The question of support for the National Endowment for the Humanities is one of deep concern to me and to this University. We have been witness to an ever-increasing imbalance between the sciences and the arts and humanities. The result is a lag in the latter fields while science teaching and research make rapid forward strides.

It is not in the national interest to neglect the humanities. Their relevance to today's problems is attested to by the notable increase of student interest in courses in this area of studies. In the fall term of 1962, we had 2,670 students in these courses; in the fall term of 1966 we had 4,445. These students are deeply aware that it is no less important to understand themselves and the society in which they live than it is to understand the physical and biological world.

Universities desperately need support for their humanistic studies if they are adequately to meet the demands of these students. It is my hope that your committee will find it possible to provide financial support to the National Endowment for the Humanities.

Sincerely,

JOHN A. HANNAH, *President.*

MODERN LANGUAGE ASSOCIATION OF AMERICA,
New York, N.Y., July 7, 1967.

HON. CLAIBORNE PELL,
418 Federal Building
Providence, R.I.

DEAR MR. PELL: As a grantee this year of the National Endowment for the Humanities and therefore a biased, interested, and committed person, I wish to speak a strong word for the federal Endowment which made possible a highly productive year for the Center for Editions of American Authors of the Modern Language Association. Director of this Center, I represent some 160 scholar-editors representing 88 colleges and universities in thirty states of the union.

What has the initial grant of the NEH to the CEAA made possible? 1) The Center has solidly begun to implement its previously established plan to edit, in less than a decade, 212 volumes of the writings of Mark Twain, Stephen Crane, R. W. Emerson, Nathaniel Hawthorne, William D. Howells, Washington Irving, Herman Melville, Henry D. Thoreau, and Walt Whitman. Specifically, 26 volumes at a minimum will be published by July, 1968, all of them in superior texts. 2) The Center Executive Committee and its advisers have completed a "Statement of Editorial Principles"—four times revised—for publication this month as a guide to editors throughout the country. 3) The Center has held three conferences of original and reprinting publishers in the spring of 1967 in order to arrive at a consensus on reasonable fees to reprinters, non-exclusively, for the use of the scholarly texts in widely available cheap forms. Consensus was achieved at the third meeting. 4) Center editors long since agreed to forego royalties in order to speed up completion of the editions and the total overhead to the MLA in the first year was an inadequate 4 percent. The grant, that is, has been used directly and economically. 5) The Center is engaged in a campaign to speed up and strengthen its work by securing further grants from foundations and industry.

These facts suggest a true groundswell of cooperative sentiment among American scholars to edit American writers fully and very accurately. Perhaps the

clearest evidence for such a movement is the decision taken by new groups of scholars to edit the writings of James Fenimore Cooper, George Washington Cable, William Gilmore Simms, Charles Brockden Brown, Harold Frederic, the humorists of the Southwest, Theodore Dreiser, John Dewey, and others. Finally, the movement and the role of the National Endowment have been recognized in *Publisher's Weekly*, the *New York Times*, the *London Spectator*, *American Studies News*, *An International Newsletter*, and *Saturday Review*.

In expressing thanks to you for effective, principled support of the arts and humanities, in the past and the future, I believe I speak for a great majority of scholars, critics, and teachers of American literature.

Sincerely yours,

WILLIAM M. GIBSON, *Director, CEAA.*

MUSEUM OF AFRICAN ART,
FREDERICK DOUGLASS INSTITUTE OF NEGRO ARTS & HISTORY,
Washington, D.C., July 29, 1967.

Senator CLAIBORNE PELL,
Special Subcommittee on the Arts and Humanities,
U.S. Senate, Washington, D.C.

DEAR SENATOR PELL: I wish to express my strongest support for the work of the National Foundation on the Arts and the Humanities. I hope that its role can be strengthened in the coming years in order that the United States may derive full benefit from its continuing vital program.

Sincerely yours,

WARREN M. ROBBINS,
Founder and Director.

NATIONAL COUNCIL OF SENIOR CITIZENS, INC.,
Washington, D.C., July 12, 1967.

Hon. CLAIBORNE PELL,
U.S. Senate,
325 Old Senate Office Building,
Washington, D.C.

DEAR SENATOR PELL: I know that shortly you will be conducting hearings concerning the most important work being done by the National Council on the Humanities. Their attempts to popularize and to promote the many areas of scholarship and public interest which the humanities embrace are of great interest to us.

With the increasing utilization of early retirement, with the ever expanding life expectancy, we who are servicing senior members of our thousands of clubs are increasingly aware of the problems of making creative use of leisure. The quality of involvement of millions of older Americans who at age 65 can anticipate a life expectancy of another fifteen years makes necessary the establishment of high priorities that involve the use of the federal government's resources in increasing the availability of the contribution that humanistic effort can make to our American culture.

May I commend to your attention the concern that we have that your Committee do all that it can to support and cooperate with Dr. Keeney and the Council in improving and expanding their programs.

Sincerely,

JOHN W. EDELMAN, *President.*

NATIONAL TRUST FOR HISTORIC PRESERVATION,
Washington D.C. July 28, 1967.

Hon. CLAIBORNE PELL,
U.S. Senate,
Chairman, Senate Special Subcommittee on the Arts and Humanities, U.S. Senate,
Washington, D.C.

DEAR SENATOR PELL: The National Trust has been advised that a joint hearing of the Special Subcommittee on the Arts and Humanities was held July 12 and 13, and that there is an opportunity for those who wish to do so to submit statements until August 2. As endorsers of the initial program, and as an organization having the deepest concern for the training of qualified scholars in this whole area, we wish to reiterate our interest in strengthening the program

through refinements in certain technicalities of the act and through increased support.

We have ourselves, with the support of the Ford Foundation, just completed a study of the needs for Professional and Public Education for Historic Preservation and Restoration. We were aided in this work by a distinguished national committee and as a result of the study have planned to make such a Committee a permanent advisory one to the Trust.

This Committee was established by the Trust in the belief that education is a basic need in raising the level of professionalism in preservation. Most of the Committee's work was concerned with the problem of training professionals, in the range from graduate education to manual training.

As a result of our broad study, a Sub-Committee on Architectural Curricula was appointed under the chairmanship of Francis L. Berkeley, Jr., assistant to the President of the University of Virginia, to study that aspect of the problem. Serving on the committee was Dr. J. O. Brew, Director of the Peabody Museum of Archaeology and Ethnology, and Dr. John P. Elder, Dean of the Graduate School of Arts and Sciences, Harvard University. William C. Wing of Englewood, N.J., served as Study Director.

The four-month intensive study of architectural schools throughout the country revealed an almost total lack of qualified professional training in this increasingly important area of preservation. This supports the broader findings of *The Report of the Commission on the Humanities*, published in 1964 (especially pp. 77-81). Despite the remarkable program of the National Foundation on the Arts, created in 1965 as a result of the Report, little progress has been made in the architectural field, and this has been without the National Foundation support.

It is apparent that the funding of the programs in the arts and humanities is vastly disproportionate to the need. It is, therefore, with an informed knowledge of the need in the one segment of the field in which we are so active that the National Trust would like to urge most thoughtful consideration of the proposals to revise the law under which the National Foundation on the Arts and Humanities operates, and to provide more adequate funding for this program.

Sincerely yours,

GORDON GRAY, *Chairman.*

NORTHWESTERN UNIVERSITY,
Evanston, Ill., August 3, 1967.

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

DEAR SENATOR PELL: We are anxious for you to know of our deep interest in the extension of authorization for the National Endowment for the Arts and for the Humanities. We hope that the Congress will authorize broadening the programs of the Endowment and significantly raise its current ceiling and appropriation.

The National Endowment can be an important force in maintaining a proper balance in the educational and research efforts of the universities among the sciences, arts, and humanities. The arts and humanities must have the resources to attract bright students, and to permit scholars to make their contributions to society.

The strengthening of the National Endowment will make an important contribution to the academic community and to the general welfare of our people.

Sincerely,

PAYSON S. WILD, *Vice President.*

THE PENNSYLVANIA STATE UNIVERSITY,
University Park, Pa., July 22, 1967.

HON. CLAIBORNE PELL,
U.S. Senate,
HON. FRANK THOMPSON, JR.,
House of Representatives, Washington, D.C.

GENTLEMEN: As an individual deeply concerned to help secure a broad and permanent base for the Nation's arts and humanities, now and in the future, I urge the Congress, in the best interests of all the people, to endorse the proposed legislation dealing with these two vital aspects of our total culture.

We have only to glance across one ocean at the historical precedents and the diverse solutions to this important problem that obtain in the Western World: The Netherlands, Belgium, France, Austria, Luxembourg, England, West Germany, Italy and Switzerland, to name but a few countries, have long since made it possible through governmental support for artists and audiences mutually to enrich their lives and to develop and sustain the cultures of their Nations. Art patronage by government even obtains in Mexico, a country closer at hand, despite the fact that other significant problems trouble our neighbor. These governments have sponsored the arts in war and in peace, and silently offer us their combined and multi-faceted experiences of thousands of years, if we but care enough to examine the records.

If the talents and resources of many of our people were utilized, if they were nourished through some degree of permanent subsidy by the government, we could look forward with pride to a burgeoning culture which would stagger the imagination. Not only would the great centers of urbanization be enriched by the theatre arts, concerts, exhibitions, operas and other hallmarks of man's culture, but throughout vast regions of the country, in rural and farm areas, in counties, villages, and towns we would see a true *renaissance* emerge that was worthy of our free society.

The arts cannot exist on an *ad hoc* basis; they require a more permanent base. To make the lives of all of our citizens more meaningful and more purposeful, we cannot neglect these goal-fulfilling human and humane ideas, ideals and pursuits. Without them, we are reduced to a lesser degree of civilization, and the danger of becoming more and more imbalanced—not only as a nation, but as human beings.

I submit that the proposed legislation is but a small step in the direction this Nation should be headed; the time is now upon us to encourage, to strengthen, to develop, and to enhance the arts.

Sincerely yours,

ERIC A. WALKER, *President.*

SOCIETY OF ARCHITECTURAL HISTORIANS,
Philadelphia, Pa., August 4, 1967.

HON. CLAIBORNE PELL,
*Chairman, Special Subcommittee on the Arts and Humanities, U.S. Senate,
Washington, D.C.*

DEAR SENATOR PELL: On behalf of the Society of Architectural Historians (an educational organization numbering over 3,300 members), I am writing you in support of the National Endowment for the Humanities which will come before the Special Subcommittee on the Arts and Humanities later this month.

This is not the place to list in detail the activities with which our Society is especially concerned and in which we believe the Federal Government can, and should, take a positive interest. I can assure you, however, that we are daily confronted with the need to support research, publish the more important results of special studies in an appropriate and readily-accessible form, and further the preservation of the nation's architectural patrimony that go far beyond the resources that can reasonably be realized from annual dues or readily secured from private foundations.

During its first three years, the National Endowment for the Humanities has amply demonstrated its potential for good and we urge that this imaginative and farsighted program now be extended and strengthened through appropriate legislation.

Sincerely yours,

GEORGE B. TATUM, *President.*

SOUTHERN ILLINOIS UNIVERSITY,
Edwardsville, Ill., July 20, 1967.

SENATOR CLAIBORNE PELL,
*Chairman, Special Subcommittee on Arts and Humanities,
U.S. Senate,
Washington, D.C.*

DEAR SENATOR PELL: I am writing to urge your support of S. 2061, which will extend the life of the National Foundation on the Arts and Humanities.

In creating the Foundation, we took a small step toward national support of artistic and scholarly work. This is work that immeasurably determines the

quality of life in this country. The Foundation is unquestionably worth the modest resources which we have thus far put into it.

Yours sincerely,

WILLIAM E. SIMEONE, *Dean*.

SYRACUSE UNIVERSITY,
COLLEGE OF LIBERAL ARTS,
DEPARTMENT OF FINE ARTS,
Syracuse, N.Y., July 26, 1967.

Senator CLAIBORNE PELL,
Senate Office Building, Washington, D.C.

DEAR SENATOR PELL: This is to express my enthusiastic and unqualified support for the renewal and expansion of the National Foundation for the Arts and Humanities. In this scientific age it is imperative to support the arts and humanities as a necessary balance in our culture. While the sciences can supply the answers to questions beginning with "how", only the humanities can tell us "why". The humanities are, of course, inextricably bound up with the ends and goals of civilization, while the sciences can tell us only how to get there.

Very sincerely yours,

WILLIAM FLEMING, *Chairman*.

THE UNIVERSITY OF IOWA,
Iowa City, Iowa, July 19, 1967.

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

DEAR SENATOR PELL: AS I understand it, the Education Subcommittee of the Senate is now holding hearings on legislation which will extend the life of the National Endowment for the Humanities beyond its present expiration date, June 30, 1968.

I commend the Congress for its foresight and vision in establishing the National Endowment for the Humanities, and I earnestly solicit your support for not only the extension of the legislation but for substantial appropriations to carry out its purposes. I feel the Endowment has great potential for becoming a vital force in the cultural life of our society.

Your sincerely,

HOWARD R. BOWEN, *President*.

THE UNIVERSITY OF KANSAS,
Lawrence, Kans., July 24, 1967.

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

DEAR SENATOR PELL: I know that I speak not only for myself but for the entire faculty of the University of Kansas when I endorse the legislation now being considered by your committee which would extend the life of the National Endowment for the Humanities.

It would be difficult to overestimate the buoyant impact which the establishment of NEH has had upon this University. Across the board, not only in the humanities, the Congressional action was greeted enthusiastically as a long overdue recognition of the value of the humane elements in higher education. However small the concrete results in the first year of operation, it has been invaluable to see the principle established that the furtherance of humane studies is in the national interest and to know that the nation, speaking through its elected representatives, cares.

May I therefore add my voice to those of others who urge the passage of this legislation and may I add the hope that adequate funding will follow which will permit the foundation to pursue its important task with maximum effectiveness.

Respectfully yours,

W. CLARKE WESCOE, *Chancellor*.

THE UNIVERSITY OF MICHIGAN,
DEPARTMENT OF CLASSICAL STUDIES,
Ann Arbor, Mich., July 10, 1967.

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

MY DEAR SENATOR PELL: The notification that your subcommittee and that of Congressman Thompson of New Jersey will hold joint hearings on the bills to amend the National Foundation on the Arts and Humanities Act of 1965, impels me to write the following short letter. I was encouraged to do so, notwithstanding the fact that I am a member of the National Council on the Humanities, when I observed that his membership in it did not prevent Mr. William Miller of the Textron Corporation from being invited to testify at the hearings.

I take the liberty of enclosing herewith a copy of an address which I made in my capacity as President of the American Philological Association and chief host to the Fourth International Congress of Classical Studies, held in Philadelphia in August 1964, on "The Classics in the New World". Those short remarks make clear how fundamental I think the role of the Humanities, and of the Classics in particular, has been in shaping the very mould and form of our national life. In other words, I do not think that the true Humanities are or ever have been simply literature or art or other forms of "cultural" activity—valuable and indispensable though I consider such activities to be. In the past, including particularly our own American past, the humanities have played a basic and absolutely indispensable role in the educating of free men for life in a free society. It is my deep conviction that if and when we lose our firm hold on that central tradition of political and moral values, we as a nation shall be in deep trouble.

Although I am a member of the National Council on the Humanities, I think I may be permitted to say that the Director of the Endowment for the Humanities, Dr. Keeney, and the able and extremely hardworking staff which he has gathered around him, have already established a fine record of constructive assistance to the practicing humanistic teachers and scholars of the country. Beyond that, they have shown enterprise and courage in trying to identify and/or create entirely new kinds of humanistic program, and not simply to support existing activities. The very modest level of support proposed in the President's budget, and the even more modest amount which I am told your two subcommittees have tentatively agreed on, will impose very strict choices on the Council and the Endowment, especially in the unfamiliar and possibly sensitive area of new, innovative programs which may reach the widest possible American public. Such caution and care in the making of choices is an excellent thing in the early operation of a new agency, and I would not quarrel with the wisdom of Congress in preferring that we make a modest and cautious beginning. I would, however, hope that another year, and certainly in the not very distant future, Congress may see its way clear to providing much more substantial support for both the Arts and the Humanities. I can vouch, after more than a year of observation of the first efforts of the Humanities Endowment, for the earnestness and dedication with which the Endowment will repay such increased support.

Yours very truly,

GERALD F. ELSE, *Chairman.*

Enclosure.

G. F. ELSE's "THE CLASSICS IN THE NEW WORLD"—EXTRAIT DE L'ANTIQUITÉ CLASSIQUE, T. XXXIII (1964), Fasc. 2; BRUXELLES, 1964

THE CLASSICS IN THE NEW WORLD*

This first meeting of an International Classical Congress on the western shore of the Atlantic is an occasion out of the ordinary, calling for something more

*Le text qu'on va lire est celui de l'allocution prononcée par le Professeur Gerald F. Else, Président de l'*American Philological Association*, à la séance d'ouverture du IV^e Congrès international des Études classiques, à Philadelphie, le 24 août 1964.

L'auteur n'a eu d'autre ambition que de souligner ce que les dépositaires de la culture classique peuvent apporter au monde d'aujourd'hui. À ce titre déjà, notre Revue se devait de faire une place à ce morceau de choix.

Nous avons tenu à lui conserver sa forme originale pour que nos lecteurs se fassent une idée de l'ambiance dans laquelle s'est ouvert ce Congrès et pour qu'ils tiennent compte des circonstances de temps et de lieu dans lesquelles cet exposé a été fait.

than the usual greetings and words of welcome, however cordial. If I insert here, at the end of this opening session and before our proceedings actually begin, some brief remarks on the Classics in the New World, it is from a feeling that the occasion warrants a special kind of notice.

We Americans are known, sometimes rightly, sometimes wrongly, for many things: for superhighways and apple pie, skyscrapers and slums, the biggest automobiles and the smallest support for the Humanities; for materialism and fundamentalism, friendliness and arrogance, lawfulness and lawlessness, Ralph Waldo Emerson and rock-'n-roll. Some of these things are good, others are bad; some, as Plato would say, are good or bad according to the uses to which they are put. In any case sweeping generalizations about America and Americans are often mistaken: we are too stubborn and diverse a lot to be classified under any single heading, no matter how much alike we may appear to others.

One thing for which Americans are *not* widely known is their classical culture. Modern American politicians do not habitually quote Thucydides or Cicero, as English gentlemen once did in the House of Commons; and I imagine that few of our leading men any longer read Sophocles or Horace over the port after dinner. Nevertheless, the United States of America, as a polity and as a civilization, would not be what it is today—would perhaps not exist at all—without the Classics.

Let us conduct a brief laboratory demonstration or, to put it in terms more congenial to this audience, a brief inspection of texts. It is still early in the Congress, and I trust that most of you still have a one-dollar bill somewhere about you. Take out one of those bills and look at the back of it: the *green* back. You see there, flanking the word ONE, the two sides of the Great Seal of the United States. On the verso, to the right, is the motto *E pluribus unum*, or, as we say, with the old Anglicizing pronunciation, «ee plûribus yûnum». The verso, to the left, has two Latin mottoes, *annuit coeptis* and *novus ordo seclorum*, and in the middle the English sentence, «In God We Trust».

The Great Seal was designed in this city of Philadelphia in the year 1782, pursuant to instructions originally voted by the Continental Congress on the day of Independence itself, July 4, 1776. In other words, the Seal was one of the first practical tokens by which the Congress wished to declare our independence to all men. And the Latin mottoes on it are not mere decoration. They express three cardinal ideas of the young Republic: its unity, still in process of being won out of great, sometimes tumultuous, diversity; its faith that God had smiled on these new beginnings; and its confidence that those beginnings represented a new order of freedom under law, not only for America but for all mankind.

It is no accident, either, that three of the four mottoes on the Seal are in Latin, for Latin was a common possession of most of our Founding Fathers, and not only much of their thinking but much of their feeling was moulded by the study of antiquity. This was but natural, considering their history. (I should interpolate here that many of the facts that follow were culled from a fine book by an old friend and mentor: Richard M. Gummere's *The American Colonial Mind and the Classical Tradition*.) Among the colonists who came from England—and, in the case of Pennsylvania, from Germany—a surprising number were educated, even highly educated, men; and naturally, in that day, the education they had received was strongly classical. In the heat of a debate in a Virginia council in the year 1625, one Mr. Pooly, a clergyman, was taxed with «speaking false Latten [sic] and teaching false doctrines»—obviously these were both heavy, if not equal, sins. Richard Lee II of Virginia kept his journal in English, Greek, Latin, and Hebrew. Samuel Sewall, Chief Justice of Massachusetts and great defender of Puritan polity and religion, when presiding at a college declamatory exercise, found it natural to close the proceedings with *Claudite iam rivos, pueri, sat prata biberunt*. Or consider these Ovidian verses of his, with a truly Phaedonian message, circulated at a dinner party: *Auris, mens, oculus, manus et pes, munere fungi/Dum pergunt, praestat discere velle mori*. A grave sentiment, forsooth.

A lad who presented himself for admission to Harvard College in the 17th century was expected «to understand Tully, Vergil, or any such classical authors, and readily to speak or write true Latin in prose and have skill in making Latin verse, and be completely grounded in the Greek language». Thomas Jefferson, helping plan the curriculum of the University of Virginia a century

later, accepted as a matter of course that any applicant for entrance must be able to read Vergil, Horace, Xenophon, and Homer with facility and to convert a page of English into Latin at sight. Some acquaintance with Euclid and with cubic and quadratic equations was also desired.

In a colonial land educated on such fare, it was only natural that classical tags and allusions, mottoes, cautionary verses, and so on should abound in all the occasions of life. The Virginia adventurers were, of course, Argonauts; America was the New Atlantis; William Penn was a Lycurgus, George Washington a Cincinnatus drawn from the plough; words like «ingenates», «maculation», «irritament», and «polypiet» proliferated even in writings addressed to the general public; and James Madison records that Philadelphia was the first city proposed for capital of the federal union, as being «least *eccentric* of any place capable of offering due accommodation». (I might add that Philadelphia was chosen as the seat of his present Congress for essentially the same reason.)

The original seal of the State of Virginia, designed by George Mason, showed on one side *Aeternitas*, with globe and phoenix and the words *Deus nobis haec otia fecit*; on the other side, *Virtus*—mark you, not «Virtue» but *Virtus*—treading on tyranny, with the motto *Sic semper tyrannis*. These words—tragically echoed, through a bitter irony of history, almost a century later by the assassin John Wilkes Booth when he shot President Lincoln—these words convey, with the pregnancy which only Latin can give, the mood of the infant republic in its year of independence. For the American colonies the road to independence and nationhood lay through armed rebellion in the name of liberty; and in that agonizing progress no motive was more constantly and consciously present to the minds of the rebels than the ancient *exempla* of liberty, patriotism, and honor. At the Virginia Convention of 1776, according to an eyewitness, «The young boasted that they were treading the Republican ground of Greece and Rome». (You may note that in those days «Republican» was an anti-conservative word.)

No one would maintain that the Greek and Roman classics directly called forth the American Revolution. Its causes were, of course, much more immediate and close to home than that. Nevertheless, something happened in the ongoing process of the Revolution—out of which our American constitution and our American identity emerged—something happened which has been of high importance not only to us but to the rest of mankind ever since. It might perhaps be said, with only slight exaggeration, that *America was the land that took the ancients seriously*. A young people, trained to liberty yet conscious of obligations to God and its fellowmen, found in the ancient classics, as it found in few other places, a kindred voice speaking of similar aspirations, similar resolves, similar trials. For all the glories of the English Common Law, all the modern realities of free federal government in Switzerland and the Netherlands, it was to Athens and Rome that our Founding Fathers looked for the model, the *idea*, of a republic. And they looked not in uncritical adulation but in sober questioning, in the spirit of Livy's recommendation for the use of history: *Inde tibi tuaeque rei publicae quod imitere capias, inde foedum inceptu foedum exitu quod vites*.

What happened, in a word, was that the great men who were the statesmen of young America looked back across the gulf of centuries and found in Greece and Rome the overarching ideal of *free men governing themselves*. They were well aware how far the Greeks and Romans themselves had fallen short of the ideal. But the ideal spoke to them, it confirmed their own inmost feelings, and they dedicated to it their lives, their fortunes, and their sacred honor. In a lower key, here is Jonathan Mayhew, preaching in 1766 on the repeal of the Stamp Act: «Having been initiated in youth into the doctrines of civil liberty as they were taught by such men as Plato, Demosthenes, and Cicero among the ancients, and such as Sidney, Milton, Locke, and Hoadley among the moderns,—I liked them: they seemed rational.» That, too, is the American note.

During no episode in American history were classical history and thought more actively pertinent to the work in hand than in the framing of our Constitution and the debates over its adoption. The Constitutional Convention met in this city, in Independence Hall not quite two miles from here [i.e., from the University of Pennsylvania], from May to September of 1787. Its difficulties, among the confusions and dissensions then prevailing, were enormous, and its task, despite the ancient models, was without precedent. As the North Caro-

lina delegates wrote to Governor Caswell in June of that year: «An Union of Sovereign States, preserving their Civil Liberties and connected together by such Tyes as to Preserve permanent and effective governments is a system not described, it is a Circumstance that has not Occurred in the History of men.»

The Constitution of the United States is now one hundred and seventy-seven years old, one of the oldest written charters of free self-government in the world. Its venerableness tends to make us forget how radical it was in its time, and how dubious the prospects of its being accepted by the nation. There is no need to make exaggerated claims for the classical influence upon it. There were a number of great or at least able men in the Convention, and they were not academics. Among them they had a rich store of practical experience in war, government, and diplomacy. They did not merely listen to the past. But there is something more than ability and experience in the document they jointly produced, and in the debates which followed. The Constitution and the Federalist papers of that year and the year after are permeated by a *high seriousness*, and by a *desire and power to generalize* political experience for the benefit of all, which are rare in human history. Part of that seriousness and power to generalize came to the men of the Convention from the study of the Classics. They scrutinized the past, including the Greek and Roman past, as equals, with respect but also with critical eyes, looking for what was best, what was permanently valid and workable. In their debates no classicist can fail to mark a familiar voice. It is the accent of practical reason, probing, inquiring, searching for the principles that underlie human government: the moral and political *ἀρχαί* by which societies live. It is like the voice of Aristotle, Polybius, Cicero; it deals with the same kinds of problems and in the same temper. Actually, of course, Aristotle, Polybius, Cicero, and other ancients helped contribute important ideas to the synthesis which was achieved in the Constitution; the balance of power among executive, legislative, and judiciary branches; the concept of a Senate; the awareness that a constitution also implies and fosters a way of life. Above all, without the master ideas of liberty and the safeguards of liberty under law, the American experiment could never have worked, and we would not be meeting today in the city of Philadelphia in a *United States of America*.

I have spent time, perhaps too much time, on this part of our national story because it is so important and so little known nowadays, even to Americans—and because we are meeting in Philadelphia. It would be pleasant to report that the classical influence on our corporate life has gone on from these beginnings to still greater triumphs. The facts are rather different. Classical studies remained entrenched in our educational system until late in the 19th century. But the nation was increasingly absorbed in other tasks: it had to subdue a continent, fight a terrible war to save the Union, absorb vast masses of alien immigrants, and then, in the 20th century, learn to be a world power in a new kind of world. The relevance of the Classics to these urgent problems grew less clear. Beginning in the 1890's—long before any such winds of change hit Europe—classical education was first disestablished and then very nearly abolished. Meanwhile, the concepts of classical philology and *Altertumswissenschaft* came into our ken and we began to take our place in the international community of scholars. Today it can be said with confidence, in the words of Housman, that we have passed the nadir and begun to climb. We have survived our disestablishment and a re-preaching the gospel not merely to a handful of believers but to growing numbers of young people. And in the course of our decline and rebirth we have, I think, learned a few things which may also be of interest and use to others.

America can be proud of its classical scholars, many of whom are sitting among you in this hall today. And it should be proud of its classical organizations. The American Philological Association, whose history, written by Professor Shero, is in your hands, is entering the last *lustrum* of its first hundred years. The Archaeological Institute of America is its junior by only a decade. Four regional classical associations, the nationwide American Classical League and its mighty affiliate and scion, the Junior Classical League, boasting today over 100,000 members from coast to coast, and a host of state and local groups hold the banner high. Our problems are great but we are ready to face them, and the growing consensus that a National Humanities Foundation is needed, to marshal support and coördination for all of the Humanities, gives us hope that we may find new horizons of usefulness.

It would be tedious and unbecoming to brag too much to our visitors about

what we have done in the New World. *De his rebus alias*. I prefer to close by reminding you that today all of us—you from the rest of the globe, from North and South America, Europe and Africa, Asia and Australia, as well as we from the United States—are already living in another New World, one very different from the old, and that it is gaining on us again. It is a world of fantastic technologies, of space exploration and atomic weapons, of international communications and international conferences on everything under the sun—including the Classics—but also of deadly conflicts and rivalries which will, we pray, not destroy mankind, a world of urbanization and the war on poverty, of great hopes but also great despair, of the alienation of men from their common heritage and from one another. It is, in the most literal sense of the word, a *demoralized* world.

George Washington is said to have said, early in the Convention of 1787, It is too probable that no plan we propose will be adopted. Perhaps another dreadful conflict is to be sustained. If, to please the people, we offer what we ourselves disapprove, how can we afterwards defend our work? Let us raise a standard to which the wise and honest can repair. The event is in the hand of God. No Roman ever spoke more nobly, or more classically.

Where shall such a standard be found in the frightening New World of 1964? It may be said that anyhow we classicists, in our limited province, are not called upon to raise it. No law requires us to stand up and testify for reason, unity, liberty, the rights and duties of man. But the heritage we have in our keeping—the voices of Homer, Solon, Aeschylus, Sophocles, Thucydides, Demosthenes, Menander; of Ennius, Lucretius, Sallust, Cicero, Vergil, Lucan, Tacitus, and all the rest—should not let us sleep. The heritage is a perennial possession, a *ktêma es aei* in the sense in which Thucydides meant that famous phrase.

It has spoken to men in the past who were called upon to save their world from chaos, like the men of the Convention of 1787. The New World which threatens to engulf us now with its faceless millions, its super-nations and organizations, and its threat of the marshalling of men for destruction, has not abolished nature, beauty, love, freedom, or the mission of literature to interpret and order our experience. The permanencies have not been dissolved, although the flux of our times may make it seem so. Above all, there inheres in the classical tradition, *hôs emoige dokei*, a political and moral calling, an injunction to consider and reconsider the ways in which virtue and justice are a part of our being and the necessary basis of any future happiness for mankind.

We do have a responsibility—since no one else will assume it—to reassess and reinterpret the tradition for our fellow-men in this New World. That will take courage and imagination. For we must undertake it, not in the spirit of sole keepers of the true word, nor as an Establishment to beat Latin grammar into the backs and brains of the helpless young, but in our capacity as free men who have something uniquely valuable to share with others in the building of a free humanity.

GERALD F. ELSE.

UNIVERSITY OF NOTRE DAME,
Notre Dame, Ind., July 12, 1967.

HON. FRANK THOMPSON,
House of Representatives,
Washington, D.C.

DEAR CONGRESSMAN THOMPSON: I had hoped to be able to testify in the hearings currently in progress regarding the National Endowment for the Humanities. However, since my schedule made this impossible, I shall share with you a few of my thoughts on the subject in the hope that they might be made a part of the record.

I note that the National Endowment for the Humanities, under present legislation, is to expire at the end of the fiscal year, and trust that legislation will be coming up to enable it to continue. There are few federal organizations more necessary to the growth of American universities today than the National Endowment for the Humanities. Having spent twelve years on the Board of the National Science Foundation, a year or so on the committee which prepared the way for the National Endowment for the Humanities, I can testify that this is only the beginning of a national effort to balance academic effort and research between the humanities and sciences. The sciences have had the large measure of support, by thousands of times, and the humanities in our history have often gone begging. Now the National Endowment for the Humanities has

begun to offset this tendency, much to the satisfaction of all of us. We have been greatly heartened by the imaginative beginning of Dr. Barnaby Keeney, Chairman of the National Endowment for the Humanities, and the marvelous early days of the National Foundation on the Arts and the Humanities. What it is doing is good indeed. It is our hope that it will continue and enlarge its activities along these same lines.

While I have in mind the very special benefactions that have come to the University of Notre Dame, I am also mindful of the wonderful ways in which many, many universities and colleges have been benefited and the great number of humanistic scholars who have been encouraged by this new activity of the Foundation. I recall my early days on the National Science Board when our budget was only six million dollars. During the twelve years that ensued, I saw this grow to about five hundred million. I was glad to be part of this growth, because the sciences are indeed important in our national life and growth. At the same time, I think I can speak for both myself and many of my erst-while colleagues on the National Science Board when I say that we all felt that something similar might be done for the humanities, which are equally, if not more important in our total national life, since it is the humanities that give meaning and direction to the use of science.

For all of these reasons, I have been happy to take the opportunity of writing you, and trust that you will be hearing from many other university presidents and faculty members to support what we think is one of the finest endeavors in our federal government at the present moment. Certainly, there is none more needed.

With all best wishes, and thanks for your kind consideration of these thoughts, I am

Sincerely yours,

Rev. THEODORE M. HESBURGH, C.S.C.,
President.

UNIVERSITY OF PENNSYLVANIA,
Philadelphia, Pa., July 18, 1967.

HON. CLAIBORNE PELL,
*U.S. Senate,
Washington, D.C.*

DEAR SENATOR PELL: It is my understanding that the Education Subcommittee of the Senate is now conducting hearings on legislation that will extend the life of the National Endowment for the Humanities.

Let me say that in the very short time that the National Endowment for the Humanities has been in existence it has rendered important service to American scholarship. Even though the funds for the Endowment have been small, it has had a positive impact in the humanities. The humanists are now convinced that their government and the American people are interested in the support of, and the future of, humanistic studies. There has been a tendency to support science and to forget the important role that the humanities and arts play in American society. I feel that I can say this strongly because in professional background I am a scientist and not humanist.

May I, therefore, speak for my colleagues at the University of Pennsylvania in urging the Senate to extend the life of the National Endowment for the Humanities and see that it receives reasonable financial support. We appreciate the contributions you have made to the National Humanities Foundation in the past and hope that Senate action will continue to be favorable.

Sincerely yours,

DAVID R. GODDARD,
Provost and Acting President.

THE UNIVERSITY OF ROCHESTER,
Rochester, N.Y., July 20, 1967.

HON. CLAIBORNE PELL,
*U.S. Senate,
Washington, D.C.*

DEAR SENATOR PELL: In the absence of President W. Allen Wallis from the University I am writing to urge an extension of the National Endowment for the Humanities beyond its present expiration date of June 30, 1968. Our

experience with the program is limited. However, the support it has given a number of our able scholar-teachers suggests that projects are carefully chosen and the awards disbursed judiciously.

I also hope that the Senate will supply the necessary appropriations to carry out the proposal of the legislation which it so wisely enacted. The humanities have much to contribute to today's problems.

Yours sincerely,

ROBERT R. FRANCE,
Associate Provost.

VANDERBILT UNIVERSITY,
Nashville, Tenn., July 19, 1967.

HON. CLAIBORNE PELL,
Senate Office Building,
Washington, D.C.

DEAR SENATOR PELL: News that hearings on the National Endowment for the Humanities are now being conducted in both House and Senate Subcommittees on Education prompts me to record again, as I have several times in the past, my convictions about the Endowment.

I feel the Endowment has made a very creditable start toward correcting the imbalance between science and the humanities, toward improving the chances that human values will one day become as decisive as technical and economic values now are in determining the environment in which we live.

I hope that you and your Subcommittee will find in favor of renewed authorization of funds for the Endowment for the Humanities and that you will vote appropriations sufficient to realize in fullest measure the purposes of the legislation.

Sincerely,

ALEXANDER HEARD, *Chancellor.*

YALE UNIVERSITY,
New Haven, Conn., July 18, 1967.

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

DEAR SENATOR PELL: I write to endorse very strongly the continued authorization of the National Endowment for the Humanities.

My views about the importance of this activity and my hopes for the direction of its emphasis were communicated to Congressman Thompson when the legislation was first considered. I would simply reaffirm them in the light of all that has happened since then.

It would be a tragic symbol for the United States to turn its back on humanistic work and study in a world in which there is so little that is good, true, or beautiful in the lives of millions.

Sincerely,

KINGMAN BREWSTER, Jr., *President.*

APPENDIX C

Materials and Communications on the Arts

U.S. SENATE,
COMMITTEE ON LABOR AND PUBLIC WELFARE,
Washington, D.C., July 31, 1967.

HON. CLAIBORNE PELL,
*Chairman, Subcommittee on the Arts, Committee on Labor and Public Welfare,
U.S. Senate, Washington, D.C.*

DEAR SENATOR: Enclosed is a copy of a statement by the Chairman of the California Arts Commission, Mr. James K. Guthrie, outlining the reaction of the Commission on the "effectiveness of the program and its hope for the future."

I would very much appreciate it if the attached statement is made part of the record.

Sincerely,

GEORGE MURPHY.

Enclosure.

CALIFORNIA ARTS COMMISSION
PROGRAM STATEMENT, 1967

The California Arts Commission was established in 1963 and has been in active programming for the past two years. The Commission program for California includes community support and consultation in professional performing and visual arts. An active program of arts conferences is in progress, ranging from one-day community conferences to a three-day state-wide symposium. Consultative services of all kinds are available to communities, arts councils and producing organizations, both professional and non-professional.

The California Arts Commission has participated with the Junior Chamber of Commerce and the City of Los Angeles in a series of "Shakespeare in the Park" performances. It has given support, both financial and consultative, to the Watts Festival of the Arts. In cooperation with the National Academy of Television Arts and Sciences, it has made available to educational television a series of films designed to help the classroom teacher be more effective on educational television programs for the schoolroom.

In addition to carrying on the present programs, programs for the coming year include an objective evaluation of benefits derived from the use of performing arts in connection with retarded children, a symphonic library available for loan to California's community orchestras, announcement of an award competition for composers and a consignment and contract advisory service to artists and community organizations. The California Arts Commission is also initiating a program of solicitation of funds from private sources in order to expand its service to California, as well as providing consultative assistance to communities and organizations in the preparation of proposals and submission to appropriate sources of funding.

HUNTSVILLE, ALA., July 15, 1967.

HON. CLAIBORNE PELL,
*Chairman, Senate Subcommittee on the Arts and the Humanities, U.S. Senate,
Washington, D.C.*

DEAR SENATOR PELL: May I earnestly request that you exert all of your influence in favor of continuing support of the National Foundation of the Arts and the Humanities?

Since 1963, I have participated in at least four attempts to organize an Alabama Council on the Arts. The first three of them failed because of lack of financial support. It was only when the initial grant of \$25,000 was received from the National Foundation that we were able to continue working together for a full year.

Our work has only begun. We are completing our survey, and soon will present our final report to the state legislature, to try to convince them that we need their continuing support.

As for the use of the funds allotted for programming during the first year, I believe that the most thrilling experience of my life was witnessing the presentation of a serious play, "Anastasia," in a small county gymnasium, located in Hazel Green, Alabama.

Presented by the Town and Gown Theatre, of the University of Alabama, subsidized by the National Endowment on the Arts, and promoted by the Alabama Council on the Arts and the Madison County Board of Education, the play was enjoyed by nearly 1,000 junior and senior high school students, and at any moment you could have heard the proverbial pin drop. There was not a dry eye in the house at the conclusion, and not even one incident of misbehavior, either before, during, or after the play. The audience was completely integrated, a fact that was scarcely noticed, so great was the attention directed on the events of the play.

The students had been well prepared by the enthusiastic teachers, with historical background provided by the Board of Education of Anniston City schools, music by the Samford University Mens Glee Club, Birmingham, and an art exhibit by Auburn University.

I am certain that very few, if any of the children had ever seen a "real" Broadway play, with "real" Broadway stars. This unusual opportunity was provided in a small community at a very small admission charge.

In working with the numerous groups throughout the state, who will be applying for grants, the feeling which is most noticeable is that of surprise that a subsidy is actually being provided. This is an incentive to these groups which have always been self sustaining to look for broader horizons.

I feel that the federal program of subsidizing the arts is definitely in it's infancy. There has not yet been enough time for the new state groups, such as Alabama, to actually learn the methods and explore the possibilities. I also feel that it will take several years for the fruits of our labors to become evident.

I am confident that the senate and the house of representatives of this great country will continue in this visionary plan to support the arts. Those who implement this legislation, such as you, will be proud to lay claim to the results.

Sincerely yours,

Mrs. HOUSTON GLOVER,

Member, Alabama Council on the Arts, Alabama Art Commission, Huntsville Art League, and American Craftsmens Council.

ALASKA STATE COUNCIL ON THE ARTS,
Anchorage, Alaska, June 9, 1967.

Senator CLAIBORNE PELL,
Chairman, Special Subcommittee on Arts and Humanities, U.S. Senate, Washington, D.C.

DEAR SENATOR PELL: On behalf of the eleven-member Alaska State Council on the Arts, all of us volunteers who serve at the Governor's request, I am writing to urge that you consider favorably the continuance of the National Foundation on the Arts program and its expansion.

No more significant program has been recently initiated in Alaska than the one which has begun as a direct result of the formation and funding of the National Foundation on the Arts. This federal program has resulted in the formation of an official state agency to plan and supervise cultural activities throughout the State. This agency administered fourteen programs during 1966-67, including six touring programs, four educational workshops, two large festivals, and three circulating libraries.

These programs have brought out music for the first time to remote Eskimo villages; they have made available good films, recordings and choral and orchestral

musical scores for the people of the entire State; they have brought the first symphony into our capital city of Juneau; they have sent teaching musicians, artists, dramatists and sculptors into remote areas and more populated centers where hundreds have studied, been encouraged and inspired by their educational experiences.

During 1967-68, forty similar projects are being undertaken in Alaska, with both state and private funds being utilized to match the federal grant. But there is much more that should be done both in our population centers and in the isolated areas of this vast State. For this reason we urge an expansion of the present National Foundation on the Arts program, at least to that point where a minimum of \$50,000 would be available to each state annually. We have hoped for this minimum funding each year, only to have it substantially reduced. We very much hope that at least this minimum amount can be made available to us in the immediate future. Surely here in Alaska the results of our present program justify such expansion.

Respectfully yours,

MARY HALE, *Chairman.*

AMERICAN GUILD OF MUSICAL ARTISTS,
New York, N.Y., July 12, 1967.

SPECIAL SUBCOMMITTEE ON THE ARTS AND THE HUMANITIES,
U.S. Senate,
Washington, D.C.

GENTLEMEN: The American Guild of Musical Artists (AFL-CIO) represents thousands of performers in the fields of opera, concert and dance.

The Board of Governors of AGMA urge that you grant the full budgetary request of the National Foundation on the Arts and the Humanities.

Because of the great value and benefit of the Foundation's work to our members and to the United States, we urge that the activities of the Foundation be expanded.

Sincerely yours,

AMERICAN GUILD OF MUSICAL ARTISTS,
DELOYD TIBBS,
Associate Executive Secretary.

ANNISTON PUBLIC SCHOOLS,
Anniston, Ala., July 13, 1967.

HON. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and Humanities, U.S. Senate,
Washington, D.C.

MY DEAR SENATOR PELL: I feel that it is imperative that I write to you concerning the continuation of the National Foundation on the Arts. During this time of turmoil and concern with technical and scientific matters it behooves us to give consideration to the extension of the humanities to make it possible for fuller development of our Democratic Way of Life.

We consider the arts as a major facet around which the humanities can grow, develop and expand into the areas of service needed by all our citizens in the United States. The period of social change and the role which the arts can play in developing appreciation for humanity is indicative of this major need for the continuation of the National Foundation. In the public schools of the nation we have only begun to explore the challenge of the arts with its unlimited possibilities for humanizing the youth of the nation. The public schools, however, must have full support of the populace in undertaking major expansion in the areas of the arts.

I consider the National Foundation on the Arts to be the organizational source from which the support of the arts will be identified and developed in the various states, communities and institutions in the nations.

May I urge you to take every step possible to obtain full appropriation on legislation presently under consideration in your committee.

Respectfully yours,

J. REVIS HALL, *Superintendent.*

ARIZONA COMMISSION ON THE ARTS & HUMANITIES,
Phoenix, Ariz., July 11, 1967.

Senator CLAIBORNE PELL,
Chairman, Senate Special Subcommittee on the Arts and Humanities,
U.S. Senate, Washington, D.C.

DEAR SENATOR PELL: As Vice Chairman of the Arizona Commission on the Arts and Humanities, I would like to recommend that the bill, now being considered by the Senate Subcommittee on the Arts and Humanities, to continue the National Foundation on the Arts and the Humanities receive your most favorable endorsement. We, in Arizona, have found that the creation of the National Foundation on the Arts and the Humanities has been a great impetus to the arts in our state. Our work with the Foundation has made it possible to initiate several new projects and expand existing projects in the arts at a time when resources were very limited.

It is our hope that the National Endowment on the Arts will not only continue its program, but that it will be possible for this agency to expand its services and its support of the arts in conjunction with the states.

I would also like to commend you on your past work in support of the arts in the United States.

Sincerely yours,

STAN D. GOLDBERG,
Vice Chairman.

ARKANSAS STATE ARTS & HUMANITIES COUNCIL,
Little Rock, Ark., July 11, 1967.

Hon. CLAIBORNE PELL,
Old Senate Office Building,
Washington, D.C.

DEAR SENATOR PELL: I have been informed that the Senate Special Subcommittee on the Arts and Humanities, of which you are Chairman, will hold hearings on bills to amend the National Foundation on the Arts and Humanities Act of 1965 on July 12 and 13. As Chairman of the Advisory Committee of the Arkansas State Arts and Humanities Council, I am therefore offering to your Subcommittee the following information and observations concerning our State's program pursuant to this Act in hopes of soliciting your support for its extension. The National Foundation on the Arts and Humanities Act of 1965 has had a tremendous effect on the people of Arkansas. In a general way, the incentive money to be matched by locally generated funds for use on specific projects has served as a catalyst to effect a renaissance of the Arts in this State. This regeneration of an artistic climate, which began on the community level, is gradually developing into a state-wide movement as the various communities are becoming aware of programs developed by their neighbors. In this respect our Arts and Humanities Agency serves as a clearing house to keep the lines of communication between communities and groups open, as well as to encourage the development of the Arts through the awarding of matching grants to worthwhile projects.

I am certain you are aware of the extent to which the possibility of matching funds has stimulated interest in the Arts. Although Arkansas was only allocated approximately \$40,000 for the 1967-68 fiscal year pursuant to the National Foundation on the Arts and Humanities Act of 1965, our Committee received requests for approximately \$80,000 to be matched by an equal amount of local funds. In my opinion all of the requests were for worthwhile projects and it is regrettable that they could not all receive assistance. Our Committee did approve grants to 19 cultural organizations in Arkansas ranging from such state-wide groups as the Arkansas Symphony to many local centers of art.

The professed purpose of the National Foundation on the Arts and Humanities Act of 1965 is to upgrade the Arts in each state by helping to provide great moments in the Arts. However, in Arkansas the stimulus created by the Act seems to refute the old geometric adage that the whole can never be greater than the sum of its parts. For example, at least one art center has been established in our State as a result of interest in this Act. Also, many programs for which funds were not available or for which funds were drastically reduced have nevertheless been successfully carried out by many communities across the State.

As we have more leisure time in this country the upgrading of the cultural aspect of our society ceases to become a luxury we cannot afford and becomes

a necessity. Although our Agency has limited its grants of Federal money to specific groups for specific projects, it is clear beyond doubt that the ultimate beneficiaries of this assistance are the people throughout this State who have been privileged to attend and, to a lesser extent, participate in such programs. It is my sincere belief that many citizens of Arkansas can expect to have a richer life as a result of the National Foundation of the Arts and Humanities Act of 1965, and feel it imperative that this Act not only be extended but that Congress provide adequate funds for the administration thereof.

With all best wishes, I remain

Very truly yours,

WM. C. NOLAN, Jr., *Chairman.*

ART INSTITUTE OF CHICAGO,
Chicago, Ill., July 19, 1967.

HON. LISTER HILL,
*Senate Office Building,
U.S. Senate, Washington, D.C.*

DEAR SENATOR HILL: I understand that hearings are now being held in the Senate by the Committee on Labor and Public Welfare on bill S. 2061 regarding the appropriation of funds for the National Foundation on the Arts and the Humanities.

This bill is vitally important, not only to those like myself who are intimately concerned with the arts, but also to a very broad public estimated at 200,000,000 people who attend museums, concerts, theatre, dance programs, and other forms of the arts.

It seems to me that since our government is concerned with people and that millions of people are concerned with the arts, that the very modest appropriation requested for this bill is most significant, not only for the welfare and enjoyment of our citizens, but for the support of artistic endeavors in the United States and the support of programs presented abroad.

I strongly urge your favorable action on this bill and hope very much that you will lend your support to it.

With all good wishes,

Very sincerely yours,

C. C. CUNNINGHAM, *Director.*

ASSOCIATION OF AMERICAN DANCE COMPANIES,
New York, N.Y., June 13, 1967.

HON. CLAIBORNE PELL,
Chairman, Senate Subcommittee on the Arts and Humanities, Senate Office Building, Washington, D.C.

DEAR SENATOR PELL: It is my purpose to urge an extension of function as well as a substantial increase in authorization and appropriation of funds for the National Foundation on the Arts and Humanities.

Until recently, it was seriously questioned whether or not a democratic society could produce mature art. It is unmistakably evident now that our country is not only doing so, but it is also the world leader in the arts of dance, painting and sculpture, and second to none in several others.

The political-philosophical fact of this accomplishment in a democratic society deserves the government's particular interest. It is at this time in our history that it would be widely significant for the government to do all in its power to continue this growth and contribution of the arts to the cultural enrichment and political dimension of the country.

The creation by the government of the National Council on the Arts and Humanities (and its subsidiaries, the National Foundation and the National Endowment) manifested the implied social thought that culture and the arts are not peripheral, but an integral part of the democratic function. It was an historically noteworthy achievement, indicating the country's concern for the protection, nourishment, and aid of the arts as a national asset as vital as any others.

Accomplishments of the National Council on the Arts to date have been truly remarkable. This is particularly so considering the limited funds it was allotted.

One particular reflection is its impact on the field of dance. The United States

is now the world leader in dance. Its creative vitality as well as its artistry is not equalled in any other country. And despite this, until recently, there existed no national organization which served this art, which was unformed, scattered, with each group or company endeavoring to survive on its own.

In June of 1966, the National Council on the Arts became the main force in encouraging and aiding the organization called the Association of American Dance Companies.

The association in one year now embraces more than two-hundred dance companies, representing the employment of thousands of performers, in thirty-eight states, the District of Columbia and Puerto Rico. The impact of the AADC is of obvious importance as an organization serving these companies and acting as a central coordinating, research, education and information agency for and about dance in all its performing aspects in America.

Throughout the first year of its initial operation, the AADC was in constant touch with the National Endowment for the Arts. The officers and administrative personnel have impressed us deeply with their objectivity, astute knowledge and skill. Their recommendations of grants to individual choreographers and companies, as well as grants for projects, have been well-chosen, realistic and significant.

The AADC is vividly aware of how much the art of dance greatly needs a continuity of aid from the National Council on the Arts. The impact of the Council's initial function succeeded in uniting the dance field in congenial spirit and promoted an anticipation of the possibility of greatly improved circumstances for the art of dance in the United States. This has been a small beginning which will require fortifying and extension of help if it is to grow into any stable fruition.

We urge vigorously that the function and authority of the National Council on the Arts be generously extended, so that as a government agency, its initial promise can develop into a noteworthy part of the country's cultural maturity, not only in dance, but in all the other arts as well.

Respectfully,

ALWIN T. NIKOLAIS, *President.*

BLAIR COUNTY ARTS FOUNDATION,
Altoona, Pa., July 20, 1967.

HON. CLAIBORNE PELL,
*Chairman, Special Subcommittee on Arts and Humanities, Senate Office Building,
Washington, D.C.*

DEAR SENATOR PELL, We urge your continued support of the Arts and Humanities Act of 1965.

There is indeed a renaissance taking place in America today. Your continuing interest will assure a healthy cultural climate for our communities.

Yours very truly,

ANDRONIO PAPPAS, *President.*

CAPEZIO, INC.,
New York, N.Y., July 12, 1967.

Senator CLAIBORNE PELL,
*Chairman of Senate Subcommittee on Arts and Humanities,
Washington, D.C.*

DEAR SENATOR: I am writing in connection with your hearings regarding the Arts and Humanities Bill and want to register our extreme pleasure in the progress that has been made in helping the Arts this past year.

The writer has been actively engaged in the project which followed a grant given the dance profession to help organize and make a study of services for this field, the results of which have been outstanding. Within one year, 250 performing dance companies have joined the Association of American Dance Companies and have voiced their thanks for this help. As President of the Capezio Foundation, we made a contribution of \$1000 towards their matching money.

We therefore ask you to do all in your power to help in the continuance of the foundation's operating programs.

Sincerely,

CAPEZIO FOUNDATION,
BEN SOMMERS,
President.

CENTER STAGE,
Baltimore, Md., July 25, 1967.

Senator CLAIBORNE PELL,
Chairman, Special Subcommittee on Arts and Humanities, Committee on Labor
and Public Welfare, U.S. Senate, Washington, D.C.

DEAR SENATOR PELL: It is my understanding that hearings are underway on the authorization for the National Endowment for The Arts and The Humanities; in particular the extent of their annual appropriation from Congress.

This past year, Center Stage, Baltimore's resident, regional, professional theatre received a grant in the amount of \$22,500 from the National Endowment on The Arts. From our viewpoint this was a vital "shot in the arm" which permitted us to hire better caliber actors with a consequent improvement in our productions. Were other arts organizations throughout the country to receive comparable "shots in the arm" it most certainly would be an enormous step towards the effective dissemination of the arts.

In our society the artist must be allowed to exercise his critical/constructive role. Such execution, however, demands the presence of additional financing over and above whatever accrues from admissions, commissions, salary and royalties. Hence, the need for Government subsidy.

I strongly urge you and the members of your committee to give every consideration to enlarging the present appropriation for the National Endowment for The Arts and The Humanities.

Yours sincerely,

PETER W. CULMAN,
Executive Director.

COLORADO COUNCIL ON THE ARTS & HUMANITIES,
Denver, Colo., July 18, 1967.

Re S2061.

Senator CLAIBORNE PELL,
Senate Office Building,
Washington, D.C.

DEAR SENATOR PELL: I should like to thank you for your leadership regarding passage of this bill. It is terribly important that the good work already begun by the national foundations on the arts and the humanities will be not only continued but greatly expanded.

While some of our states in the Rocky Mountain West were already under way with our state arts councils and commissions before Public Law 89-209 became effective, we have received immense financial and other support from the National Endowment on the Arts. Without this kind of support we would not have the tremendous activity in the arts for the benefits of all the citizens of our states that we now have.

I write this letter particularly as Chairman of the Eight States Committee on the Arts and Humanities, part of the Federation of Rocky Mountain States. Our Committee is made up of the chairmen and executive directors of the Arts and Humanities Councils in Montana, Idaho, Wyoming, Utah, Arizona, New Mexico and Colorado.

Yours very truly,

WILLIAM E. RHODES,
Chairman, Eight States Committee on the Arts & Humanities.

THE COMMONWEALTH OF MASSACHUSETTS,
COUNCIL ON THE ARTS AND HUMANITIES,
Boston, Mass., July 14, 1967.

Hon. EDWARD M. KENNEDY,
Senate Office Building,
Washington, D.C.

MY DEAR SENATOR KENNEDY: In response to the Committee's statement of July 6, 1967, that it will accept statements concerning the continued existence of the National Foundation on the Arts and Humanities as set up under Public Law 89-209, the Massachusetts Council on the Arts and Humanities wishes to

urge the members of this joint committee to establish the National Foundation on a permanent basis.

The Massachusetts Council has been in existence less than a year. It has surveyed the associations and activities concerned with the arts and humanities in the State with a view to developing the most useful cooperative programs. It has, among other activities, helped to introduce excellent professional music, informally explained and performed, to some school systems and 25,000 students, provided reduced-price theater tickets to school children who would not otherwise attend the theater, and provided the funds and sponsorship for showing in three cities an exhibition of "Young Talent" selected from well over 1,500 works of Massachusetts artists under age thirty-five. This first partial year has shown the State Council some of the needs and possibilities in the areas of the Council's interest. But to spread over the State—as over the country—first-hand acquaintance with the arts and humanities, appreciation of them, and participation in them, for the next and future generations, as well as for this one, must be a long process and one of enormous importance. Those who have worked for the State Council and the many who have been touched by it would feel that anything short of permanence of the National Foundation would be lethal to their hopes.

In short, we believe that the National Endowments of the Arts and Humanities provide funds which are of exceptional value in enriching the quality of life throughout our country for the benefit of children and adults alike, and we urge that it be continued and strengthened.

Very truly yours,

JEPHTHA H. WADE, *Chairman.*

CONNECTICUT COMMISSION ON THE ARTS,

Hartford, Conn., July 11, 1967.

HON. FRANK THOMPSON, JR.,
Chairman, Special Subcommittee on Labor,
House of Representatives,
Washington, D.C.

DEAR CONGRESSMAN THOMPSON: Please bring to the attention of the joint subcommittee the program that has been made possible by grants totaling \$50,000 with the National Endowment for the Arts.

With best wishes, I am,

Sincerely yours,

ANTHONY S. KELLER,

Executive Director.

Enclosure.

COMMISSION PROGRAM 1966-67

In its first year of active participation in the cultural life of Connecticut, the Arts Commission proposes to initiate the following short-term and ongoing projects:

I. INFORMATION CENTER

A. *The Connecticut Commission on the Arts Information Center.*—Establishment of an Information Center to function in the following capacities: (1) act in the service of the public and of the Commission as a readily accessible clearing-house of information on arts organizations and projects within the state; (2) conduct research and cataloging leading to the compilation of a directory of available performing units and arts speakers within the State of Connecticut; (3) extend the survey of Connecticut arts resources started by the temporary Commission in 1963-64; (4) publish a monthly statewide calendar of cultural events; (5) develop a library of play scripts and music scores available to performers.

II. TOURING PROGRAM

A. *350 Years of Connecticut Architecture.*—A touring exhibit tracing the history of architecture in the state. The exhibit will consist mainly of enlarged photographs, blueprints, and drawings mounted on poster boards. It will be highly flexible, durable and easily set-up—suitable for museums, bank lobbies, outdoor plazas, libraries, armories and other public buildings with adequate display areas.

B. *A Four-week (indoor or outdoor) by a Professional Modern Dance Troupe.*—The ensemble will present performances in areas where dance is unfamiliar as

an art form. Any town able to meet the minimum productions requirements (smooth wood stage at least 20' x 25' with wing space, front curtain, and basic lighting equipment) may apply for a performance through its arts council or mayor.

C. A Pilot Festival of Five Works representing high achievement in the art of film.—The films will be shown in a commercial movies house in each of five Connecticut towns. Each film program will be prefaced by a taped commentary on the film's significance, and descriptive brochures containing historical and critical notes on each film will be distributed.

D. A Comprehensive Musical Tour Package made up of professional chamber opera, symphony orchestra, and chamber ensembles, and of solo recitalists.—The concerts will be presented in communities without easy access to live performance. With underwriting provided by the Commission through its federal grant the presentations will be ticketed at popular admission prices.

III. TECHNICAL ASSISTANCE PROGRAM

A. Technical assistance for Connecticut art museums.—Awards for museums to enable them to hire assistants or to free staff members to develop, with the guidance of the Commission's Visual Art Subcommittee, a greater public awareness of their resources. Individuals assigned by the recipient museums to carry out this project will act as lecturers in the museum galleries, give talks in communities which do not have easy access to paintings and sculpture, prepare promotional mailing material, and assist the Commission in preparation of mobile art tours for 1967-68.

B. Technical assistance for Connecticut theatres.—Theatre internships will be provided for three young producer-directors. Connecticut communities with a serious interest in starting theatre groups or bolstering existing efforts will apply for an intern on a shared cost basis. The intern will remain in the community for one year, supervising the building or renovating of a theatre and developing the community's interest in dramatic literature and the theatre through seminars, acting and productions workshops, and, ultimately, full-scale productions.

C. The New England Regional Center for Arts Commissions.—To centralize service essential to each state's commission or council, to provide a medium for exchange of information, ideas, and activities, details of legislation, lists of available personnel and consultants, methods of contract and proposal writing, and to provide research, developmental staff and evaluation teams, this Center will be created to function as a cooperative effort between the States of Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont.

IV. EDUCATION

A. Master Classes in dance, musical instruments.—Special group classes given by leading American performers, and teachers of modern dance and ballet and (stringed, woodwind, brass and percussion) instruments. These classes—37 in dance, 55 instrumental—will be offered to institutions in Connecticut that give programs of instruction in dance and music.

B. A circulating library of films on ballet and modern dance.—Outstanding dance films with accompanying lecturers will be available to interested groups at a nominal cost.

C. Sponsorship of an arts education program in representative Connecticut elementary schools.

V. SPECIAL WORKSHOPS

A. A Critics Workshop for art, drama and music reviewers working for Connecticut newspapers and magazines.—The critics will meet to discuss their profession—its problems, ideals, and concerns for the future—among themselves and with guest colleagues from outside Connecticut.

VI. SPECIAL EVENTS

A. Graham Performance.—Premiere performance of the Martha Graham Dance Company's 1966-67 national tour at Bushnell Memorial hall, on Sunday, October 2nd at 3 p.m. under the Commission's sponsorship. Miss Graham's Connecticut appearance is the opening event of the Arts Commission's statewide dance program and its first offering in an annual great American artist series.

CONNECTICUT COMMISSION ON THE ARTS,
HARTFORD, CONN., July 11, 1967.

HON. FRANK THOMPSON, JR.,
Chairman, Special Subcommittee on Labor, House of Representatives, Washington, D.C.:

On behalf of the Connecticut Commission on the Arts, I wish to urge your favorable action on bills to strengthen and continue the work of the National Foundation on the Arts and Humanities being heard July 12. The Foundation has been the funding source of numerous innovative and far-reaching arts program initiated by our commission during the past year and is the keystone of our planning for many future programs.

ANTHONY S. KELLER, *Executive Director.*

[TELEGRAM]

DANCE MAGAZINE,
NEW YORK, N.Y., July 14, 1967.

SPECIAL SUBCOMMITTEE ON THE ARTS AND HUMANITIES,
U.S. Senate, Washington, D.C.

The wise work done by national endowment for the arts has been an important contribution in a much needed area, productive beyond expectations. My congratulations and earnest urgings that increased funds be made available to national endowment fund for the arts. Commendatory editorial appears in August issue of Dance magazine.

JEAN GORDON, *Associate Publisher.*

DELAWARE STATE ARTS COMMITTEE,
Wilmington, Del., July 7, 1967.

HON. FRANK THOMPSON,
*Chairman, Special Subcommittee on Labor,
House of Representatives, Washington, D.C.*

DEAR MR. THOMPSON: Having seen the news release saying that testimony relating to the extension of legislation for the National Endowment for the Arts (S.B. 2061) is being received, I wish to submit the following comments.

With a long and proud heritage in all aspects of American life, Delaware has always maintained a keen interest in the arts. Located between the cultural centers of New York, Philadelphia, Baltimore, and Washington, the state has enjoyed fine performances and exhibits for many generations.

Still it is clear to many of her citizens that much remains to be done in the arts and that new avenues must be explored. With this in mind, Governor Charles L. Terry, Jr. appointed a State Arts Committee with Dr. Wayne Craven as Chairman. This office has been functioning since November 1966 and a major survey of state needs and opportunities has been launched.

As we began our operations it was evident that several different groups were making essentially the same type of cultural survey in the state. Founded in 1960, the Greater Wilmington Development Council has collected a large amount of data. They have employed Wise, Gladstone & Associates as planning and economic consultants. The Delaware Art Center, presently undergoing major expansion, has also hired outside consultants and surveyors. Meanwhile several new activities are underway:

1. A State-Wide Impact and Development Study of the Performing Arts, using Title III money and centered in Dover.
2. An intensive survey by Art personnel at the University of Delaware.
3. A feasibility study for an Instructional Resource Center located at Greenville and also using Title III money.

This office has, through a series of meetings, got all those concerned to endorse a central "Information Bank." Since the Greater Wilmington Development Council has the resources for obtaining, storing, and receiving survey data, we hope to center it there. In this way we can avoid the duplication of effort and the replication of information which results in a waste of manpower, time, and money.

With such promising beginnings we urge the continuation and expansion of federal support in the vital area of the arts. We note a growing interest and

support throughout the State of Delaware and hope to capitalize on this in the years ahead. We believe our excellent representatives in Washington understand and share our concern. We will be following the results of your hearings and actions with great interest.

Sincerely yours,

MARSHALL W. FISHWICK,
Executive Director.

FEDERATION OF ROCKY MOUNTAIN STATES, INC.,
Denver Colo., July 24, 1967.

HON. CLAIBORNE PELL,
*U.S. Senator,
Senate Office Building,
Washington, D.C.*

DEAR SENATOR PELL: Dr. William E. Rhodes, Chairman of the Rocky Mountain Federation on the Arts and Humanities, has called to my attention your leadership regarding the passage of this bill. I know from examination of hearings in the past your enthusiasm and endeavors in support of the cultural arts and humanities. I would like to extend my appreciation for your leadership regarding the passage of this bill, too.

Would you be kind enough to send me a copy of the bill and any hearings which are available in regard to it. The Federation of Rocky Mountain States was established by the seven governors with the primary purpose of furthering the economic growth of the area. We have long recognized the necessity for a parallel growth in the cultural arts and humanities without which there would not be a balanced growth.

Thank you for your assistance in this matter.

Yours very truly,

D. W. GALVIN,
Program Coordinator, Arts and Humanities.

FLORIDA ARTS COUNCIL,
Sarasota, Fla., July 10, 1967.

HON. CLAIBORNE PELL,
*Chairman, Special Subcommittee on the Arts and Humanities, U.S. Senate,
Washington, D.C.*

DEAR SENATOR PELL: I understand that your committee and the Special Subcommittee on Labor of the House of Representatives will hold joint hearings on July 12-13 on bills to amend the National Foundation on the Arts and Humanities Act of 1965. *I most strongly urge that the Act not only be continued but that it be strengthened.*

The United States has fallen far behind most advanced countries in patronage of the Arts, yet such patronage is both appropriate and a necessity. It is particularly important to this nation due to very evident deficiencies in public education and an unparalleled leisure. Recently there has been little recognition that the Arts are basic to education; rather, for the most part, they have been considered a frill.

As President of the Florida Arts Council since 1966 (President-Elect the two preceeding years), a members of the States Planning Panel of the Associated Councils of the Arts, having attended most national and regional meetings on the Arts during the past three years, and as a former School Board Chairman and Chairman of the Board of Trustees of New College, Sarasota, I feel that I am in a good position to evaluate the work done by the National Foundation on the Arts and Humanities.

The National Foundation has managed to stir some interest in and recognition of the Arts in some States which surely would have done nothing at the State level in this area without Federal initiative in the form of seed money. Progress may have been small but it is discernible. It is satisfying that there has been any progress considering the relatively small amount of money available, the large amount of inertia, and some suspicion of Federal aid, especially in the South.

Regarding this last, my observation would be that far from dictating any program for the Arts, the National Endowment, if it has erred at all, has erred on the side of extreme reluctance to give advice even where it was needed and when it was solicited.

The chief value of the State art councils is (1) in establishing a dialogue between the various arts which may eventually create an awareness that they are interdependent, (2) in establishing a proper climate for the arts, (3) in raising the quality of programs and performances, and (4) bringing the arts to communities which have heretofore been denied this experience.

Without support from the National Foundation, most State councils would not have come into being; if this support and encouragement is discontinued, they are not likely to long survive.

Respectfully,

PHILIP H. HISS, *President.*

GEORGIA ART COMMISSION,
Atlanta, Ga., July 6, 1967.

HON. CLAIBORNE PELL,
*Chairman, Special Subcommittee on Arts and Humanities, U.S. Senate,
Washington, D.C.*

DEAR SIR: In Thomas More's *Utopia*, people worked only six hours a day. We have now reached that state. Since we have achieved in America the distinction of producing the largest quantity of material goods per worker in the world, we now must turn to the more complex problem of consuming these goods wisely and creating a new balance between work and leisure. The National Opinion Research Center made a survey in 1962 and 1963 which showed among many other things that about one in five adults are participating in an organized educational activity. This proportion has undoubtedly grown since that time.

The Georgia Art Commission feels strongly that one of its prime objectives should be an interaction with all organized educational activities that can provide greater human fulfillment, not only for the adult population but for the rapidly increasing youth population as well. We believe that the arts are not only among the most powerful of educative forces, but also their processes of communication may well be central to the total learning process.

The National Foundation for the Arts and the Humanities has been the greatest single incentive to us here in Georgia towards our destination of restoring all of the arts to their rightful and essential place in the human realm. The National Foundation must continue at any cost, if we are to have a more human dwelling place.

Sincerely,

JAMES H. FINCH, *Chairman.*

GREATER ATLANTA ARTS COUNCIL,
Atlanta, Ga., July 7, 1967.

HON. CLAIBORNE PELL,
*Chairman, Special Subcommittee on Arts and Humanities, U.S. Senate, Wash-
ington, D.C.*

DEAR SENATOR PELL: In recent years a new attitude for and about the arts has been developing in metropolitan Atlanta. Today as never before a spirit of cooperation exists among major arts agencies such as the Atlanta Arts Alliance, the Georgia Art Commission, the Greater Atlanta Arts Council, the Atlanta Civic Design Commission, the arts and arts education staffs of public and private colleges and schools. In addition there is a larger measure of responsiveness to the arts from laymen. Yet there is a wealth of poverty in the arts which persist in our public education system from the primary through the adult education levels. Especially is this true in rural Georgia.

To us in the Greater Atlanta Arts Council the Georgia Art Commission represents that central coordinating agency to which we all look for an increasingly important leadership role. Through incentives provided by the National Foundation for the Arts and the Humanities there is indeed an increased awareness of the creative capabilities which have too long been latent but which now begin to be revealed in large measure. If the arts have a significant place in the increasingly mechanized and technological 20th century and indeed each of the 24 member organizations of the Greater Atlanta Arts Council believe they not only have a role but a very vital one, it is imperative that the National Foundation not only continue its present programs but move forward at an accelerated pace in helping to make our nation not only productive and affluent but humane and civilized as well.

Cordially yours,

JOSEPH S. PERRIN, *President.*

HUNTINGTON GALLERIES,
Huntington, W. Va., July 7, 1967.

HON. FRANK THOMPSON,
*Chairman, Special Subcommittee on Labor, U.S. House of Representatives,
Washington, D.C.*

DEAR CHAIRMAN THOMPSON: We understand that your committee is considering the budgetary allocations to be made through the National Endowment for the Arts and Humanities to the state Arts and Humanities Councils.

As the largest public fine arts museum in the State of West Virginia we and our professional staff have worked closely with the West Virginia Arts and Humanities Council. We can attest to the careful, intelligent and useful manner in which our state council has expended the funds previously allocated to West Virginia.

Our staff has worked with the West Virginia Council in several interesting programs designed to educate and bring new areas of enjoyment to our culturally limited people. At the present time we are providing the administrative and technical assistance necessary to assemble and circulate throughout West Virginia a large exhibit of regional art, which will continue almost a year and in many areas will be the very first original art ever seen.

We realize that there are many pressing financial needs confronting Congress at the present time. However, if the current \$50,000 per year allocation to each state were reduced, we believe it would seriously cripple a state-wide program which is just now beginning to demonstrate its great potential.

Therefore, we respectfully urge your committee to recommend the renewal or, if possible, the enlargement of the \$50,000 per year allocation to each of the states in this matter.

Yours very truly,

HUNTINGTON GALLERIES, INC.,
PAUL W. MCCREIGHT, *President.*

IDAHO STATE COMMISSION ON ARTS AND HUMANITIES,
Boise, Idaho, July 11, 1967.

Senator CLAIBORNE PELL,
*Chairman, Subcommittee on Arts and Humanities, Room 4332, New Senate Office
Building, Washington, D.C.*

DEAR SENATOR PELL: It has come to our attention you are holding hearings regarding the Arts and Humanities Act of 1965.

The members of the Executive Committee of the Idaho Arts and Humanities Commission feel that additional funds for arts and humanities are not necessary at this time in view of the size of the National Debt and in view of the amount of funds being expended to pursue the Vietnam War.

This is not in any way meant to be a reflection on the National Foundation for The Arts and Humanities or the staff of that organization.

Thank you.

Sincerely,

CLAIR B. JOHNSON, *Vice Chairman.*

ILLINOIS ARTS COUNCIL,
Chicago, Ill., July 11, 1967.

HON. CLAIBORNE PELL,
*Chairman of the Senate Special Subcommittee on the Arts and Humanities,
U.S. Senate, Washington, D.C.*

DEAR SENATOR PELL: It is my understanding that the Subcommittee on the Arts and Humanities and Special Subcommittee on Labor of the House of Representatives are holding joint hearings to amend the National Foundation on the Arts and Humanities Act of 1965 tomorrow and Thursday of this week.

The Illinois Arts Council has in the past taken advantage of many of the National Endowment programs. We sincerely hope that favorable consideration be given to the bill which will be going before these two subcommittees. The activities of the National Foundation have been of great benefit to the people of Illinois as well as others interested in the arts throughout the United States.

Very truly yours,

S. LEONARD PAS, JR., *Executive Director.*

IOWA STATE ARTS COUNCIL,
Des Moines, Iowa, July 10, 1967.

HON. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and Humanities, U.S. Senate,
Washington, D.C.

DEAR SENATOR PELL: It has been brought to my attention that the Senate Special Subcommittee on the Arts and Humanities will hold hearings on July 12 and 13 on a bill to amend the National Foundation on the Arts and Humanities Act of 1965.

I write on behalf of the newly created Iowa State Arts Council to urge that you recommend the permanent continuation of the National Endowment and to suggest that you recommend the expansion of its programs of support for the arts and humanities in the United States.

It was through the direct assistance provided by the state's study grant program that the State of Iowa was able to study its arts resources, recommend permanent legislation to create a state arts agency, and to establish a permanent arts council during its past legislative session.

The Iowa State Arts Council supports the goals of the National Foundation on the Arts and Humanities. Its contribution to the artistic life and institutions of this country has been remarkable during the past two years; its existence has provided important recognition of the necessity of public concern and support for an important part of our country's culture and heritage.

We join with all who regard the support and survival of the arts as vital to human experience in urging the committee's favorable action in support of the National Foundation.

Sincerely yours,

JAMES S. SCHRAMM, *Chairman.*

KANSAS CULTURAL ARTS COMMISSION,
Wichita, Kans., July 10, 1967.

Senator CLAIBORNE PELL,
Chairman, Special Senate Subcommittee on the Arts and Humanities,
Senate Office Building, Washington, D.C.

DEAR SENATOR PELL: I understand the subcommittee is now accepting statements from interested parties pertaining to the National Council on the Arts, and the National Foundation for the Arts and Humanities Act of 1965.

It has been my belief that, because of unavoidable economic factors, the arts in general are going to continue to accrue deficits each year. If the arts and artists of our country are going to have the opportunity to be heard and seen, they must be supported objectively. The National Council for the Arts has provided that objectivity and good judgment in giving its support, and I'm sure it will continue to do so. I would like to see their program expanded so that support could be more wide-spread and comprehensive. In the past year Kansas has received \$37,053. from the Council in grants to the Kansas Cultural Arts Commission. This year, our request for \$50,000. was trimmed to \$39,383. because funds were not available. We rely heavily on this support, and each cut at the national level results in a similar cut in matching funds from our state.

The arts are now being recognized as important factors in the economy of communities, states, and the nation. It would be a serious miscalculation of the value of the National Council and its programs if Congress should decide not to continue and expand them. They deserve your wholehearted support, and I ask that you give it.

Sincerely yours,

MAURICE D. COATS, *Executive Director.*

KANSAS CULTURAL ARTS COMMISSION,
Wichita, Kans., July 11, 1967.

Senator CLAIBORNE PELL,
Chairman, Special Senate Subcommittee on the Arts and Humanities,
Senate Office Building, Washington, D.C.

DEAR SENATOR PELL: It is my understanding that your Subcommittee is now accepting statements pertaining to a National Council on the Arts and the National Foundation for the Arts and the Humanities Act of 1965. The Kansas

Cultural Arts Commission depends on these arms of the federal government for support of any programs affecting the arts in our state. The state tax funds are appropriated to the Commission in the amount necessary to match federal monies granted through the National Council. Therefore, the loss of these federal programs would impair our programs in Kansas considerably.

It is important to us that the program of the National Council be continued and expanded.

We urge you to act favorably in the consideration of these matters.

Sincerely yours,

MARTIN UMANSKY, *President.*

KENTUCKY ARTS COMMISSION,
Frankfurt, Ky., July 10, 1967.

HON. CLAIBORNE PELL,
*Chairman, Special Subcommittee on the Arts and the Humanities,
U.S. Senate, Washington, D.C.*

DEAR SENATOR PELL: As Chairman of the Kentucky Arts Commission and on behalf of the members of that body, I welcome the opportunity to make a statement in connection with the joint hearings on bills to amend the National Foundation on the Arts and Humanities Act of 1965.

We feel it is essential that funding for the National Foundation on the Arts be continued at a rate consistent with our national growth.

We cannot set forth too strongly the need for special protection of funds for state arts agencies in view of the across-the-board cutback that was made this year.

Further to this latter point:

While the Commonwealth of Kentucky has gone beyond most states in the amount of legislative funding (\$100,000) to be used for its arts agency, Federal funds from the National Endowment are seriously needed to carry out even our most limited goals. Cutting the anticipated amount of \$50,000 to \$39,383 for the present fiscal year has been a serious blow for such a small agency as ours. It might well be that such a cut could discourage the continuance of arts agencies in states with legislatures or chief executives less favorably disposed to the idea of government support of the arts.

Most of our state arts agencies were, after all, encouraged into being by the Federal Government with matching-funds inducements. Most of them have proceeded with modest but meaningful programs tailored to their needs and the present levels of their arts. We question if any single formula of support imposed by the National Endowment for the country as a whole can possibly succeed as significantly as National Endowment support for programs organic to the nature of individual states as determined by state arts agencies.

Sincerely,

Mrs. JOHN W. OSWALD, *Chairman.*

LEAGUE OF NEW YORK THEATRES, INC.,
New York, N.Y., July 24, 1967.

HON. CLAIBORNE PELL,
*Chairman, Special Subcommittee on Arts and Humanities, U.S. Senate, Wash-
ington, D.C.*

DEAR SENATOR PELL: On behalf of the National Association of the Legitimate Theatre and The League of New York Theatres, I am writing to you in support of Bill #2061 to amend the National Foundation on the Arts and Humanities Act of 1965.

The Broadway legitimate theatre urges the extension of the authorization of the National Foundation of the Arts and Humanities, and urges a substantial increase in the amounts of money authorized for the activities of the Foundation.

These activities have made an extremely important contribution to the advancement of the Arts and the Humanities in this country. It is essential that these worthy efforts be continued and broadened.

Sincerely yours,

RICHARD BARR, *President.*

LOUISIANA COUNCIL FOR MUSIC AND PERFORMING ARTS, INC.,
New Orleans, La., July 6, 1967.

HON. CLAIBORNE PELL,
Chairman, Special Subcommittee on Arts and Humanities,
U.S. Senate, Washington, D.C.

DEAR SENATOR PELL: As the official representative organization from Louisiana to the National Foundation on the Arts, the Louisiana Council for Music and Performing Arts, Inc. respectfully requests that you give consideration to the bill for financial support to the National Foundation on the Arts and Humanities now before you and your committee.

We can assure you that the funds allotted to Louisiana have done much to increase interest in the arts and to support the arts in our state. These funds have been disbursed in Louisiana to the best possible advantage. It is our opinion that, as far as the arts are concerned, the National conscience has been awakened and great strides forward can be expected in the future.

The potential of the arts in this great country can be enhanced by the continued encouragement and increased support of our government. We trust that Congress will make future provisions for a broader program of federal support for the arts in the United States. Without doubt there is need for the program to be continued and to be expanded.

With appreciation for your consideration, we are,
Sincerely,

Mrs. EARL K. LONG,
Chairman, Board of Directors.
Mrs. EDWIN H. BLUM,
President.

MARYLAND ARTS COUNCIL,
Baltimore, Md., July 10, 1967.

HON. CLAIBORNE PELL,
Chairman, Special Subcommittee on Arts and Humanities, U.S. Senate, Washington, D.C.

DEAR SENATOR PELL: Your Special Sub-Committee on Arts and Humanities has before it Bill No. S2061 to continue the National Foundation on the Arts and the Humanities. The Maryland Arts Council strongly endorses this measure. The National Foundation has been of immeasurable assistance to the citizens of the State of Maryland through the State Council.

During the just past fiscal year, the Council, with the aid of the National Foundation, carried out programs in the arts that enriched the lives of citizens throughout the State.

Council programs for Fiscal '68 and the years to come are far-reaching, highly innovative activities which would be seriously curtailed were the National Foundation not allowed to continue its fine work.

In addition to support for the Maryland Arts Council and other State arts agencies, the Foundation has provided support and stimulus to the arts generally through its judicious grants program and, further, through its example, has stimulated increased support for the arts in both the public and private sectors of the economy.

We of the Maryland Arts Council, therefore, strongly encourage a favorable report on S2061 and request that this support be spread on the record.

Very truly yours,

CHARLES PARKHURST, Chairman.

MINNESOTA THEATRE COMPANY,
Minneapolis, Minn., July 17, 1967.

HON. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and the Humanities, U.S. Senate, Washington, D.C.

DEAR SIR: I am enclosing a copy of a letter I recently wrote to Roger Stevens. As the President of the League of Resident Theatres which represents the 27 resident theatres throughout the country, and also as the Managing Director of the Guthrie Theatre in Minneapolis, I am taking the liberty of sending a copy

of the letter to you. All of us wrestling with the problem of support for resident theatres feel very strongly about the support we feel we must have from the National Foundation On The Arts And The Humanities.

Sincerely yours,

PETER ZEISLER,
Managing Director.

Enclosure.

JULY 6, 1967.

Mr. ROGER STEVENS,
National Foundation on the Arts and the Humanities,
1800 G. Street NW., Washington, D.C.

DEAR ROGER: The recent International Theatre Institute meeting in New York and the week-long Theatre Colloquium in Montreal, which most of the European delegates attended, reinforced for the Americans the absolute necessity for the continuation and growth of the National Foundation On The Arts And The Humanities.

As you know, the most sophisticated and developed theatre in the world today is in Eastern Europe which has always had enormously large government subsidies. Time and again during the two conferences various European directors returned to the point that it is absolutely essential to provide the financial support necessary to permit talent to "fail and fail again" in their search for artistic validity. They related work in the theatre to work in the physics lab and the fact that no one expected the physicist to solve his problems except by long and costly experimentation. That experimentation has been possible for many years in Europe—hence their vital and important theatre. Our theatre is hopefully entering a similar period if the National Foundation continues to grow in resources and if it continues its innovative policies.

At informal meetings with some of the leading European directors, they expressed dismay and shock that the Guthrie Theatre, of which they had all heard, could afford an acting company of only 30 when their smallest companies in cities of less than 300,000 had an average 45 or 50 actors. They were equally amazed that the resident companies did not tour and that no funding on a national level made such touring possible.

In short—the work you are doing—and that which I am sure you will be doing in the future—is absolutely essential to all of us who are trying to make some sense out of the seemingly senseless pattern of the American theatre. It is increasingly evident that the major private Foundations will not be interested in funding theatre projects for an extended period of time so that until the time when communities and local corporations are willing to accept the financial responsibilities of underwriting theatrical companies, I do hope the National Foundation will be in a position to lead the way for all of us.

Sincerely yours,

PETER ZEISLER,
Managing Director.

MISSISSIPPI STATE COUNCIL ON THE ARTS,
Jackson, Miss., July 10, 1967.

HON. CLAIBORNE PELL,
Chairman, Senate Special Subcommittee on the Arts and Humanities, Senate Building, Washington, D.C.

DEAR SENATOR PELL: I have been advised the special subcommittee on the Arts and Humanities will have hearings on or about July 12, 1967, and will make a study in depth on the purposes, accomplishments, expansion and possible refinements of the present bill of the present law.

I would appreciate the opportunity of at least giving you our experience in the State of Mississippi that has lifted the vision, spirit and enthusiasm of all of our people.

There has been a grass-roots upsurge of interest in all of the visual and performing Arts. This law came into existence just at the right time to give needed assistance so that the Arts could be spread to the masses and specially talented young people and groups who could receive new opportunities and incentives to further their love in this field.

I can state to you truthfully that small towns and communities have been able to enjoy and participate in the Arts because of the financial assistance made by

this law. Our Junior Colleges and Higher Institutions of Learning have been able to greatly expand their activity to the young talented students from all walks of life.

Although the grants and financial assistance have been small in comparison with the needs to our State, it has been "seed" money that has encouraged individuals and various governmental agencies and subdivisions to give us some aid consistent with our economy.

We have been able to organize a State Council on the Arts and open an office for the purpose of making a comprehensive survey of our existing resources and our special needs. We have been able to disseminate information and encourage interest and enthusiasm in the Arts' field throughout our State. We have had approximately six moderate grants that have proven the wisdom in the enactment of this law. With this experience, we urge you to refine and expand the program, and we have confidence and assurance that the patrons of the Arts and the legislature and other civic groups will also cooperate with the Federal government in carrying forward this fine program for our citizens.

Very sincerely yours,

R. B. LAMPTON, *Chairman of the Board.*

MISSOURI STATE COUNCIL ON THE ARTS,
Kansas City, Mo., July 10, 1967.

Senator CLAIBORNE PELL,
Chairman of Senate Special Subcommittee on the Arts and Humanities, Senate Office Building, Washington, D.C.

DEAR SENATOR PELL: The assistance of the National Council on the Arts to the program development of the Missouri State Council on the Arts has been invaluable. This assistance was, in turn, passed down to the communities of our state and the total cultural life of Missouri benefitted.

The reduction of funds for the current year was a serious blow to this growth as three projects were abandoned within our federal assistance program and others were reduced.

Missouri anticipates the establishment of the National Foundation of Arts and Humanities into a permanent program with sufficient financial appropriations to raise the United States to a place of respect in the arts.

Sincerely yours,

LYMAN FIELD, *Chairman.*

MISSOURI STATE COUNCIL ON THE ARTS,
St. Louis, Mo., July 11, 1967.

Hon. CLAIBORNE PELL,
Chairman of the Senate Special Subcommittee on the Arts and Humanities, Senate Office Building, Washington, D.C.

DEAR SENATOR PELL: The National Council on the Arts has assisted the Missouri Council in the following projects:

1966: 1. Toured the Loretto-Hilton Theatre 12 weeks in rural Missouri (audience of nearly 60,000).

1966-67: 2. Toured the St. Louis Symphony and the Kansas City Philharmonic to out-state Missouri (total audience over 50,000).

1966: 3. Created and toured 5 pre-programmed audio-visual units to schools and arts organizations of the state (total audience over 50,000 to date).

1966-67: 4. Created metropolitan weekends for high school students to experience the cultural opportunities of St. Louis and Kansas City.

1967: 5. Assisting in payment of a Visual Arts Consultant.

1967: 6. Making possible a tour by the Kansas City Lyric Opera.

1967: 7. Assisting with funds for a state-wide conference with community councils for the purpose of evaluating the Council's progress and developing plans for the future.

It is evident that the assistance from the National Council has been an important part of Missouri's program. We strongly urge its permanent establishment and increased funding.

Sincerely,

CLARK MITZE,
Executive Director.

Enclosure.

MSCA NEWSLETTER

Governor Hearnes has announced the transfer of Mrs. Clay Cantwell of Branson, from membership on the Advisory Commission to membership on the Council. Mrs. Cantwell, who is also Chairman of the Taney County Arts Council, replaces Dr. Arthur Mallory of Springfield, whose term of appointment expired.

Maurice Coats, former Associate Director of the Illinois Arts Council with offices in Chicago, has been named Assistant Director of the Missouri State Council on the Arts. His new assignment will be in the St. Louis office of the Council.

STATEWIDE CONFERENCE

In order to allow everyone the opportunity of planning ahead to attend the Fall State Wide Conference of Community Arts Councils, this early announcement is called to your attention. The schedule will include: Sunday afternoon, October 1st, reception and dinner meeting with speaker of national interest and significance. Monday, October 2nd, included on the agenda will be group meetings of special interest areas. Members of each committee of the Council will meet with those representatives of Community Councils who wish to explore specific programs (theater, opera, music, etc.) A special session will be conducted on ways to select, secure, promote and manage to successful completion Community Council sponsored projects.

Place: University of Missouri & Holiday Inn, Columbia.

Dates: October 1 and 2, 1967.

Mailings will be sent to all names listed below on the Community Council list. Additions or corrections to this list should be made by writing to Newsletter, MSCA, Rm. 210, 459 North Boyle, St. Louis, Mo. 63108.

Community Arts Council, Clinton: Mrs. B. J. Kingsley.

Newton County Arts Council, Neosho: Jack Wood, President, 403 South Jefferson Street.

Hillsboro Civic Club, Hillsboro: Mrs. Henry Edwards.

Tri-County Individual Artists, O'Fallon: Jack Elmore, 815 Oak Street.

Columbia Community Arts Council, Columbia: Mrs. Charles Gowan, 1609 University Avenue.

Cuba Arts Council, Cuba: Percy Pasco, Chairman, P.O. Box P.

Audrain County Fine Arts Committee, Mexico: Mrs. Walter Staley, 15 South Jefferson Road; Mrs. Carl Burchfield, 600 Woodlawn, 65265.

Kennett Allied Arts Council, Kennett: Mrs. Jack Stapleton, The Daily Dunklin Democrat.

Kennett Arts Commission, Kennett: Mrs. W. L. Davidson, 603 College, 63957.

St. Joseph Allied Arts Council, St. Joseph: David Morton, President, 813 Corby Building.

Kirkwood Arts Council, Kirkwood: Franz Deck, 25 Forest G. Lane, 63122.

Sedalia Symphony Society, Sedalia: Mrs. Carl Schroder, 715 West Third.

Vernon County Council on the Arts, Nevada: Mr. C. H. Jones, Nevada R-5 Schools.

Lamar Art League, Lamar: Miss Mabel DeLissa, Secy., 203 Gulf.

Monett R-1 School District Cultural Program, Monett: Mel Wallis, 1209 Central Avenue.

Parkville Fine Arts, Festival, Parkville: Mrs. D. M. McKenzie, Park College.

Mississippi County Historical Society and Art Gallery, Charleston: Dr. R. Frazier, 202 East Commercial.

Macon County Council on the Arts, Macon: Mrs. Roy Klingensmith, Ten Eight Vine Street.

Nodaway Council on the Arts, Maryville: Mrs. Chas. Bell, 326 Grand Avenue; Robert Sunkel, NW Mo. State College, 64468.

Arts and Education Council of Greater St. Louis, St. Louis: Michael Newton, Exec. Dir., 607 North Grand, 63103.

Little Dixie Art Association, Moberly: Mrs. Hope Scheperle, 712½ West Rollins.

Daviess County Fine Arts Council, Gallatin: Mrs. Joseph Leonard.

Joplin Allied Arts Council, Joplin: Mrs. Henry Warten, Rt. #2, Box 197, Briarcliff.

Kirksville Arts Council, Kirksville: Dale A. Jorgenson, Chairman, Box 652, 63501.

Florissant Arts Council, Florissant: Paul Koenig, Jr. College Dist.

Capitol City Arts Council, Jefferson City : James E. Schaffner, Chairman, Booneville Road.

Stoddard County Council of the Arts, Dexter : Mrs. C. L. Godwin, 240 One Mile Road, 63841.

Carthage Arts and Crafts Association, Carthage : Mrs. Faye Duff, President, 1227 Grand Avenue.

Carthage Council on the Arts, Carthage : Mrs. Henry Spradling, 1410 Grand Avenue.

Hannibal Community Concert Association, Hannibal : Rev. A. Plautz, Maple & Lyon Street.

Bates County Council on the Arts, Hume : John Butler, President.

Grundy County Friends of the Arts, Trenton : Robert Head.

Rolla Arts Association, Rolla Don Siehr, R.F.D. #4, 65401 : Mrs. Ralph Carson, Chairman, Cultural Enrichment Comm., PTA, 612 W. 8th Street, 65401.

Laclede County Council on the Arts, Lebanon : Sandra Johnson, President.

Taney County Fine Arts Council, Branson : Mrs. Clay Cantwell, 911 Willshire.

Cape Girardeau Community Arts Council, Cape Girardeau : Carl Hagen, Chairman.

Cape Girardeau Christian Arts Council, Cape Girardeau : Mrs. Otto F. Dingeldein, Sec'y., 825 S. Ellis, P.O. Box 618.

Carrollton Arts Council, Carrollton : Mrs. Edgar Schmidt, 612 North Folger.

Caldwell County Arts Council, Hamilton : Mrs. N. Thompson, Act. Chairman, 511 North Frame Street.

Edina Community Arts Council Edina, Edina : Mrs. W. E. Krueger.

Saint Francois County Arts Guild, Flat River : Mrs. Darrell G. Redmon, Cham. of Comm., 302 Reuter Street.

Gasconade County Council on the Arts, Hermann : Mrs. Beverly Taylor.

Liberty Fine Arts Guild, Liberty : Mr. Richard Harriman, Wm. Jewell College, 709 Doniphan, Apt. 7.

Martinsburg Fine Arts Committee, Martinsburg : Mrs. Robert Johnson, Chairman.

Sikeston Council on the Arts, Sikeston : Mrs. James Terrell, 835 Williams Street.

Tri-Arts Federated Club, Cameron : Harold S. Sloan, President, 112 West Fifth Street.

Chillicothe Community Arts Council, Chillicothe : Gerald C. Schmidt, 1404 Walnut Street.

DeKalb County Council on the Arts, Stewartsville : Eldon Haskell, President, 64490.

Howell County Council on the Arts, West Plains : Mrs. Henry Paris, Chairman, 116 West Main.

Sullivan County Council on the Arts, Milan : Mrs. Russell Riggen ; Mrs. Joseph Negill, President.

Montgomery Council on the Arts, Montgomery City : Vern Rolle, 154 Julie Ct.

Neosho Arts Council, Neosho : Max Madrid, Crowder College, Boxw, 63361.

Springfield Symphony Society, Springfield : Elisabeth Ingram, 444 South Ave., 65806.

Pike County, Louisiana : Mrs. Robert Denny, 104 Dolbeare Drive. Poplar Bluff : J. H. Foard, 731 Poplar Street.

COUNCIL MEMBERS

Lyman Field, Chairman, 600 East Eleventh, Kansas City ; David Morton, Vice Chairman, 813 Corby Bldg., St. Joseph ; Carl Burkell, Rt. 5, Primrose Drive, Jefferson City ; Mrs. Marshall Craig, 806 Sikes Avenue, Sikeston ; Mrs. David Eads, 1006 Mary Gene, Columbia ; Dr. Leigh Gerdine, 6244 Forsyth, St. Louis ; Mrs. Edmund Krautman, 510 Eleventh St., Chillicothe ; Dr. Patricia McIlrath, 1300 East 72nd, Kansas City ; Mrs. Harry Spradling, 1410 Grand Ave., Carthage ; Homer Wadsworth, 800 West 60 Terrace, Kansas City ; Richard K. Weil, 6373 Forsyth, St. Louis ; Dr. Rogers Whitmore, 15 West Parkway Dr., Columbia ; Mrs. Lue Lozier, R. R. 3, Moberly ; Mrs. Clay Cantwell, 911 Wilshire, Branson ; William Zalken, 36 Crestwood, Clayton.

ADVISORY COMMISSION

Kenneth Billups, 5553 Bartmer, St. Louis ; Ernest Dick, 647 West 66 Terrace, Kansas City ; Jennie Cooper, Charleston ; Dr. O. Anderson Fuller, 743 B Locust St., Jefferson City ; Dr. Larry Grisvard, 1307 Margaret Dr., Cape Girardeau ;

Mrs. John R. Henderson, Henderson Hill, R. 2, Jackson; Mrs. R. Jay Ingraham, 1043 West 57 Terrace, Kansas City; Gene Kowall, 8 Morwood Lane, Creve Coeur; Robert P. Lyons, 1016 Huntington Rd., Kansas City; Mrs. Hal H. McHaney, 606 College, Kennett; Mister Martia Michenfelder, 470 E. Lockwood, Webster Groves; Russell Newport, R. 2, Box 302, Springfield; Mrs. Russell Riggen, Box 173, Milan; Mrs. Hope Schepeler, 712½ West Rollins, Moberly; Mrs. Dean Wilson, Seven Hills Rd., R. 4, Jefferson City.

STAFF

Clark Mitze, Executive Director, Frances Poteet, Administrative Assistant, Maurice Coats, Assistant Director, Rm. 210, 459 North Boyle, St. Louis 63108 314-531-8988. Sue Dressler, Administrative Secretary, 210 Westport Rt., Kansas City 64111 816-753-3300.

Plan ahead for next season. Now is the time to begin arrangements for programs for your communities enjoyment during the coming fall, winter and next spring. Among those available are programs by the Kansas City Philharmonic, 210 West Tenth, Kansas City; St. Louis Symphony, 1176 Arcade Bldg., St. Louis; Kansas City Lyric Opera Theater, 210 Westport Rd., Kansas City; St. Louis Opera Theater, 705 Olive St., St. Louis; University of Missouri Extension Concert Series, UMKC, 5100 Rockhill Rd., Kansas City. Lecturers on the Arts, MSCA, 459 N. Boyle, St. Louis. Artists in Residence, Visual Arts Touring Exhibits, 210 Westport Road, Kansas City.

Bus transportation for outstate groups to Metropolitan areas as arranged by Community Councils with State/Federal assistance. For example, The Royal Ballet Theatre will appear in St. Louis, August 1-6 at the Municipal Opera in Forest Park. While the Council is not assisting their appearance, it can assist outstate Missourians in availing themselves of the opportunity of having this once in a lifetime experience in dance. Several similar projects not only in Kansas City and St. Louis, but in some other areas can be made available. Suitable for this type of transportation assistance would be to attend performances at the Arrow-Rock Lyceum Theater, the SMS Tent Theater at Springfield, and the UMKC Repertory Theater which are all summer operations. For further information, write MSCA, 459 North Boyle, St. Louis 63108.

Clark Mitze juried the proposals to the Florida Commission in Tallahassee. The Second Annual Governor's Conference on the Arts in Oklahoma had as its keynote speaker, Frances Poteet of the MSCA staff. The meeting was held in Oklahoma City on May 13th.

We solicit original requests from Community Councils—stipulating that the project be of unquestioned professional quality and of sufficient interest to a significant portion of the community.

MSCA NEWSLETTER, JANUARY, 1967

Governor Hearnes has announced the appointment of two new members to the Council to replace Mrs. Homer Sayad of St. Louis whose term expired and W. Howard Adams, former Council Chairman, who resigned to become Assistant Director with Associated Councils on the Arts in New York City.

The new appointees are Mrs. Lue Lozier, Moberly and William Zalken, St. Louis, who was formerly a member of the Advisory Commission of the Council.

The Council has approved proposals offering a wide selection for the 1966-67 season and more are being offered each month. Those approved to date are listed below with the indication (FED) for those projects which use matching funds from the National Endowment for the Arts.

MUSIC

*Tour of the Kansas City Philharmonic (FED) Joplin, School of the Ozarks and Springfield have been completed. Eight concerts remain to be played, 2 each (1 student and 1 adult) in Marshall, Feb. 2; Maryville, Feb. 6; Clinton, Feb. 8; and 1 in Warrensburg, Feb. 9; followed by performance in Chillicothe on Feb. 11.

*St. Louis Symphony tour (FED) Hannibal, 2 concerts, April 4; Canton, April 5; Mexico, April 6, 2 concerts; Jefferson City, 2 concerts—one in the Rotunda of the Capitol and one at Lincoln University, April 7th; Ft. Leonard Wood, 2 concerts, April 8.

*Springfield Symphony and St. Joseph Symphony will each play 2 concerts in neighboring communities.

*Klausner String Quartet (5 concerts) 4815 W. 69 Terrace, Shawnee Mission, Kan.

*University of Missouri Extension Division Concert Series—R. Bliss, UMKC, Kansas City.

*Baroque Chamber Ensemble of Kansas City (4 concerts) 4627 Pennsylvania, KC, Mo.

*Studio for New Music (3 concerts) Robert Wykes, 6963 Amherst, St. Louis.

*St. Louis Chamber Music Ensemble (3 concerts) Robert Coleman, 660 Carriage Ln., St. Louis.

Eric Hawkins (Kirksville, 1 performance).

*Dance Concert Society of St. Louis—concert by Alwin Nikolais & Co., April 10, 1967.

*Kansas City Civic Ballet Theatre, teaching-lecture-demonstration, 2 one week periods, Nov. 5, 1966 and April 7, 1967.

*Stephens College Dancers (4 performances) outstate communities—Harriet Ann Gray, Stephens College, Columbia.

*Ritter-Allen Duo (4 concerts) outstate Anthony Graves, P.O. Box 182, Paris, Tenn.

*Aristea Ensemble (2 concerts) Westminster College, Fulton, Dec. 5; Culver-Stockton College, Canton, Jan. 9, 1967. L. Kaufman, 8016 Cornell, St. Louis.

The Council joined Southeastern Missouri State College and the Missouri Music Educators in a 3 way sponsored concert of the Chicago Little Symphony Orchestra under the direction of Thor Johnson. The Concert took place January 6th in Academic Hall on the Cape Girardeau campus during the annual convention of the Music educators.

OPERA

¹ Kansas City Lyric Theatre (5 performances) 2 available dates, 210 Westport Rd., KC, Mo.

¹ St. Louis Opera Theatre (8 performances) Hannibal, St. Charles, Cape Girardeau, and Jefferson City—E. Hyndmann, 706 Olive, St. Louis.

VISUAL ARTS

Graphic Design
Maryknoll Children's Art
Life Magazine Panels:
18th Century England
American Revolution
Age of Enlightenment
The Theatre

Painting I
Creative Photography

Missouri Invitational Artists
Missouri Craftsmen's Council
Old Master Prints
Audio-Visual Units
Columbia Art League
Lecture Series (Limited number of
available dates—encompassing all
forms of art)
19th Century Drawings

The Missouri Invitational Show of ten Missouri artists is receiving large and enthusiastic audiences. The mid-Missouri Artists exhibition assembled by the Columbia Art League is scheduled for opening at the American Flower and Garden Show at Municipal Auditorium in Kansas City from February 25 through March 5th. This showing will be under the auspices of the Parkville Fine Arts Festival.

EDUCATIONAL ENRICHMENT

*Sculpture Exhibit, self-contained (shipping case/display case) original sculptures by professional members St. Louis Sculptor's Gallery, 388 N. Euclid, 63108. Contact Otie Durbin at Gallery address.

*Young Audiences, Inc. (small instrumental groups) for western portion of state contact Kansas City Chapter, Mrs. Michael Spielman, 3514 W. 78th St., Prairie Village, Kan. For eastern portion of state contact St. Louis Chapter, Mrs. Jamie G. Cannon, 237 Crest Ave., Kirkwood 63122.

*Springfield Woodwind Quartet (4 concerts) Elisabeth Ingram, 444 South Avenue, Springfield.

*For additional information regarding performance or availability contact at addresses above.

¹ Complete listing and Visual Arts Catalogue can be obtained by writing the Kansas City office of the Council, 210 Westport Rd. 64111.

*Kansas City Civic Ballet Theatre—10 lecture demonstrations to be performed in outstate public schools, Mrs. James May, P.O. Box 11342, Kansas City.

The Dance Concert Society of St. Louis and the Council presented The Paper Bag Players of New York in 10 performances throughout State during the week following Christmas. The communities which included St. Louis, Columbia, Parkville and St. Joseph reported enthusiastic near capacity audiences. The response to this office regarding the players indicates the great appeal of this kind of program and contains many requests for repeat appearances.

THEATRE—(FED)

State and Federal funds have been matched to help establish a statewide touring theatre. The Loretto-Hilton Center for the Performing Arts at Webster Groves, Missouri has established a professional equity company with touring capabilities. Two plays will be performed this spring season, "Twelfth Night" and "A Midsummer Night's Dream". The schedule is:

Columbia	February 12-18.
Canton	February 19-25.
Kirksville	February 26-March 4.
Joplin	March 5-11.
*Available	March 12-18.
St. Joseph	March 19-25.
Springfield	March 26-April 1.
*Available	April 2-8.
Jefferson City	April 9-15.
Cape Girardeau	April 16-22.
Kansas City	April 23-May 13.

*Contact Jim Bernardi, Loretto-Hilton Center, 130 Edgar Rd., St. Louis 63119 for information regarding this tour.

NOTE.—A study guide for use by teachers, students, and interested groups has been prepared for the two plays which will be presented by the Loretto-Hilton Touring Theatre. Write Jim Bernardi.

The Actors Equity contract requires the company to be assured of one week in any given location. Several small communities might wish to consider joint sponsorship of a week's performances in a community with the most adequate facilities and plan chartered bus (and school bus) trips to the performances. This kind of community cooperation could provide live professional theatre to areas which otherwise could not support such a performance.

METROPOLITAN WEEKEND—STATE/FEDERAL PROJECT

The Metropolitan Weekend sponsored jointly by the MSCA and the National Council on the Arts will be held this year in St. Louis from 5 p.m. Friday, March 31st to 2 p.m. Sunday, April 2nd. Inasmuch as we anticipate that this will be an annual event, students will be brought to the St. Louis area from the eastern half of the state.

Kansas City will be the host city next year with students selected from the western half of the state. The only cost to the student will be transportation to and from St. Louis from his home. This metropolitan cultural tour will include all expenses for tickets, six meals, hotel room and local transportation. Eleventh and twelfth grade high-school students will be nominated by their superintendents who will base their selection on students who have excelled in music, drama or the other arts. The weekend will include an evening at a professional theater, a symphony concert and art and architectural tours of the city and other events arranged to be of interest to students especially interested in the arts. Chaperons will be provided at all times. All high school superintendents outside the metropolitan area in the eastern half of the state are being advised of this event. For additional information contact your superintendent or E. W. Colbrunn, Jr., 459 North Boyle, St. Louis 63108.

COMMUNITY ARTS COUNCIL

On the weekend of October 22-23, the Council co-sponsored with Washington University a seminar for Community Arts Councils and related organizations. Thirty-four communities from twenty-seven counties were represented at the conference held at Bromwoods, the University Conference Center near St. Clair.

John Haskins, Music Editor of the Kansas City Star, Leigh Gerdine, Chairman of the Music Department of Washington University, Mrs. Jean Cantwell, President of the Tahay County Arts Council, Seigfried Reinhardt, noted painter, Dean Kenneth Hudson, Washington University School of Fine Arts, and Don Faerber, Chairman, St. Louis Chapter Young Audiences, Inc. were the primary speakers assisted by members of the Council staff and Lyman Field, Chairman of the Council.

Open discussions were held with full participation from the audience as well as from the panel members.

If you wish Technical Assistance in the development and operation of a community council, contact the St. Louis office and you will be assisted in communications with one of the participants of the Seminar. Copies of the talks are available by writing the St. Louis office.

* * * * *

One of the primary points developed during the Seminar was the idea of "Do It Yourself". The State Arts Council recognizes the fact that with the limited budget of \$200,000, it cannot totally finance artistic exhibitions throughout the state. Its role is to assist—to provide the last portion of a cost in order to help or guarantee a minimum figure so that the community can realize the ambition that is just beyond reach.

The Council encourages each community to determine its own program plans and then make a proposal to the Council for assistance, whether it be financial or advisory. This permits each community to sponsor the events that are pertinent to the local citizens.

Advance correspondence with the Council staff will keep the proposals within the general framework of Council activities and staff members are always available for visits to communities for consultation.

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The spring issue of the newsletter will have a supplement which will list Community Councils with address and presiding officer. If you wish to be included, please send information to—

Newsletter
Missouri State Council on the Arts
Room 210
459 North Boyle
St. Louis, Mo. 63108

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At a meeting sponsored by the National Foundation on the Arts and the Humanities, The State Council was represented by its Executive Director, Clark Mitze, during an invitational meeting of State Directors and Chairmen, in Washington, D.C., Dec. 16-17.

Mr. Mitze was also invited by the Colorado Arts Council to assist in an Advisory Workshop in Denver and Boulder, Dec. 1-4.

MONTANA ARTS COUNCIL,
UNIVERSITY OF MONTANA,
Missoula, Mont., July 7, 1967.

HON. CLAIBORNE PELL,
Chairman, Senate Subcommittee on the Arts and Humanities, U.S. Senate,
Washington, D.C.

DEAR SENATOR PELL: As chairman of the Montana Arts Council, dean of the University of Montana School of Fine Arts and a private citizen, I earnestly solicit your support of proposed legislation under study by the Senate Subcommittee on the Arts and Humanities.

The condition of the arts in a society is an accurate measure of the vitality and vigor of that society. America's greatest strength lies not in her material riches and military might but her moral and cultural resources. Congress demonstrated its determination to use the nation's affluence responsibly by enacting the National Foundation of the Arts and Humanities Act of 1965. By committing part of the national wealth to the nurturing of the intangible qualities that make America a force for good in the world, the Act not only opened up new opportunities for our own citizens but earned us the respect of countries that had once considered us cultural illiterates.

The program authorized by the Act is being administered by the National Endowment for the Arts with an Efficiency, dispatch and imagination that have converted the early skeptics to ardent supporters. The plain fact is that this federal partnership with the states is working. It has already paid dividends all out of proportion to the comparatively modest investment made to date.

As President Kennedy said, "The arts are not for a privileged few but for the many." Bolstering the National Endowment program will give all Americans their rightful share of the cultural advantages once enjoyed only by the "privileged few."

This is an especially exciting prospect for Montanans because of their isolation from metropolitan cultural centers. For the first time, they can become "first-class citizens" in the world of the arts. The creation of the Montana Arts Council and the receipt of a National Endowment grant have generated tremendous enthusiasm all across the state. This spirit is strikingly evident in rural communities that have been left out in the cultural cold for so long. The stimulus to local initiative provided by the federal "seed" money has resulted in the pledging of more than \$43,000 in matching money—a remarkable phenomenon in a state so sparsely populated.

The impetus given by the federal government will allow Montana to expand existing programs and create new ones—35 in all—in the visual arts, dance, drama, music and other areas, including summer camps for students. It is safe to predict that this burst of activity in the arts will yield solid economic and social benefits; but it is impossible to assess how much it will mean in terms of a more satisfying life for Montanans.

The National Endowment is making a noticeable difference in the quality of life in America. This kind of effort has to be made on a national scale to equalize opportunity for all citizens; and I can think of no Congressional action that will make a more enduring contribution to a strong and free America than to give generous support to the National Endowment for the Arts.

Sincerely yours,

CHARLES W. BOLEN, *Chairman.*

LAS VEGAS, NEV., July 12, 1967.

Senator CLAIBORNE PELL,
Chairman, Senate Special Subcommittee on the Arts and Humanities, New Senate Office Building, Washington, D.C.

Urgent continuance Arts and Humanities Act. Nevada has just begun arts planning and future looks bright but need extension.

BILL WILLARD,
Executive Director, Nevada State Council on the Arts.

NEW HAMPSHIRE COMMISSION ON THE ARTS,
MANCHESTER, N.H., July 7, 1967.

HON. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and Humanities, United States Senate, Washington, D.C.

DEAR SENATOR PELL: I am writing you in behalf of the New Hampshire Commission on the Arts to point out the degree of importance in which we hold the programs of the National Endowment on the Arts and Humanities.

During the fiscal year, the New Hampshire Commission on the Arts, through the assistance of the National Endowment on the Arts, was able to make an extensive survey of the arts within our state. During this time with the matching funds available from the National Endowment we were also able to assist in the development of many programs in the arts throughout New Hampshire. Those groups receiving our assistance include:

1. Monadnock Chorus, Peterborough, New Hampshire.
2. Peterborough Players, Peterborough, New Hampshire.
3. Currier Gallery of Art, Manchester, New Hampshire.
4. Manchester Institute of Arts and Sciences, Manchester, New Hampshire.
5. Dartmouth College, Hanover, New Hampshire.
6. Nathaniel Hawthorne College, Antrim, New Hampshire.
7. Lincoln Opera House, Lincoln, New Hampshire.
8. Nashua Arts Center, Nashua, New Hampshire.

We were also able to assist six young students of theatre by providing them with the opportunity to participate in summer theatre training programs.

The development of the Arts in New Hampshire is extremely important due to the rural nature of our state and the general lack of opportunity our citizens have to participate in the many art forms that are available in our larger cities and more urbanized states.

The financing of programs in the arts, however, is extremely difficult for a state and communities with limited resources. The role of the National Endowment in providing financial assistance cannot be overstressed. As we project our future programs, we will rely heavily upon the assistance that we can receive from the National Endowment on the Arts and Humanities.

It is our hope that the National Endowment on the Arts and Humanities will be able to continue their programs of assistance. It will, therefore, be necessary that they be given the opportunity to expand and continue in their desire to create an exciting arts community throughout the country.

It is only proper in talking about the National Endowment that we express not only our appreciation for their assistance to the states but also express our appreciation and admiration for their many individual programs in theatre, music, dance, and visual arts. Their efforts have made the whole of our country a much finer place in which to live.

We hope that you and your committee will do everything possible to assure the future success of the National Endowment on the Arts and Humanities through your support of S2061.

Sincerely,

A. JAMES BRAVAR, *Chairman.*

PREPARED STATEMENT OF NEW YORK STATE COUNCIL ON THE ARTS

Within the year July 1, 1966 to June 30, 1967 the \$50,000 grant to the New York State Council on the Arts has been enormously beneficial, useful and financially provocative. A total of \$85,000 in addition to the \$50,000 federal grant was immediately precipitated by the use of these funds. More significantly, each of the three projects made possible with federal funds during the past year will be continued on an expanded basis with less financing from the National Council on the Arts and the Humanities.

Specifically, the string instruction project utilizing the Suzuki method was enormously successful in three Rochester school systems. As a result, the Suzuki string instruction technique is being used in the coming year at various locations throughout the state including Greece, Pittsford, Victor, Bedford, Ithaca College, and in New York City at the St. James Community School of the Arts and the Henry Street Settlement. A strong step has been taken to eliminate one of the most critical and pervasive problems in the arts—that of not enough qualified string players.

In addition, a major and continuing program on the film in New York State was made possible by the National Council on the Arts' grant. By showing films of exceptional merit with discussion by distinguished film critics and commentators a beginning has been made in providing direction for the haphazard bombardment of visual imagery that so clutters contemporary American society. By the time a student graduates from high school he will have spent 15,000 hours watching television and film; the only other single activity which competes with this amount of his time is sleep. A significant step has been taken toward establishing patterns of visual discrimination among elementary and secondary school children as well as adults. Last year the National Council on the Arts contributed \$20,000; the New York State Council on the Arts \$20,000. For the current year, an amount of \$46,000 has been budgeted in the State Council's appropriation free and clear of federal support.

Contemporary Voices in the Arts enabled students from 7 campuses to be exposed to the imaginations and creative work of 7 contemporary American artists: John Cage, Robert Creeley, Merce Cunningham, Billy Kluver, Len Lye, Jack Tworikov, and Stanley VanDerBeek. The New York State Council on the Arts contributed \$20,000 and the National Council on the Arts \$20,000 in order to launch a highly successful, well-attended and well-publicized tour. Some of the campuses have decided to conduct their own multi-media discussions in the coming year apart from either New York Arts Council or National Arts Council support.

The conclusion is obvious and impressive that the first matching grant from

the National Council on the Arts has provoked programs whose immediate impact has already made itself felt in the State. Even more importantly, each of these programs will be continued indefinitely on an expanded scale which demonstrates the demand and response on the part of the public to artistic activities of quality which government initiative is helping to make possible.

JOHN B. HIGHTOWER, *Executive Director.*
WILLIAM HULL, *Associate Director.*

NORTH DAKOTA COUNCIL ON THE ARTS AND HUMANITIES,
Fargo, N. Dak., July 10, 1967.

HON. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and Humanities,
U.S. Senate, Washington, D.C.

DEAR SENATOR PELL: The last session of the North Dakota Legislature authorized the establishment of a North Dakota Council on the Arts and Humanities. As chairman of our state council, I assure you that continued support at the national level is essential not only to the existence of our state council but to a practical and reasonable promotion of the arts in the state of North Dakota.

In fact, in a rural state such as ours, leadership and encouragement at the national level is required to a greater extent than in states where interest in art activities is generated in the larger urban centers. The idea of the program was well received in North Dakota; the people want and need the program; the state must have federal funds to carry on the programs initiated.

I urge you and your committee to report favorably on the proposed legislation you are currently considering.

Respectfully yours,

JOHN HOVE, *Chairman.*

BALTIMORE, MD., *July 20, 1967.*

Senator CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and Humanities, Senate Office Building,
Washington, D.C.

DEAR SENATOR PELL: I should like to urge favorable consideration by your joint committee of Senate Bill 2061, extending the National Foundation on the Arts and Humanities in perpetuity.

The National Foundation has made a good beginning in helping to enrich the lives of our citizens, and to create a climate in our country favorable to the arts, by which man can find understanding and greatness.

In Maryland the state arts council has already, with the help of the National Foundation, made a place for itself as a positive force in this civilizing process, so necessary in today's world.

Sincerely,

MARTHA L. PARKHURST.

PENNSYLVANIA COUNCIL ON THE ARTS,
Harrisburg, Pa., July 11, 1967.

Senator CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and Humanities,
U.S. Senate, Washington, D.C.

DEAR SENATOR PELL: It has come to our attention that joint hearings are being held this week to consider bills which make technical changes and authorize continuation of the National Foundation on the Arts and Humanities Act of 1965. We feel it is imperative that these bills be passed as amended.

The National Foundation has been the single most important impetus in Pennsylvania toward the elevation of the cultural climate of the Commonwealth. Through a Study Grant of \$25,000 the Commonwealth of Pennsylvania Council on the Arts has been conducting a state-wide survey of artistic and cultural resources which will enable us to discover the strengths and weaknesses of the arts in Pennsylvania, and thereby to establish a series of programs which will be beneficial to the entire population of the State.

In addition, a \$12,053 matching grant from the National Foundation has made possible a program of supporting funds for regional arts festivals in the Common-

wealth. This program, with this small amount of money, has affected literally millions of people, and has brought cultural experiences to thousands of people who had never before participated in or seen such performances. With these funds the citizens of Pennsylvania have been enlightened and encouraged far more than could have been thought. The story is the same for all the States that have participated in the programs sponsored by the National Foundation on the Arts and Humanities. The effects of this legislation are now and can continue to be more far-reaching than the millions spent on welfare and urban renewal projects.

We urge you most heartily to approve the bills in question, knowing that they could enrich the lives of every citizen of the United States.

Sincerely,

VINCENT R. ARTZ,
Executive Director.

NEW YORK, N.Y., *July 11, 1967.*

HON. CLAIBORNE PELL,
HON. FRANK THOMPSON, Jr.,
U.S. Senate,
Washington, D.C.

DEAR SIRs: Thank you for your letter of June thirtieth. I very much regret that previous commitments will prevent me from accepting your invitation to testify before the Special Subcommittee on the Arts and Humanities of the Senate and the Special Subcommittee on Labor of the House on July thirteenth.

I do wish to express to the committees, however, my interest in the federal programs that have developed over the past two years under the able leadership of Mr. Roger Stevens, working with the advice of the National Council on the Arts. With modest funds the National Endowment for the Arts has acted with foresight and imagination and has proved its ability to encourage quality in the arts and to expand the opportunity of citizens throughout the country to enjoy the finest of our artistic resources.

Speaking as a private citizen who has been involved for some time with the development of the arts, I have been heartened by the role now being played by the federal government in this area. It is my hope that the Congress will act favorably as to the continuation of the programs and will consider increases in the funds made available for them if the national budget permits.

Sincerely,

JOHN D. ROCKEFELLER 3d.

PROVIDENCE FEDERATION OF MUSICIANS,
Providence, R.I., July 28, 1967.

U.S. Senator CLAIBORNE PELL,
325 Old Senate Office Building,
Washington, D.C.

MY DEAR SENATOR PELL: I have been told that the State of Rhode Island advisory council on cultural arts have been allocated slightly over thirty nine thousand dollars from the National Endowment Matching Grant program. I also understand that hearings have recently discussed the advisability of amending Section 5H which would allow additional grants from unused funds to states to further implement programs in progress and create new ones with the additional monies received.

In Rhode Island the sum of fifty thousand, originally in the annual appropriation bill had been deleted, and upon appearances of myself and President, Francis Cappalli, of the Providence Federation of Musicians that such action might jeopardize the R.I. program, the monies were restored.

The R.I. legislature appropriated monies for band concerts, symphony concerts, etc. and instituted these programs commencing in 1933 in the depths of the depression under the sponsorship of the then Governor, Theodore Francis Green. These continued for many, many years.

Again appreciating your helpfulness in our various problems, I remain

Sincerely yours,

ARTHUR P. PATT,
*Vice President, Local No. 198, Providence Federation of Musicians, and
State Legislative Director of the American Federation of Musicians.*

SOUTH CAROLINA INTERAGENCY COUNCIL
ON THE ARTS AND HUMANITIES,
Columbia, S.C., July 10, 1967.

HON. FRANK THOMPSON,
Chairman, Special Subcommittee on Labor,
U.S. House of Representatives,
Washington, D.C.

SIR: In reference to joint hearings by your subcommittee and the Special Subcommittee on the Arts and Humanities scheduled for July 12 and 13, 1967, the South Carolina Interagency Council on the Arts and Humanities (S.C. Arts Commission) urges the continued support by the Congress of the Arts and Humanities Act of 1965.

This Council further states there exists in this nation a definite need for expansion of the National Foundation's program which, in the two years of its existence, has beneficially involved all of the states and territories of the nation.

The South Carolina General Assembly recently passed an Act creating a state arts commission which is designed to advance the arts in this state, and thus its standard of living.

The National Foundation on the Arts and Humanities has given this Council invaluable aid in its work which resulted in enactment of the arts Bill and therefore the Council, and the new commission, wholly supports the continued work of the National Foundation.

Sincerely yours,

ROBERT SMELTZER, *Director.*

SOUTH DAKOTA ARTS COUNCIL,
Sioux Falls, S. Dak., July 8, 1967.

Congressman FRANK THOMPSON, Jr.,
Chairman, Special Subcommittee on Labor,
House of Representatives, Washington, D.C.

DEAR CONGRESSMAN THOMPSON: Please consider this a personal endorsement of the National Foundation on the Arts and Humanities Act of 1965. We in South Dakota have been deeply affected by the work being done by the Foundation and are vitally concerned with its continuance.

Sincerely,

CHARLOTTE CARVER,
Executive Director.

THE STATE FOUNDATION ON CULTURE AND THE ARTS,
Honolulu, Hawaii, July 10, 1967.

HON. CLAIBORNE PELL,
Chairman, Senate Special Committee on the Arts and the Humanities, U.S. Senate,
Washington, D.C.

DEAR SENATOR PELL: The State Foundation on Culture & the Arts, enacted by the Third Legislature 1965, State of Hawaii, respectfully requests all actions necessary to assure the continuance of the National Foundation on the Arts and the Humanities and of its operating programs.

Judging from the impact and impetus, leadership and stimulation the activities under P.L. 89-209 aroused among the peoples of Hawaii, the program is eminently successful, deeply and widely appreciated and so fully and effectively utilized as to demonstrate the clear need, not only to continue the program in its present scope, but to expand it. As the appetite for more meaningful entertainment and more beneficent leisure time activities has been whetted, the urge to learn more about the cultures, innate and latently present in the indigenous Hawaiian and the many immigrant components of Hawaii's cosmopolitan population, as well as of the cultural mainsprings of our great Nation, of which Hawaii is proud part and parcel, cries out for gratification.

The deep appreciation and recognition of the benefited people from all the islands of Hawaii will be shared by the hundreds of thousands of visitors coming to Hawaii from all the nations bordering the Pacific Ocean.

Hoping very much for you favorable action,

Respectfully yours,

MASARU YOKOUCHI, *Chairman.*

STATE OF RHODE ISLAND ADVISORY COUNCIL ON CULTURAL ARTS,
Providence, R.I., July 10, 1967.

Senator CLAIBORNE PELL,
Special Subcommittee on the Arts and Humanities,
Senate Building, Washington, D.C.

DEAR SENATOR PELL: Recent newspaper articles indicate that Congress will again be faced with the decision of Federal participation in the arts. I assume that the hearings of the Special Subcommittee on the Arts and Humanities are concerned with the content and quality of the initial experiences resulting from the funding of the National Endowment on the Arts and Humanities.

Rhode Island, fortunately, has been involved in a number of ways with Federal funding of arts projects. One of the most important programs supported by the National Council for the Arts by direct grant is "Project Discovery". This school integrated theatre project provides initial experiences with live theatre to 40,000 high school students four times annually. This experience is proving its educational validity as a teaching tool for the humanities, as well as indicating great potential for developing perceptive audiences.

The State has also profited materially from the Federal program of matching grants from the National Council on the Arts. This section of the National Endowment legislation provided the incentive for the State to establish an independent arts agency with responsibilities for the welfare and development of arts in Rhode Island. The State Cultural Agency in turn has instituted a variety of programs of immense direct and potential benefits to its citizenry. Without detailing the specifics of each project financed by State-Federal funds, let it suffice to say that the touring program of professional performances and exhibits, and the programs directed towards schools, have served the ends of enrichment by a process of democratizing of the arts. In addition, other projects have strengthened the cultural organizations serving the arts and have also provided the impetus to an improvement of artistic quality. State Cultural Agency programs have reached countless thousands of children and adults throughout Rhode Island. In addition, expanded opportunities for participation have been provided to the disadvantaged and senior citizens, as well as families geographically remote from the State's cultural centers.

In retrospect, I feel that Federal involvement in the arts has shown to be advantageous in three major areas:

1. It has provided incentive: sources of financial support which have previously been moribund are responding to the stimulus of Federal and resulting State programs requiring matching funds. For instance, a \$9,000.00 matching grant by the State Agency in Rhode Island Fine Arts Council enabled that organization to establish a Federated Arts Fund campaign, which netted the participating cultural groups an additional \$75,000.00 from private sources.

2. It has provided risk capital for certain projects without requiring an a priori guarantee of financial success. By providing funds for programs which are unique, experimental, or controversial, scope is allowed the creative personality. There is not the pressure toward compromise of standards which can result from a primary concern with financial responsibility. The State Cultural Agency is providing funds to the Rhode Island Philharmonic Orchestra for reading rehearsals in the area of contemporary and avant-garde music. This program is designed to increase the breadth of the musicians experience and to improve the technical competence of the individual. This music at the moment has limited popular appeal to the audience and has small box office potential. In all probability, because of the constant financial pressures on the orchestra, a program of this nature would not be instituted without Federal-State assistance.

3. Government has become a bastion of moral suasion in the arts: the very fact that the Federal Government has taken an official stance vis-a-vis the arts, has of itself established a new sense of community responsibility. This has beneficially affected the attitudes of business corporations, local foundations, as well as State and local governments. It is this suasion which is primarily responsible for the rapid development of State cultural agencies.

It is perhaps this aspect, a sense of governmental responsibility and an egalitarian influence, which is changing the image of the arts from playthings for the rich, to a subject for community involvement and concern. It would appear that this change of attitude will be most fruitful in the years ahead.

Best regards,

BARNET FAIN, *Chairman.*

TANGLEWOOD SYMPOSIUM PROJECT,
MUSIC EDUCATORS NATIONAL CONFERENCE,
Stockbridge, Mass., July 26, 1967.

HON. CLAIBORNE PELL,
*Chairman, Senate Special Subcommittee on the Arts and Humanities, New
Senate Office Building, Washington, D.C.*

DEAR SENATOR PELL: A group of individuals is meeting at Tanglewood this week to discuss the role of music in American society. Representatives from music education, industry, labor, communications, the Foundations, religion, and other areas concerned with the arts are participating in this Symposium which is sponsored by the Music Educators National Conference in cooperation with The Berkshire Music Center, Erich Leinsdorf, Director; The School of Fine and Applied Arts of Boston University; and The Theodore Presser Foundation.

Distinguished speakers from education, philosophy, industry, labor and other fields, have stated that music and the arts are indispensable in our society and have cited the need to extend and enrich arts programs reaching every segment of our population.

The composers, symphony and opera directors and other musicians attending the Symposium have stressed the economic delima facing the performing arts and are looking to the Federal government for increasingly significant support.

Music educators believe that involvement of youth in musical experiences of all kinds requires expanded support from government sources.

We, the undersigned, heartily commend the work to date of the National Foundation on the Arts and Humanities and urge substantially increased appropriations and permanent status for the Foundation.

Sincerely:

THE FOLLOWING SIGNATURES ARE AFFIXED TO THIS LETTER

Emmett R. Sarig, Director of Music Extension, University of Wisconsin, Madison;
Everett Timm, Dean, School of Music, Louisiana State University; and Chairman, Graduate Commission of the National Association of Schools of Music;
Wayne S. Hertz, Chairman, Department of Music, Central Washington State College, Ellensburg, Wash.;
Harry Lantz, Supervisor of Music, Houston Public Schools, Tex.;
O. M. Hartsell, Professor of Music, University of Arizona, Tucson;
Charles B. Fowler, Editor, Music Educators Journal;
A. Verne Wilson, Supervisor of Music, Portland, Oreg., Public Schools;
Rose Marie Grentzer, Chairman, Music Education, University of Maryland;
W. L. Housewright, Dean, School of Music, Florida State University, Tallahassee, Fla.;
Louis G. Wersen, Director, Division of Music, Philadelphia;
Dr. Milton Katims, Conductor, Seattle Symphony;
Alvin C. Eurich, President, Academy for Educational Development;
Wilson Coker, Associate Professor of Music (Composition), San Jose State College;
George M. Irwin, Chairman, Illinois Arts Council;
William H. Cornog, Superintendent, New Trier High School District, Winnetka, Ill.;
Donald J. Shetler, Professor of Music Education and Coordinator for Research and Development, Eastman School of Music, Rochester, N.Y.;
Arnold Broido, President, Music Industry Council;
Freda H. Goldman, Staff Associate, Center for the Study of Liberal Education for Adults;
Gerard L. Knieter, Associate Professor of Music, School of Music, Duquesne University;
Page Bailey, Professor of Philosophy, Eastern Baptist College, St. Davids, Pa.;
Warner Imig, Dean, University of Colorado, Boulder;
William C. Hartshorn, Los Angeles, Calif.;
Herman Kenin, President, American Federation of Musicians;
Curtis W. Davis, Director, Cultural Programs, NET;
Warner Lawson, Dean, College of Fine Arts, Howard University;
Dorothy Maynor, Director, Harlem School of the Arts, Inc.;
David P. McAllester, Professor of Anthropology, Wesleyan University;
Maurice C. Whitney, Coordinator, Music Department, Glens Falls (N.Y.) City School District;

John H. Davies, Former Director of Music, Elkhart, Indiana Schools, Assistant Director, MENC Contemporary Music Project, Washington, D.C. ;
 E. Thayer Gaston, Professor of Music Education and Director of Music Theory, University of Kansas ;
 Dr. Max Kaplan, Professor of Sociology, University of South Florida, Tampa ;
 Allen P. Britton, Associate Dean, School of Music, University of Michigan, Ann Arbor ;
 John T. Roberts, Director of Music Education, Denver Public Schools, Colorado ;
 Charles L. Gary, Choir Director, St. John's Episcopal Church, McLean, Va. ;
 Gioro Bernstein, BSO ;
 Robert A. Choate, Professor of Music, Boston University, Boston, Mass. ;
 Gene Bruck, New York City ; and
 Father Norman J. O'Connor, Board of Directors, Newport Jazz Festival.

[TELEGRAM]

NASHVILLE, TENN., July 12, 1967.

HON. FRANK THOMPSON, JR.,
Chairman, Special Subcommittee on Labor,
House of Representatives, Washington, D.C.:

It is my pleasure to report the benefits of the National Foundation on the Arts to the artistic and cultural life of Tennessee—the study grant from the Foundation made possible through State legislative action, the establishment of a permanent arts commission under full-time professional leadership, and the appropriation of \$50,000 a year from State funds. This year the grant for program from the National Foundation has generated matching State and private funds in excess of \$100,000. Continuance of the National Endowment on the Arts should return twofold increased activity and financial support for arts of Tennessee.

TENNESSEE ARTS COMMISSION,
 JACK REESE, *Chairman.*

VERMONT COUNCIL ON THE ARTS, INC.,
 Montpelier, Vt., July 12, 1967.

HON. FRANK THOMPSON,
Chairman, Special Subcommittee on Labor,
House of Representatives, Washington, D.C.

DEAR MR. THOMPSON: The various individual grants and the grants to the Vermont Council on the Arts, Inc., by the National Foundation on the Arts and the Humanities have literally injected a new life in the arts in Vermont.

I hope very much, and I speak for the Arts in Vermont, that our Government will continue to support the National Foundation on the Arts and the Humanities and in this way support the State Councils and all the arts in our country.

Sincerely yours,

ALAN CARTER, *President.*

VIRGIN ISLANDS COUNCIL ON THE ARTS,
 Christiansted, St. Croix, U.S. Virgin Islands, July 12, 1967.

HON. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and Humanities, U.S. Senate.

HON. FRANK THOMPSON, JR.,
Chairman, Special Subcommittee on Labor, House of Representatives.

GENTLEMEN: The work your Subcommittees are doing to amend and strengthen the National Foundation on the Arts and Humanities Act is extremely important.

As just one example, the Study Grant received by the Virgin Islands Council on the Arts made it possible for us to gather information, develop plans, and obtain local and matching funds. This has gotten us off to an excellent start, and continuing help will permit the Council to carry out long range plans that will be of great value to the people of the U.S. Virgin Islands.

The accomplishments being made by the Councils throughout the entire country give proof of the value of the work of the National Foundation on the Arts and Humanities.

Sincerely,

BYRON A. CASE, *Chairman.*

VIRGINIA MUSEUM OF FINE ARTS,
Richmond, Va., July 5, 1967.

HON. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and the Humanities, U.S. Senate,
Washington, D.C.

DEAR SENATOR PELL: I understand that your Subcommittee on the Arts and the Humanities is now considering a Bill to continue the various Federal agencies connected with national cultural activities. As our Museum has worked closely with one of these agencies for the past two years, I would like to tell you of my appreciation of their activities and of the resultant benefits to Virginia.

The National Endowment for the Arts (NEFTA) has, as you know, a section devoted to the receipt and administration of matching Federal grants to all the States and Territories through governor-appointed sole State agencies. Since Virginia is unique in the Nation in having had, from 1936, an official Statewide arts system operated by our Museum, we have served as Virginia's "sole agency" from the start of the NEFTA program.

Our contact with Washington has been entirely through the NEFTA Section on State and Community Operations, headed by Mr. Charles C. Mark. I have invariably found Mr. Mark and his staff informed, intelligent and cooperative. Despite the many to-be-expected hitches in a new program—especially one in the controversial field of the arts—I feel that a remarkably competent job has been done by this particular Federal agency.

The benefits of the two grants Virginia has received, and matched with private funds, have truly been significant. Without the inspiration of the NEFTA program, I am certain the Statewide projects we have executed in 1966-67, and those we are planning for 1967-68, would never have evolved. Certainly the injection of Federal funds has, in the case of Virginia, created a definite cultural advance.

Therefore, I hope very much that you and your Subcommittee will look with favor on continuing the NEFTA program. It has been a valuable asset to the arts in the Old Dominion.

Sincerely,

LESLIE CHEEK, Jr., *Director.*

WASHINGTON STATE ARTS COMMISSION,
Tacoma, Wash., July 18, 1967.

HON. CLAIBORNE PELL,
Chairman, Special Subcommittee on the Arts and Humanities,
United States Senate,
Washington, D.C.

DEAR SENATOR PELL: Washington State was one of the first states to have an Arts Commission, legislatively constituted in 1961. We were thus able to receive Arts and Humanities funds in the amount of \$50,000 and to implement a program of state-wide effectiveness. The twenty-four grantees have exceeded the matching requirements to a total of \$71,965.00. A brief outline of these grants is appended for your information.

Washington proposed to the National Foundation on the Arts and Humanities, the nation's first regional touring performing arts. A grant of \$25,000 was made by the National Endowment to this Commission which has generated a month's teaching residence in Washington and performance weeks in Tacoma, Seattle and Lewiston, Boise and Pocatello, Idaho, of the Robert Joffrey Ballet Company of New York.

Required private matching funds in excess of \$150,000 have been raised to present Joffrey's 1968 repertoire in the Northwest, beginning August 8, 1967 and prior to the New York season.

Finally, our program for use of Arts and Humanities 1967-1968 funds, also enclosed, proposes an extension of the regional touring concept. Required matching funds will bring the programs total funding to over \$300,000. Any projected cut in grants to each state would seriously curtail the possibilities in this program, however.

The above statements can barely suggest the impact that the Arts and Humanities program has already had on our state, or adequately indicate the immense potential of the regional touring arts programs for the western states. The national upsurge in cultural activities and the need and value of support from the National Foundation and Endowment on the Arts and Humanities are dramatically illustrated in the state of Washington.

May I respectfully request, for the Washington State Arts Commission, that your committee work to sustain and expand the programs of the National Foundation and Endowment on the Arts and Humanities. We are aware of your major role in the formation of that body and urge its continuance and growth. Your support will be reflected in a vigorous program of growth in the arts and humanities in Washington, both to justify your concern and exemplify the worth of the programs to the nation.

Yours very truly,

ROBERT W. EVANS, *Chairman.*

PROGRAM FOR WASHINGTON STATE ARTS COMMISSION'S USE OF 1967-68 FUNDS

(From Alice Rooney, Executive Secretary, Edmonds, Wash.)

Port Townsend, Wash., April 7, 1967.—\$40,000 in matching funds have been allocated to communities in Washington State by the State Arts Commission, it was announced today at a meeting in Port Townsend when the Commission approved the 1967-68 program sent to the National Foundation on the Arts and Humanities in Washington, D.C. The \$40,000 in matching grants will pay for bringing performing and exhibiting arts to communities around the state. The remaining \$10,000 of the state's annual \$50,000 grant has been divided up among eleven cultural agencies to enrich current programs:

The eleven individual matching grants include the following:

- (1) Seattle All American Indian Dancers—\$100 for purchase of two costumes.
- (2) The Kirkland Summer Arts Festival—\$500 to help in production of second annual festival during coming summer.
- (3) Tacoma Youth Symphony—\$600 for retaining instrumental coaches.
- (4) Seattle Art Directors Society—\$600 to upgrade specified graphic design for state.
- (5) Pacific Northwest Arts & Crafts Association, Bellevue—\$500 for addition of film festival to present arts and crafts festival.
- (6) Burien Arts Association—\$500 for continuing production of Burien Arts Festival.
- (7) Bellevue Choristers—\$150 to furnish training and practical experience in three performances for young singers in choral work.
- (8) Seattle Musicians Club—Local 76, American Federation of Musicians—\$2,000 to provide musical training under direction of professional musicians for children from Central Area of Seattle who might not otherwise be reached.
- (9) Pottery Northwest—\$2,000 to help in their program of furnishing training in ceramics.
- (10) South Whidbey Artists—\$500 to provide art classes for children.
- (11) Port Townsend Festival Theatre—\$2,000 for a summer season of plays by a professional company.

With Washington State taking the lead over every other state in the nation by applying for and receiving a grant for the first regional touring performing arts program, bringing Robert Joffrey here in the summer of 1967, the State Arts Commission feels the new program is a natural extension of this basic idea and is also in line with the National Foundation on the Arts & Humanities preliminary proposal for National-State Cooperative Touring Program.

It is the intention of the State Arts Commission's Performing and Exhibiting Arts Program to bring these arts to people throughout the state who heretofore have had little or no opportunity for cultural activity and to include sufficiently different groups in the program so communities with varying facilities can avail themselves of the opportunity. The end result, it is felt by the Commission, will be to create an audience which will, in turn, create more work for artistic groups and thus insure their perpetuation.

To implement the program, the Arts Commission plans to enlist groups to be offered to the communities. While professionalism will be of paramount concern, this does not mean complete exclusion of amateur groups of proven quality. The Commission will issue a catalog of available groups to all communities within the state offering a description of each group, its repertoire or exhibit catalog, available dates, cost for appearance in community, size and type of facility needed for its performance, a recommendation by the Commission as to size of community suited for the group, stringent recommendations as to ticket prices and approximate percentage of help that will be given to the community as to definite matching funds. In turn, the individual communities or sponsoring organizations will have specified responsibilities.

Next step in the proposed program is approval at the national level by the National Foundation on the Arts and Humanities. With that approval, the program will go into gear and communities throughout the state can submit requests for matching funds. Robert W. Evans is chairman of the Washington State Arts Commission and Gene Keene is chairman of the Commission's Arts and Humanities Committee. Inquiries may be addressed to: Washington State Arts Commission, 17908 69th West, Edmonds, Wash. 98020.

WILMINGTON MUSIC SCHOOL,
Wilmington, Del., July 7, 1967.

HON. FRANK THOMPSON,
*Chairman, Special Subcommittee for Labor,
House of Representatives,
Washington, D.C.*

DEAR CONGRESSMAN THOMPSON: From a public release we understand that you are receiving comments in regard to Senate Bill 2061. Our general experience as a community Music School, founded by city charter in 1924, indicates that we have received a tremendous boost by the existence of the State's Arts Committee and we have in progress its most ambitious plans since its inception.

Because of this pilot grant we have been able to reach a greater segment of the public than ever before. On Thursday, June 29, the Wilmington Music School Jazz Workshop Sextet played at two settlement houses in Wilmington, The United Neighbors for Progress at 4th and Poplar and the Kingswood Center at 23rd and Bowers Street. We have had since then other requests from the Kirkwood Park and Peoples Settlement for similar performances.

We certainly hope the Federal Program for the Arts will be continued and expanded.

Sincerely yours,

CATHRINE F. HAUKE,
Chairman, Special Projects Committee.

WISCONSIN ARTS RESOURCES STUDY,
SPONSORED BY THE WISCONSIN ARTS FOUNDATION & COUNCIL,
Milwaukee, Wis., July 10, 1967.

HON. CLAIBORNE PELL,
*Chairman, Special Senate Subcommittee on Arts and Humanities, U.S. Senate,
Washington, D.C.*

DEAR SENATOR PELL: Information that your subcommittee will soon consider future activities of the National Council for the Arts and Humanities prompts this letter of support for both concept and program of the Council.

Our support is based upon experience with the National Endowment for the Arts, both individual and organizational.

Our own state arts council has existed for a decade as a privately-supported organization dedicated to strengthening the arts in Wisconsin. We have frequently been handicapped in implementing imaginative programs because of lack of funds and because administrative carry-through has been possible only through volunteers with many demands on their time.

A \$25,000 study grant from the National Endowment for the Arts has for the first time provided our council with an administrative headquarters; the existence of this office has resulted in uncovering an astonishingly fertile base, at the grass roots level, upon which to undertake a renaissance of the arts in Wisconsin. Also revealed has been a great need on the part of arts organizations for an agency to which they can turn for help and encouragement.

Not only in Wisconsin, but all over the country, the artistic scene has been charged by the creation of the National Council for the Arts and Humanities. A new sense of the importance of the arts in the total American enterprise is emerging.

Increasing leisure gives a certain urgency to governmental involvement in programs aimed at preparing people to use this leisure constructively . . . to satisfy the human need for self expression. In the arts, it seems clear, there is abundant potential for creative expression at both professional and amateur levels.

Beyond this, the possibilities of utilizing artistic concepts in understanding and developing rational responses to the growing complexities of our environment are just beginning to be explored.

The leadership of the national Congress in stimulating development of the arts at the state and local level should be continued. In few other areas can a modest expenditure of funds have so great a significance. More is involved than financial support, although, to be sure, many of America's artistic institutions and individuals are sorely in need of operating funds. The very fact of governmental commitment does much to create a climate in which the various arts can thrive.

Some critics have warned that governmental patronage of the arts can pose a danger by encouraging conformity to proscribed artistic standards. To date, the National Endowment for the Arts has been singularly successful in maintaining a high degree of flexibility. It is to be hoped that additional legislation in this area will not diminish, or will even increase, the possibilities for such an enlightened administrative approach.

A recently prepared report of our Wisconsin Arts Resources Study Committee points out that any dangers of government involvement in the arts are far outweighed by the danger of continued apathy. At this stage of United States history, when so many things are changing so rapidly, indifference to the importance of the arts in a well-balanced society would be tragic.

That is why we urge your continued and sympathetic attention to the arts through the agency of the National Council and in other national programs.

Sincerely,

WILLIAM W. CARY,

President, Wisconsin Arts Foundation & Council.

GEORGE RICHARD,

Executive Director, Wisconsin Arts Resources Study.

ARTS STUDY PROJECT — WYOMING ARTS COUNCIL,

UNIVERSITY OF WYOMING,

Laramie, Wyo., July 12, 1967.

HON. FRANK J. THOMPSON, Jr.

*Chairman, Special Subcommittee on Labor,
House of Representatives,
Washington, D.C.*

DEAR REPRESENTATIVE THOMPSON: I have been informed that your Committee is considering certain technical changes in the bill which established the National Foundation for the Arts & Humanities and that you are also considering the continuation of these funds and their endowments.

As a member of the Wyoming Council on the Arts, recently established by law on May 20, 1967, in Wyoming, and, as the chairman of the Governor's Interim Committee on the Arts which worked for the establishment of such a council, I would like to heartily endorse the activities of the National Foundation for the Arts as they affect my State. Without the assistance of the funds and endowments, we would not have been able to continue the Study which lead to legislative action. That Study, made under a \$25,000 grant from the National Endowment, enabled us to have pertinent facts concerning all of the arts activities in Wyoming which otherwise would not have been available. Since the passage of the bill in great part depended upon those facts, undoubtedly we would not have an Arts Council today.

In addition to the \$25,000 grant, Wyoming also received \$12,053.00 in matching monies which were disposed to groups as indicated in attachment. These activities, on the part of these organizations, were all new activities which had never been done before in the form they were presented. In other words, the \$12,053.00 from the National Endowment helped our local organizations generate an additional \$12,053.00. In a small State such as ours, this amount of money, \$24,106.00, is quite meaningful.

Also, for this fiscal year, July 1, 1967, to June 30, 1968, we have been granted an additional amount of \$39,383.00 which is all matching money for private and public organizations and will extend the activities begun last year to a more positive level. More groups are involved this year than last, some new and imaginative programs have been initiated, and encouragement has been given to the arts in every area of the State. These generous grants from Federal

sources, in the period of two years, have generated and called forth \$51,436.00 from local private sources which have not been available before.

This quickens all the arts activity in the State. We have more people involved now than ever before and I think primarily because of the encouragement and aid given us by the National Foundation, especially by Roger L. Stevens and Charles C. Mark, who have taken a personal interest in our affairs. They have been most helpful to me as the chairman and to the Arts Study Project and its director, Ernest Hagen. We would not have been able to do what we did in the short time without their valuable and perceptive assistance. In all of our dealings with this organization, we have been unfailingly helped in many large ways. But, I think the mark of this organization has been that it seeks to place the burden and the real responsibility upon the local groups. There has been a minimum of imposition from them and they have sought to encourage us to create new and imaginative ways of enhancing the arts' position in Wyoming.

After 21 years of directing the Art Department at the University of Wyoming, wherein I tried to generate interest in my particular field, I can truthfully say that this encouragement and aid from the National Government has been a real shot in the arm. I feel, personally, that there is more than real promise here, I now believe we can do many of the things we had only hoped for in the past.

Sincerely,

JAMES M. BOYLE, *Chairman.*

Attachment.

WYOMING ARTS COUNCIL'S DISTRIBUTION OF FUNDS FROM THE NATIONAL
ENDOWMENT

1966-67	
Cheyenne Artists Guild.....	\$125
Cheyenne Symphony and Choral Society.....	1, 200
Rock Springs Art Association.....	600
Perspective '67, Casper.....	175
University of Wyoming, Laramie:	
Division of Music.....	1, 200
"Orchesis" Dance Group.....	350
Speech and Drama Department.....	842
Artists Anonymous, Pinedale.....	450
Wyoming Artists Association.....	200
Lander's Little Theatre.....	370
Jackson Hole Fine Arts Festival.....	541
Total	6, 053

1967-68	
Wyoming Artists Association.....	840
Artists Anonymous, Pinedale.....	378
Rock Springs Art Association.....	1, 259
Jackson Hole Art Guild.....	400
Cheyenne Artists Guild.....	210
Sheridan Civic Theatre Guild.....	829
Lander's Little Theatre.....	329
Cheyenne Little Theatre Players.....	839
Casper Civic Symphony.....	1, 510
Cheyenne Symphony & Choral Society.....	2, 517
Casper Comic Opera.....	252
Casper College Art Department.....	1, 007
Northwest Community College.....	923
University of Wyoming:	
"Orchesis" Dance Group.....	294
Speech and Drama Department.....	1, 316
Division of Music.....	1, 259
Department of Art.....	503
Union Activities Council.....	839
Jackson Hole Fine Arts Festival.....	18, 006
Centennial Celebration, Cheyenne.....	4, 195
Mobile Symposium.....	1, 678
Total	39, 383

STATE ARTS AGENCIES ANNUAL MEETING, DECEMBER 17, 1966

The chairmen and presidents of all the official State Arts Agencies at a meeting on December 17, 1966, passed the following resolution:

"We wish to express the appreciation of our various States to the U.S. Congress for the establishment and funding of the Federal-State partnership for the arts. The National Council on the Arts, its Chairman, Roger L. Stevens, and Charles C. Mark, Director of State & Community Operations, have all done an outstanding job in effecting this program, and, thereby, encouraging greater interest in the arts and enhancing our nation's cultural climate. As official representatives of our various States, we wish to express our gratitude to the Congress for this program."

All States were present, except Puerto Rico and American Samoa.

It was the request of those present that this resolution be entered into the Congressional Record.