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ARTS AND HUMANITIES AMENDMENTS OF 1967

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HEARINGS
BEFORE THE
SPECIAL SUBCOMMITTEE ON
ARTS AND HUMANITIES
OF THE
COMMITTEE ON
LABOR AND PUBLIC WELFARE
UNITED STATES SENATE
NINETIETH CONGRESS

FIRST SESSION

ON

S. 2061

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

PART 2

AUGUST 15 AND 16, 1967

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



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ARTS AND HUMANITIES AMENDMENTS OF 1967

TUESDAY, AUGUST 15, 1967

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

The special subcommittee met, pursuant to recess, at 10 a.m., in room 4232, New Senate Office Building, Senator Claiborne Pell, chairman of the special subcommittee, presiding.

Present: Senators Pell, Yarborough, and Javits.

Committee staff present: Stewart E. McClure, chief clerk; Stephen J. Wexler, subcommittee counsel; and Roy H. Millenson, minority clerk.

Senator PELL. This hearing of the Senate Special Subcommittee on the Arts and Humanities will come to order. It is my pleasure to welcome you here today at the first day of what we hope will be the subcommittee's final consideration of this year's legislation to amend the National Foundation on the Arts and the Humanities Act of 1965, S. 2061.

At this point, I should like to have printed in the record an amendment to S. 2061 which I recently introduced. It is hoped that we will receive testimony on this amendment during the hearings.

(The amendment referred to appears on following page:)

90TH CONGRESS
1ST SESSION

S. 2061

IN THE SENATE OF THE UNITED STATES

AUGUST 10, 1967

Referred to the Committee on Labor and Public Welfare and ordered to be printed

AMENDMENTS

Intended to be proposed by Mr. PELL to S. 2061, a bill to amend the National Foundation on the Arts and the Humanities Act of 1965, viz: On page 1 between lines 3 and 4 insert a new section as follows:

1 “SECTION 1. Section 2 (3) of the National Foundation
2 on the Arts and the Humanities Act of 1965, is amended
3 by inserting after ‘servant’, the following ‘, according to
4 the principles of ekistics’ ”.

5 Redesignate the succeeding section numbers of the bill.

Amdt. No. 253

Senator PELL. As you know, the Senate Special Subcommittee on the Arts and Humanities and the House Special Subcommittee on Labor conducted joint hearings on the general needs of the arts and humanities and on the companion bills, S. 2061 and H.R. 11308, in July. These hearings were concerned with the past performance of the Endowment for the Humanities and the Endowment for the Arts. We also discussed the general question of the future overall needs in these areas.

This week's hearings will be concerned with specific plans envisioned by the two Endowments. It is hoped that the agency representatives will speak not only of projected programs, but also the funds which will be needed to carry these projections into actuality.

Out witness today is Dr. Barnaby Keeney, Chairman of the National Endowment for the Humanities, and members of his staff.

Dr. Keeney.

STATEMENT OF DR. BARNABY KEENEY, CHAIRMAN, NATIONAL ENDOWMENT FOR THE HUMANITIES, ACCOMPANIED BY CHARLES B. RUTTENBERG, GENERAL COUNSEL, NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES; MRS. GLADYS HARDY, DIRECTOR, OFFICE OF PLANNING AND ANALYSIS, NATIONAL ENDOWMENT FOR THE HUMANITIES; DR. JOHN BARCROFT, ASSISTANT DIRECTOR, OFFICE OF PLANNING AND ANALYSIS; AND WALLACE B. EDGERTON, DEPUTY CHAIRMAN, NATIONAL ENDOWMENT FOR THE HUMANITIES

Mr. KEENEY. Mr. Chairman, it is a privilege to appear before you again and to recall thereby your remarkable and effective support of legislation for the arts and humanities over the years.

This statement is a short discussion of a paper entitled "Present and Planned Programs of the National Endowment for the Humanities," which I ask to have inserted in the record after this statement.

Senator PELL. It will be so inserted.

Mr. KEENEY. I shall describe briefly our present activities and from that point, develop our plans, giving a few examples.

We have now three major programs. The first is fellowships for scholars in the humanities. The second is grants for research and publication, and the third, educational and special programs. They are designed to carry out the charge of the Endowment to develop a national policy for the humanities, to implement it, and to coordinate our activities with other agencies.

The first year of the Endowment's activities was one of developing and testing pilot programs; in our second year, we will continue to do this. Those programs which show promise should be expanded; those which do not, discarded.

We have three fellowship programs aimed primarily at persons who have completed the doctorate or the equivalent. Most of the recipients are in colleges and universities, but some are free-lance writers whose work is of high quality. Two of the programs are aimed at younger scholars, one at senior scholars. The primary purpose of the fellowship programs is to provide an opportunity for the development of the individual, but the work they do may be of very considerable

interest and importance. For example, Prof. John Blum of Yale University is conducting a study of American society and culture during the Second World War.

We awarded 285 fellowships last year, chosen from about 900 applicants. The fellows come from 187 colleges and universities in 44 States. The number of applications for the present year has increased very considerably.

In addition to our own fellowships last year, there were 486 comparable awards available to humanists from other sources. There were 3,000 such fellowships available to scientists. There are over 110,000 humanists in our colleges and universities teaching 5½ million students, and the number of students is increasing more rapidly than the number of qualified teachers. As Dr. Gustave Arlt's testimony at the joint hearing showed, considerable effort must be made to attract able people to the teaching of the humanities and to increase their competence once they are doing so. To provide adequately for these needs, we should expand the fellowships for younger scholars to about 1,500 and the senior fellowships to about 200 within 3 years.

We would like to set up two additional fellowship programs, one for former teachers, some of whom are in the Government, some of whom are in business, and some of whom are in college administration. If they have been absent from teaching and research for more than 5 years, they need an opportunity to refresh their knowledge and to regain their efficiency in order that they may apply their broadened experience to teaching.

The other would be a program of fellowships for persons in business and the professions to increase their understanding of our society. The Federal Government itself has sent 2,600 employees back to universities in the last 5 years for broadening study, in order that they might serve the Government more wisely and efficiently. Business firms have not adopted this practice, though some of them do have short intensive courses. We propose a demonstration program and hope, if it is effective, public and private agencies will pick it up.

This increase in number of fellowships and programs can be administered without significant increase in staff, since it costs no more to reject an application than to approve one. However, an increase in the number of outside panelists whom we use to judge programs, will be necessary. The same is generally true of our research and educational programs, so that program funds may be increased without proportional increase in administrative funds.

The second major activity is support of research and publication. Here we attempt to select projects which are important to the development of scholarly fields and likely to have an impact upon the broader public. Fields covered include all aspects of the humanities and the humanistic social sciences. About half the projects supported in any year will continue and will need continuing support. Funds for research in the humanities are quite inadequate. For example, if all Federal funds for scientific research were divided equally among the academic scientists in the country, each would receive \$81,000 more or less, whereas each humanist, from a similar division, would receive about \$7. The difference in support is not made up from private sources.

One of the reasons for our great scientific progress and our technological progress is Federal support of research in the sciences. One

of the reasons for our lack of social control and human understanding is the lack of Federal support for research in the humanities.

Our grants have improved the situation directly but in a small way. In addition, where we give only partial support, they have caused other money to be spent. One grant of \$20,000 has stimulated a grant from a foundation of \$250,000.

One of our present research grants provides for a study of the development of parliamentary institutions, which are the basis of the Congress; another, for the historical development of city planning in America; another for an oral history of President Eisenhower and Adlai Stevenson. We hope in the future to be able to expand our support of research, particularly in those fields which show the greatest promise for intensive support and, conversely, those fields which are in the greatest need of stimulus.

We are experimenting in a very small way with the support of American research institutes abroad, partly to provide facilities for American scholars to work from, but equally importantly, to provide a better basis for communications between Americans, Europeans, and Asians. We also need to strengthen the few research centers in this country in the humanities and to stimulate the development of additional ones.

Research in the humanities requires access to the materials of research, most of which are contained in libraries and museums. Many of these collections are uncataloged or badly cataloged. We need to stimulate good access to some of the great collections. One means of access that is only beginning to be used in the humanities is the computer. We have, during this year, been experimenting with grants for the use of the computer in the humanities.

Another basis of scholarship in the humanities is the sound text. Our largest and perhaps most important grant is in support of the Center for Editions of American Authors, which has thus far produced 26 volumes, six of which came out just this week, and in the course of 5 years should produce about 200 volumes of the works of the greatest of the 19th-century American authors. We should have funds for similar programs in other fields of equal importance, such as history, philosophy, and art.

Most of our grants will lead to publication. Therefore we have sponsored a study of the needs of the nonprofit presses, if they are to publish the work that comes from the scholars we support.

The end purpose of our support of research is to make knowledge available to the American public, in order that they may form better judgments to carry out their heavy responsibility to themselves and to the country. Both the fellowship and research programs feed directly into our third activity—the educational and public programs. These we regard as our most important activity, since the educational programs touch directly the 25 percent of our population that is enrolled in schools and colleges and the public programs seek to remedy a major deficiency of American education, which is the lack of educational opportunity and stimulus for the other 75 percent who have completed their schooling.

In the long run, our major educational effort will be in colleges and universities, or using colleges and universities. This year we have supported two small programs: one to encourage cooperation among in-

stitutions; for example, a group of colleges and universities in the Great Lakes region is receiving support in order that they may share the resources that they have—faculty, libraries, and ideas. A great deal more can and must be done in this direction. The other is intended to improve teaching by placing young scholars in residencies, where they will work with unusually good teachers.

We expect to develop from these small beginnings four major programs: the first would be grants for institutional planning and institutional support; the second for divisional, departmental, and professional school support for particular purposes; the third for inter-institutional cooperation; the fourth to improve teaching.

The National Science Foundation and the Ford Foundation have demonstrated the value of institutional support based upon carefully developed plans and their grants have generated other money at a ratio of almost 4 to 1.

Most colleges and universities have suffered in the last decade from lack of funds to develop their programs in the humanities and have benefited from the availability of funds for the development of programs in the sciences. The result has been a considerable imbalance, which is increasingly felt by students and faculty. We wish first to make some small planning grants to enable institutions to develop programs to improve their instruction at the undergraduate and graduate levels, as well as their research, in the humanities. We would then make substantial grants to institutions, based upon the best of these plans. We would select institutions just below the top, which have the potential to develop into outstanding centers of teaching and research. Probably 40 to 50 universities fall into this category, and 30 to 60 colleges. The grants might range from \$1-3.5 million over a period of 3 to 7 years. We would seek institutions which can serve as exemplary models for the development of a national pattern—large urban universities, small State universities, liberal arts colleges, geographically spread.

Some institutions are not ready for institutional grants and a few do not need them. We would seek to improve these by grants for the development of selected departments, divisions, or schools. These would be aimed at instruction, which very seriously needs to be revitalized and made more contemporary in the humanities.

A great teaching resource in the humanities is the library, which we hope to develop as the focus for campus humanistic education, much as the laboratory is the focus for scientific education.

In the schools, we have already made a number of grants. Some are obviously successful, such as the one that we have made in Louisville, where high school students and teachers work with university faculty in developing better ways of understanding and teaching the relationship between the humanities, the sciences, and modern culture. Our main resource here, and one to which we have greater access than some other agencies, is university people who can be encouraged to work with school people. The principal thrust of the program we are developing will be to bring colleges and universities, museums, historical societies, and other resources into closer contact with the schools.

We are in the process of setting up a Commission on the Humanities in the Schools to make recommendations for the improvement of the teaching of the humanities. Likewise we are developing a National

Humanities Faculty through which university and college people will spend a substantial part of their time working with schoolteachers to improve understanding of the subjects and their teaching.

Our mandate requires that we not stop with the schools and the colleges, but carry the humanities to the public as a whole. This we do now through modest efforts to develop the staff of museums and historical societies and through seminars for historical society personnel. We plan to launch a study of the needs of historical societies, and are participating in a cooperative study with other agencies to determine museum needs, in order to improve these facilities, which now serve 300 million visitors a year.

Senator JAVITS. Mr. Keeney, I just left a question with the chairman because I have other hearings, but I will be deeply interested in what is being done. And I am delighted that Senator Pell can preside. Thank you.

Mr. KEENEY. Thank you.

We are trying to use historical societies to focus public attention on the humanities, using as an entry, public pride in the development of the community, which is well expressed in good museums and historical societies. We seek likewise to discover mechanisms whereby civic groups at local and regional levels can participate effectively in the programs of the Endowment for their own improvement and then to develop means whereby they can support programs in the humanities. We wish to provide support for conferences on major public issues to which the humanities are relevant, to attract as large a public as possible through the use of the media to disseminate the deliberations of the conference. Such efforts already exist, but they reach only small groups.

We also seek to reach the public through grants to improve presentation of the humanities in the communications media, particularly television.

Finally, it is our hope that in time a national center and regional centers for the humanities will be developed through which mature scholars can work with younger scholars in their investigations, which can then be made available to decision-makers, particularly those in government, in order that the humanities may become a stronger part of our national life.

Mr. Chairman, what we have been able to do so far is only a promise of what may come in the future, if we are put in a position really to carry out our mandate under the act and to serve the American people as they need and deserve to be served.

(The documents referred to follow:)

PROGRAMS OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES, PRESENT AND PLANNED

INTRODUCTION

The following testimony describes the progress of the National Endowment for the Humanities in meeting the national need for improvement in all aspects of the humanities. It offers a brief description of the programs which the Endowment has been able to establish with its present level of funding, and explains the relationship between those programs and the new programs which would be established if larger funds were available.

The testimony describes the three major areas of Endowment activity: (1) development of individuals through fellowship programs; (2) development and dissemination of knowledge through programs in support of research and publi-

cation; and (3) creation of public understanding and use of the humanities through programs aimed at educational institutions and at other public institutions.

In all of these areas the recurrent theme is that present activity has been at the level of pilot programs, and that the future must offer the possibility of real expansion of these existing programs. In all three areas another recurrent theme is that the present programs have suggested ways by which the Endowment can broaden its effect by expansion into new programs.

The intent of this testimony is not to draw the bounds of logical Endowment activity, but rather to suggest the areas which are logical immediate extensions of present Endowment activity.

The consistency of the Endowment's endeavors, and of the following description of them, is that their common objective is to present an effective national program in the humanities which in the final analysis aims at the national interest in maximizing the extent to which the humanities can be applied to improve the quality of our national life.

FELLOWSHIPS

The fellowship programs of the Humanities Endowment are aimed at increasing the pool of effective scholars and teachers in the humanities. The development of individual scholars, teachers and practitioners of the humanities will contribute to the manpower needs of the nation's schools, colleges, and universities and to the national capacity to increase humanistic knowledge for the enrichment of our national life.

Fellowships provide for uninterrupted full-time study and research by individual humanists. In fiscal 1967, there were three fellowship programs: two were for younger scholars in the humanities and humanistic social sciences; and the third was for senior scholars. Out of a total of 867 applications, 287 awards were made to scholars in 187 colleges and universities in 44 states and the District of Columbia. The 1967 expenditures totalled \$1,846,814. In fiscal 1968, available funds are expected to be less than \$1.3 million, thus permitting fellowship awards to not more than 215 scholars, with an anticipated increase in the volume of applications which will be more than double that of the previous year. The competition for senior fellowships which is already underway for fiscal 1968 has brought in about 600 applications, as against 464 in 1967.

The value of fellowships as a means of developing individual competence has long been proven. The problem is the small number of awards available to humanists. The limited amount of fellowship support in the humanities is readily demonstrated by the fact that the 287 awards made by the Humanities Endowment in 1967 increased the total fellowship support in the humanities by approximately 60% and the Endowment's 100 younger scholar fellowships almost tripled the available awards to this group. In addition to the Humanities Endowment's fellowships, there were a total of 486 comparable awards (postdoctoral) in the humanities, with only 80 supported by other Federal agencies (75 by Fulbright-Hays Research Scholarships and 5 Smithsonian Research Associateships). In 1967-68, there were close to 3,000 postdoctoral fellowships available in the sciences, of which 2,500 were federally supported.

In 1969 and thereafter, the Endowment will need to increase substantially the number of awards in all three of its existing programs and it should initiate new programs seeking to enlarge the pool of practitioners of the humanities. In 1967 there were over 110,000 humanities faculty members in all institutions of higher education; by 1975 it is estimated that there will be approximately 210,000 humanists teaching in these institutions. The enrollment in four-year colleges and universities in 1967 is 5,518,000 and by 1975 it is projected to be nearly 7.5 million, exclusive of two-year institutions (over 1.5 million). The need to attract more humanists into teaching at all levels of higher education and the need to increase the application of humanistic knowledge by individuals in other walks of life can be enhanced by enlarging the existing fellowship programs and by initiating new programs.

Fellowships and summer stipends for younger scholars

These fellowships and stipends should serve effectively the needs of the whole universe of young scholars in all types of institutions as well as those not in the academic community. In 1967-68 it is estimated that there are approximately 39,000 full-time instructors and assistant professors in the humanities. Of these 39,000, 19,300 are within 5 years of their doctoral (or equivalent) degree and

thus eligible for this program. Outside of NEH awards, only 55 comparable awards were made in 1967 to this group of scholars.

The underlying assumption for the need to greatly expand this program is that young scholars generally do not have sabbatical opportunities provided the more senior ranks and consequently have a special need for time off to pursue their development as teachers and scholars. To fail to provide these younger scholars with the opportunity to develop their potential early in their careers may lead some to leave the profession or even worse, can destroy their enthusiasm and produce uninterested teachers and bored technicians.

If we assume that 10-15% of the 19,300 young scholars in the humanities would productively use a free period for study and research in their early postdoctoral years, the number of fellowship awards needed right now to develop this group would far exceed the practicable support we may expect to be appropriated by the Congress at this time. However, the program of fellowships for younger scholars is projected to grow as quickly as funds permit. The numbers of eligible young scholars presented here are not fixed numbers; the faculties of the colleges and universities are growing as are the numbers of earned Ph. D.'s and student bodies. The number of humanistic scholars within five years of the doctorate (or equivalent) in the lower faculty rank is estimated to be approximately 35,000 by 1975, while the total number of instructors and assistant professors will total approximately 51,000. In addition there will be many other young scholars equally eligible who are not attached to a university or research institution.

The summer stipend program supplements the younger scholar fellowship program of the Endowment. Eligibility for the two programs is identical; the purposes are different. The 6-8 month tenure of the younger scholar program enables a young teacher to get into a serious research project or to complete one he has begun in sparse free time in the preceding few years. A summer stipend for approximately 10 weeks allows less than that. However, it is generally agreed that a major lack in the humanistic fields is support which permits the young faculty member to complete a brief research project in his field, and to read widely and deeply in the areas of his teaching as well as in other tangential areas which broaden his entire outlook on teaching and scholarship.

Paradoxically, the younger teacher is undercompensated when he may be at his most energetic and exciting to his audience in the classroom. This compels him, too often, to teach summers, or to seek other remunerative summer work unrelated to his teaching and study. In addition to providing the summer stipends themselves, the NEH intends, by making a limited number of summer stipend awards, that this program provoke many more institutions than the few currently doing so to undertake, with their own funds, similar support of their younger faculty.

Senior fellowships

The senior fellowship program aims to attract the established and accomplished scholar in the humanities. The program provides released time (for a period of up to twelve months) in which the scholar can do work of significance to his field, either by synthesizing his own previous work and that of others into a broadly relevant work of scholarship, or by exploring a field tangential to his own with the aim of bringing new insight into his subsequent research and teaching.

The results of fellowship support for distinguished senior scholars have long since proved their value. The problem we confront is the very small number of awards available to humanists or, to take the opposite view, the very large numbers of humanists whose work is impeded by their inability to break away from academic duties for a substantial period to visit the libraries and collections of artifacts and documents they need for their work.

One possibility would be to plan our program so that the large group of senior scholars who do scholarly research of high quality would eventually be accommodated by the combined forces of the private foundations and the Federal programs. Analysis of our first year's program, and the 1968 competition now underway have led us to plan instead for extreme selectivity. We do not expect to support every qualified senior scholar, but believe that a justifiable objective, and one financially more feasible at this time, is to support scholars of extraordinary excellence. We believe that, given the approximately 40,000 humanistic scholars at the senior faculty level, approximately 150 senior fellowships should be awarded annually with each recipient being among the very finest of scholars and free-lance writers. We would thus be making awards to

only .4% of the universe of senior faculty in the humanities. Perhaps 200 additional scholars of high merit would fail of support, but those who did receive the award would stand out unquestionably in their disciplines, and would do work of real importance nationally in their field.

To carry out the programs described above, additional program funds will be required, both in order to offer a larger number of awards, and also to take into account known and projected increases in faculty salaries during the next three to five years. Additionally, marked increase in fellowship program funding will be imperative if the NEH is to progress from its present role of providing sorely needed fellowship support for various levels of faculty and free lance humanists, to the point where specific disciplines or subfields in large disciplines may be singled out for special attention because of their curable weakness, and to the point where special attention may be directed to pockets of general academic and humanistic poverty in certain regions of the nation.

The size of the fellowship programs could be increased quite significantly without significant additional administrative funds being required to manage them. This is true not only of the Endowment's fellowship programs, but of all its programs generally. It is clear, for example, that we could have made many more fellowship awards out of applications received in fiscal 1967, and the administrative cost of processing applications is the same whether one makes 100 awards or 500 awards from applications received. Even with a larger volume of applications, the primary additional administrative cost would be for panelists and clerical support, rather than for a larger professional staff.

Fellowship for former teachers

The increasing demand for senior faculty in the humanities to teach the rapidly growing enrollment in four-year institutions, and the need for more highly qualified teachers in the expanding two-year institutions, has led the Endowment to propose a pilot fellowship program aimed at former teaching scholars who have left the classroom for administrative positions. Many wish to return to teaching, but if they have been out of the classroom for more than five years, they need to refresh their knowledge of their teaching field. This proposed program would provide them the opportunity to spend a year reading, studying, and doing research, and returning to the level of competency needed to resume teaching duties. Statistics on this subject lack precision but we know that many administrators, civil servants and elected officials do return to teaching and that many more would, given an opportunity for retreading. Our new program intends to provide this opportunity and also to stimulate the better endowed institutions to provide similar fellowships.

Fellowship for professions

Although the sabbatical is traditionally an academic practice, other professions have come to understand its value and still others might do so given a chance to test it. During the past five years the Federal Government, with some participation from the National Institute of Public Affairs, has sent 2,648 employees back to leading universities to study in broad areas of interest that would enable them to serve the Government more wisely and efficiently. This educational opportunity is not technical and, while job-related, is not in advanced work of a specific skill. Business and industrial firms likewise have intensified courses in social policy, human relations and basic humanistic values for their executives. However, the numbers of persons affected is limited and the time permitted rarely exceeds two weeks. Many of the professions—local government, the law, medicine, business—lack substantial opportunities for their members to develop a broader viewpoint in their jobs.

We propose a pilot program that would allow a small number of professionals who are not academicians to spend up to one year's study in humanistic areas. We believe the benefit to the men will be felt immediately by those with whom they deal and that this program's effect will encourage more private and public enterprises to adopt similar programs.

The thrust of all these fellowship programs is to give a focus to the national effort to develop in both traditional areas and new areas, the largest practicable number of individuals skilled in the application of the humanities.

RESEARCH AND PUBLICATION

The activities of the Endowment in research and publication aim at supporting scholarship and aids to scholarship in the humanities and the humanistic social sciences. Since the disciplines of the humanities are important to the nation's

well-being, the Endowment has attempted to support projects which are recognizably important to the development of their scholarly fields, as well as likely to have an impact on a broader public. A very wide range of fields of knowledge are included within the humanities and humanistic social sciences. The humanities are a vital third of the nation's total research and educational complex. If the humanistic social sciences are added, close to half the nation's "knowledge industry" is involved. Funds have not permitted the Endowment to make an in-depth effort to deal with this constituency. The activities of the Endowment in fiscal 1967 have been a multi-purpose program in which research grants were made to projects which were endorsed by academic institutions as important to be supported, and a program for support of scholarly editing of American literary works of major importance.

In fiscal 1967, \$1,500,000 was available to fund support for research. Applications totalled well over \$21 million. In fiscal 1968 available funds are expected to be just under \$1,200,000 for an even larger volume.

In 1969 and thereafter, the Endowment will need to expand its activities in two directions: more support will be needed for on-going programs, which presently must be characterized as funded at the level of pilot programs; and new programs, seeking to maximize the national impact of research in the humanities should be funded—at a level which permits action programs, not experimental pilot activities.

The basic program of support of research in the humanities and the allied social sciences seeks to develop the national capacity to discover and apply new knowledge in the humanistic disciplines. This knowledge is a national resource of great importance to the nation's effort to use scientific knowledge and control the results of technology. It can have a dramatic effect on the national life only when it is supported dramatically.

In fiscal 1967, the Federal expenditure on basic research in the sciences was \$2.1 billion; in the humanities it was approximately \$2 million, of which the Endowment provided the bulk. If one were to say, "yes, but the humanities haven't developed the way the sciences have since World War II," the answer would have to be, "yes, but we haven't spent \$2.1 billion on them during that whole period, much less one year of it." As the 18th Report of the House Committee on Government Operations found in 1965, the physical and life sciences receive 92% of all Federal support for basic research; the humanities less than one half of one per cent. The committee went on to recommend that "massively increased support for scholarship" in the humanities be accepted as an important national goal.

Based upon statistics for 1962-3, only 8% of the scholars in all humanistic fields were receiving *any* support, whether Federal or otherwise, for basic research. The Endowment cannot significantly change the statistics with its present funds.

A more dramatic way of illustrating the present imbalance can be found in the following statistics: in 1965 the Federal government provided funds for *scientific research alone* in amounts which could have provided annual grants of \$81,000.00 to every academic scientist in the country; in the same year, Federal support of *social science research alone* could have permitted annual grants of \$3,000.00 to every academic social scientist in the country; in the same year, Federal support of research in the humanities would have permitted annual grants of \$7.00 to every academic humanist in the country.

The procedure in the research program has been to solicit applications from academic and other institutions for research support in all fields of the humanities and social sciences, to have the applications reviewed by distinguished scholars in the various fields, and to make grants, wherever possible for partial support, only for the most highly-rated. (A good deal of private money has been contributed as a result of Endowment grants.) In this basic program, the core of the research activity, funds must be available to permit us to support a larger number of projects in the very near future. The present experience shows clearly that some areas of the humanities are more vigorous than others, and that some areas, not necessarily the same ones, are more fully supported than others. In 1969 and thereafter, the program will seek to select under-funded and under-developed fields of research and strengthen them. This can only be done if enough total program funding is available to permit activity which is future-oriented, in the sense of developing new strengths, as well as past-oriented, in the sense of filling the void which has long existed in the support of humanistic research. (The major private foundations are estimated to spend less than \$2 million annually on research support of the humanities; the average graduate university

less than \$50,000 annually; the average undergraduate college less than \$10,000 annually.)

In addition to supporting certain selected fields of great need, the program must grow to permit larger support for the social sciences. Many social scientists consider their research methods humanistic, and it is generally conceded that more intimate cooperation between the humanities and the social sciences can strengthen them both. Much of the present national concern about the threat to personal freedom implicit in the abuse of social science can be ameliorated by support for humanistic aspects of these disciplines.

As soon as funds permit, the Endowment should establish programs for support of humanistic research institutes at home and abroad, and for better utilization of research materials in the humanities. In both areas of activity, small scale experimental grants in 1967, added to anticipated grants in 1968, will have given the Endowment experience in the mechanisms which can achieve the desired effect.

Humanistic research institutes are a most significant institution in the development of new knowledge. They are presently supported by occasional small grants from private foundations, by the universities themselves, and in a sharply limited way by the Federal government (primarily to a small number of research institutes abroad). They have been established at home and abroad in response to the obvious need for research-oriented environments for humanists; but they have been inadequately supported.

With regard to research materials, it should be noted that almost all major research libraries in this country have collections of documents *which are uncatalogued, or partially catalogued*. If they are not catalogued, they can be used only with great difficulty. Federal support does not presently exist for libraries of this sort, although the Endowment hopes that the National Advisory Commission on Libraries will make substantive recommendations for Federal activity.

The second major activity of the Endowment in development of scholarship has been support of a program for the editing of major American literary authors. Allied to this activity has been the funding of a study of the needs of scholarly publication (both for the scholar and for the general public), in all areas of the humanities. Out of the total of \$1,500,000 available for research in FY 1967, \$350,000 went for these two activities. As a result of that expenditure, for the first time accurate scholarly editions of American authors such as Twain, Melville, Hawthorne, Emerson, Thoreau and others will be disseminated to the general public.

In 1968, \$300,000 will be available for this program out of the anticipated total research funding of \$1,200,000.

In 1969 and thereafter, the Endowment ought to make a major effort to create a broad national program aimed at making available to the broadest possible public the results of humanistic research. As in the case of basic scientific research, the end result of humanistic research is not a product, but a body of information—and in both cases the application of the information to human problems is contingent upon the availability of that information to all who need it to develop its uses. This is the rationale for much-expanded activity in support of various kinds of editing, translating, and publishing projects. Fields other than American literature have import for the nation's thought, and the Endowment would like to expand its program in support of editing into two or three other fields as soon as possible. The nature of major editing enterprises by scholars is such that large-scale collaboration, and consequent large-scale expenses, is inherent. However, the results justify the expenditure, by making available to a broad public a body of information which no individual scholar could produce, and which no group except scholars are competent to produce.

In a similar fashion, the Endowment would like to provide support for university presses and scholarly and general journals (which are at present non-profit in at least two senses of the word, the legal sense and the literal sense—most of them are at present dependent upon sporadic individual gifts, or limited university support, in order to continue their present level of activity much less expand it.)

The thrust of all the Endowment's programs in research and publication is simply to provide the support which permits the nation's humanistic scholars effectively to serve the nation, and to provide it in a way which maximizes the total national effect of large numbers of individual scholars and groups of scholars. None of the present or anticipated programs seek to support the esoteric, and none of them represent the ultimate perimeters of a national program to

develop humanistic knowledge as a national resource. What they do represent is a reasonable step forward in the long-term process of creating a body of humanistic knowledge, accessible to large numbers of scholars and to the general public, which can shape the future direction of the nation as profoundly as the present body of scientific knowledge. This reasonable step forward is crucial to the national interest, and minimal in terms of national needs.

EDUCATION AND PUBLIC PROGRAMS

The breadth of the Endowment's programs aimed at all levels of education and all segments of the public reflects the instruction of Congress to foster "public understanding and appreciation of the humanities." This is the central task of the agency, and one which relates directly to the national interest. The improvement of education in the humanities is not an objective which is separable from fostering public appreciation and use of the humanities, because the major institution through which the public can be reached in the United States is the educational system, at all levels. In all of its education programs, whether at the level of higher education or at the elementary and secondary level, the Endowment seeks to support improvement and innovation in the humanities, not only for the sake of the humanities themselves, but for the sake of the American public, whether that public is directly involved in educational institutions or simply influenced by the kinds of activities which the nation's educational institutions undertake.

To reach those segments of the public who are beyond the formal educational system, programs must be aimed at the communications media, at the museums and historical societies, and at other regional and local groups who can help disseminate the humanities effectively to the broad public.

For purpose of convenience, Endowment programs aimed at fostering public understanding and appreciation of the humanities are divided into those dealing with the formal educational structure, and those outside of it.

The bulk of Endowment activity now and in the future dealing with formal education will aim at higher education. Its activity with regard to elementary and secondary education will aim to bring the schools into contact with personnel and institutions not usually found associated with the schools, but useful to them in heightening the relevance and effectiveness of their teaching of the humanities.

Higher education

Present Endowment activity in higher education is geared to a handful of experimental programs aimed at exploring the ways in which the qualitative level of the humanities can be improved within institutions, at encouraging institutions in a geographical area to share with one another the quality they have already achieved, and at encouraging institutions to exchange views and staff through a cooperative teaching residency program. In fiscal 1967, \$124,000 was expended; this activity will be continued throughout 1968, with an estimated budget of \$315,000. Thereafter the experimental stage will be over, and it is anticipated that four broad programs of national significance will be established. These four will be (1) institutional programs; (2) divisional, departmental and professional programs; (3) inter-institutional cooperation programs; and (4) programs to improve teaching personnel in higher education. All four will seek to work primarily through the institutions of higher education to achieve a measurable improvement in the quality of humanistic endeavor. The first three aim at broad advance in the humanities within the institutions themselves.

Institutional programs

If our institutions of higher education are to produce alert and discerning citizens, then they must reassess the role and the place of the arts and humanities in the context of institutional purposes and objectives. They must ask themselves to what extent the social, economic, political and even intellectual pressures of the last twenty years have shaped their institutional priorities. In 1965 the Federal Government is estimated to have spent \$550 million for academic science education in the nation's colleges and universities. In 1968, the National Science Foundation will be spending over \$100 million through institutional grants alone for the improvement and strengthening of science education in the nation's colleges and universities. How has this infusion of funds affected the educational priorities of higher education? Colleges and universities must analyze the present status of funding of the humanities within their institutions; and having done this, they must devise a feasible plan to develop their strength in the humanities,

and restore them to a position of prominence and balance within the total academic environment.

The Humanities Endowment has an obligation to help colleges and universities achieve strength in the humanities with substantial support from both private and public sources. It is essential to provide stable, long range funding for instructional programs in the humanities, in the institutions of higher education.

In 1969 and thereafter, the Endowment should initiate a program of institutional support. The program will be composed of two parts; planning grants which will help support evaluation of the humanities in the context of the total institutional needs and priorities; and development grants, which will help implement the plan.

The planning grants will require the college or university to prepare long-range academic and financial plans for educational advancement encompassing the total institution. Particular emphasis will be placed upon the institution's priorities for future development as they affect the humanities. If inter-institutional cooperation is a part of the projection, then the cooperating institutions will provide a composite plan. Commitment of the institution's own resources would be included in the financial projections.

The development grants would aim to strengthen the quality of teaching in the humanities at all levels of higher education. In fostering excellence in the humanities, these grants would redress imbalance between the sciences and the humanities in various institutions; broaden the range and number of institutions providing a more hospitable climate for the study of the humanities; enable the humanists to claim a more powerful and incisive voice in higher education through enlarging the ranks of humanists by recruiting more first-rate individuals; enable strengthened faculties in the humanities to serve more effectively other groups outside the universities—in the schools and in society generally. In so doing, such a program of grants would enhance and accelerate "the pursuit of a national policy for the promotion of progress and scholarship in the humanities."

These Humanities Institutional Grants would be limited to a number of carefully selected institutions just below the top which have the potential to develop into outstanding centers of teaching and research in the humanities. Our study of the situation would indicate that an estimated 40 to 50 universities and 30 to 60 colleges might receive these grants over a period of the next five to ten years. These grants might range from \$1 million to more than \$3.5 million over a three- to seven-year period.

Such a program of grants is, of course, not feasible save in the context of a significantly larger authorization. However, the program will require careful planning and development during fiscal year 1968. Beginning in 1969, implementation of the institutional planning grants and selective development grants for those institutions which have already carried out long-range projections can be initiated on a limited scale. The Endowment would hope to single out types of institutions which have an exemplary value in the national pattern: for example, large urban universities, small state universities, and liberal arts colleges. Geographical spread will be built into the program.

An additional program is contemplated to supplement the institutional approach through the strengthening of selected departments, divisions or schools within a university. This program would apply to colleges and universities which can benefit from more concentrated focus of funds rather than through total institutional improvement.

Akin to development of the humanities within institutions is the Endowment's present program of institutional cooperation, which should be enlarged to feed into institutional and departmental programs, in order to maximize the degree of improvement of the humanities.

There is no single program or set of programs which can solve the problems of humanistic education, but through its proposed programs the Endowment hopes to assist institutions of higher education to foster a climate which permits dramatic improvement in the utilization of the nation's educational and economic resources allocated to humanistic higher education.

Teaching personnel

In addition to its three programs aimed at institutions of higher education, a fourth program should exist in 1969 and thereafter aimed broadly at the improvement of teachers in higher education and at the improved utilization of existing educational facilities—primarily, the library.

Experimental activity in this area has been undertaken by the Endowment in fiscal 1967 and will be continued in fiscal 1968. Primarily, this activity has been to encourage young university teachers to spend a year teaching at a distinguished liberal arts college, where the priority is on good teaching rather than upon research. If funds permit, the program would be broadened to include other kinds of exchange among teachers of the humanities, and would take on the added dimension of support for utilization of the institution's library—especially, the college library—as a teaching device. Above all, a library is a place where students can learn and where they can be taught, both by books and by teaching personnel, if the library is the focus for campus humanistic education in the same way that the laboratory is the focus for campus scientific education.

While the major effort of Endowment educational programs is to improve higher education, elementary and secondary education must also be a part of our activity, for two reasons: first, the relationship of the schools to the nation's colleges and universities is such that to aim at higher education without concern for its antecedents is to some degree self-defeating; second, as the public programs of the Endowment seek to reach a maximal number of citizens, it is important that we take advantage of the institution through which the largest number of American citizens pass, namely, the schools.

Elementary and secondary education

The Endowment seeks to affect elementary and secondary education in two ways: by encouraging more colleges and universities to extend their sphere of concern to the schools in their area; and by bringing the schools into contact with institutions, individuals and groups in the humanities with whom they do not presently have continuing contact.

In fiscal 1967 and 1968, activities concentrate upon developing closer contact between schools and universities; in 1969 and thereafter, the Endowment should expand this contact to a much larger number of schools and institutions of higher education, and should expand the contact to a much wider range of institutions—museums, historical societies, and similar groups are examples.

Additionally, planning activity with the cooperation of the U. S. Office of Education has developed in the form of a Commission on the Humanities in the Schools, which will begin to function in fiscal 1968 with the purpose of making broad recommendations for improvement of humanities instruction in the nation's schools—some of which recommendations the Endowment will be the appropriate agency to implement. It is anticipated that in 1968 planning will proceed for the establishment of a "National Humanities Faculty," which will represent a pool of able scholars in the humanities in higher education who will be available to the schools for continuing consultation and contact. However, the nature of this plan is such that unless a larger authorization exists, the plan cannot be implemented.

Public programs

A central task of the Endowment is to foster public understanding and utilization of the substance of the humanities. The quality of American life has proved more difficult to measure than the material achievements which Americans, individually and collectively, have accomplished. However, if even a small proportion of the concern of some thoughtful Americans is justified, we are as a nation in danger of accepting measures of value which are impermanent and deceptive; we are in danger of dehumanizing ourselves of, impersonalizing our cities, our factories, our schools, our homes. We are in danger of losing the human dimensions in which problems and solutions to problems ought to be viewed.

The public programs of the Endowment aim to develop in every possible formal and informal institution and activity the maximal capacity to disseminate the substance of the humanities, and to develop in the whole of the American public the maximal ability to apply that substantive information and viewpoint to their lives as citizens. For that task in fiscal 1967 the Endowment was able to allocate \$508,000; in fiscal 1968 it expects to have approximately \$410,000.

From its beginning activity in 1967, the Endowment identified two broad areas which its public programs should affect; these areas were the communications media of all kinds, and public institutions traditionally associated with dissemination of the humanities—the nation's museums and historical societies. The potential of the former to affect the quality of national life is well known; the potential of the latter can be illustrated by the fact that in 1967 fifty-five times as many Americans attended museums as attended institutions of higher

education, that there are nearly twice as many museums as there are colleges and universities in the nation, and nearly three times as many historical societies. It is a fair guess that many multiples more Americans are vitally affected by colleges and universities than by museums and historical societies because colleges have attracted the funds which have permitted them to employ the faculty to have a major effect on students. By contrast, it is estimated that of some 75 active historical societies in the state of New Jersey alone, only two have any paid staff whatsoever.

In addition to its early activity with media and other public institutions (discussed more specifically below), the Endowment should undertake to plan a national center and/or regional centers which would bring scholars in the humanities into contact with decision-makers facing the major public problems of the nation. This program is still in the formative stages, but if funds are available to pursue planning and development of a major program, the Endowment believes that the contact between scholars and men practically concerned with issues of broad public significance will change both groups in ways beneficial to the national interest.

In fiscal 1967 the Endowment was able to spend approximately \$200,000 on pilot projects in media, dealing primarily with instructional television and a "talking books" project which new legislation will permit the Library of Congress to continue. Smaller sums were spent on experimental approaches to the training of journalistic critics. In fiscal 1968 \$100,000 is anticipated to be available for the communications media program.

In fiscal 1969 and thereafter appreciably larger funding is required; the ideal of this program is selectively to affect *all* media which disseminate, well or poorly, humanistic knowledge and commentary. In addition, the program should deal with the rapid technological advances, which are affecting all media, in such a way that the technology developed will have the capacity effectively to disseminate humanistic knowledge.

The communications media program is one prong of Endowment activity to develop public understanding and use of humanistic knowledge. The other prong of Endowment activity to reach the public, the museums and historical societies program, had available funds of \$300,000 in fiscal 1967; in 1968 it is expected to have \$240,000. With these funds, seminars and institutes for historical society personnel, and internships and fellowships for museum personnel, are supported. The relevant Federal agencies are undertaking a cooperative review of museum needs, present Federal activity, and necessary action to increase the ability of the museums to meet the responsibilities which growing national interest and Federal educational activity are placing upon them. The Humanities Endowment wishes to play its appropriate role in meeting the needs of museums.

With regard to historical societies, the Endowment program has barely scratched the surface of their needs; while the societies have barely begun to fulfill their potential role as trustees of the nation's past for the general public in the various states and localities of the United States. The state and local historical organizations need matching grants to develop larger amounts of local support, development grants to permit them to function with larger and more effective staffs, workshops, seminars, and institutes to raise the professional level of their present staffs. Perhaps above all the state and local historical societies need a level of support which will enable the nearly 2 million members of these societies to create public understanding and appreciation of the nation's past and thus make the humane goals and values of our past more relevant to the present.

The Endowment in 1969 and thereafter would like to provide that level of support—in the view that the single strongest force at work in the public's understanding of the humanities is the public's sense of pride in the development of its own community, whether that development is rooted in colonial America or in the epic western movement of the American nation in following centuries.

If funds were available, new programs would be established to supplement existing public programs. In particular, the Endowment would seek to develop regional popular programs aimed at three objectives:

- (1) to discover or create a mechanism whereby civic groups at the regional, state and local levels can participate effectively in the programs of the Endowment;

- (2) to discover or create a mechanism whereby regional, state and local groups can themselves provide support for public programs in the humanities in their area; and

(3) to discover or create a mechanism whereby regional, state and local groups can share the Endowment's responsibility to create public understanding and use of the humanities.

If these groups can be found already to exist with most communities, they will have effect more quickly and prove more permanently useful than if they must be artificially created. The present Endowment view is that the humanities can best be disseminated at a local level by various groups or combinations of groups—for example, the historical societies. The Endowment wishes to proceed as quickly as possible with its regional popular programs.

Another new program would provide support for conferences on major public issues of the day to which the humanities are relevant, with the purpose of attracting as large a public as possible through the use of media to disseminate the deliberations of the conference. This kind of activity is carried on with great success by some universities at present, but the expense of major public conferences is such that even quite affluent universities sponsor them infrequently—primarily on occasions of historic significance to the university itself. It would be highly desirable for the Endowment to share the cost of such conferences, to support them in regions which have great difficulty in sponsoring them out of their own resources, and to support them in such a way that they have an impact upon the largest possible number of citizens within the region.

Finally, in 1969 and thereafter, the Endowment would like to add a program which provides the capacity for experimental programs as distinct from the specific programs above. As things stand, virtually all Endowment educational programs are at the experimental, pilot level. This level of funding has been extremely useful in the development of well-planned programs, and the wisdom of starting small is now proven. We hope that funds can be made available to raise the present "experimental" programs to true national programs in the humanities and that within a larger authorization, room will exist for continued probing into new areas, innovation in existing areas, development of greater experience and of viable alternatives in all areas.

It is particularly true of the Endowment's activities in its education and public programs that much of its best activity cannot be predicted, and falls outside the definition of a particular program. Even when the program definition is quite broad, new opportunities arise outside it. Therefore a fairly substantial sum should exist in the budget so that experimental activities can be funded rapidly, to take advantage of particular fortunate conjunctions of circumstances.

In addition to experimental activities, which provide an opportunity to test plans before major amounts of money are sought for them, there is the need for planning funds, which permit the Endowment to devise plans which will in fact pass the test of experimentation. In fiscal 1967 the Endowment allocated a small amount of its program funds for planning activities; in fiscal 1968 the appropriation language allows up to 3% of program funds to be used for this purpose. This procedure has proved useful; for example, it is out of planning funds that the Commission on the Humanities in the Schools and the National Humanities Faculty, mentioned above, have been supported and will be supported in fiscal 1968. Planning funds are also used for the Endowment's efforts to develop national policy with regard to the humanities, through conferences and policy studies.

If the Endowment is really intended to have an impact on the public, then it must define its activities in 1969 and thereafter as being aimed at a large proportion of some 200 million citizens. Its programs of fellowships and research support must be geared to provide qualitative excellence in the disciplines of the humanities and the humanistic social sciences, and its public programs must make that excellence available to the nation. Failing that, the Endowment fails the nation; and the nation fails its inheritance of values which have made the American experience significant to the world.

Mr. KEENEY. I am prepared to answer whatever questions you wish.

I should like to ask Mr. Ruttenberg to come up and assist with legal questions—he is our general counsel—and Mrs. Hardy and Mr. Barcroft, to assist with program matters. Mrs. Hardy is director of the planning and analysis staff. Mr. Barcroft is assistant director.

Senator PELL. We are delighted that you are here and congratulate you on your testimony, and welcome the members of your staff who are here with you.

First, I would like to pose Senator Javits' question, and here I must add that the original legislation would not have been enacted without his help and therefore our debt of gratitude is very great to Senator Javits. Long before I was in the Congress, he was carrying the message of the need for a Foundation for the Arts and Humanities, and without his help, the original bill would not have gone through.

He would like to know what criteria was used for dividing the money up between the variety of activities that the Endowment has so skillfully administered.

Mr. KEENEY. In 1967, that is, in the fiscal year just ended, the appropriation was rather small. It was \$2 million, of which the Congress designated \$1.8 million for fellowships, \$100,000 for talking books, and \$100,000 for television. So, we didn't have to worry about how to divide that part. We had almost \$2.5 million carried over from fiscal 1966 because the program really didn't get started in that year, and we allocated most of that money between educational programs and research and publication programs. I believe the division was about \$1.5 million for the research and publications and \$800,000 for the educational programs and \$200,000 for fellowships.

The reason for the small amount in education which, as I said, we regard as our most important activity, is that we felt that while it is relatively easy to mount a fellowship program and relatively easy to mount a research support program, it is very difficult to decide how to use a small amount of money to have the greatest leverage in education where there is a great deal of activity already going on. We thought it would be best to use small amounts to try things out there and to develop experience of what we might be able to do. I think we have been able to do quite a lot, actually. This year—fiscal year 1968—we have allocated our funds so that they are divided approximately evenly.

In future years, we intend to develop the support of experimental education programs and institutional grants in the humanities much more than we do the research and fellowship programs.

Senator PELL. Thank you.

I trust the witness will excuse me if we recess for literally 2 minutes while my body makes a quorum in another committee meeting. I will be right back.

(Short recess)

Senator PELL. The hearings will resume.

I apologize. We have three subcommittee meetings, going on today from the same full committee.

Dr. Keeney, you were discussing the criteria that had been used and are being used to allocate the appropriated funds. Specifically, with regard to the coming fiscal year, would you be in a position to give a percentage breakdown of how you would roughly use the funds that come in?

Mr. KEENEY. This is 1968?

Senator PELL. Fiscal 1968; yes.

Mr. KEENEY. Well, we asked for our full authorization of \$5 million, and we actually got \$3.5 million. We planned to use that as follows,

that is, the \$5 million, had we gotten it: \$2 million for fellowships, \$1.8 million for research and editing, and \$1.2 million for education and public programs. That would have held the first two programs at their last year's level and almost doubled the third.

Of the money we actually got, we will use \$1,275,000 for fellowships, \$1,225,000 for research and editing, and \$1 million for education and public programs. So most of the cut is in fellowships and research.

Now, in addition to that, as you know, we can raise money from outside, and if it is unrestricted, it is matched. Most of that goes into education and public programs.

Senator PELL. In other words, looking ahead as you see the program, it would be divided into approximately equal thirds?

Mr. KEENEY. No, sir.

Senator PELL. No?

Mr. KEENEY. In the future, we would develop the education program, so that it is considerably larger than the other groups.

Senator PELL. It would be about a half and the other two roughly would be in quarters?

Mr. KEENEY. Just about a half for the education program.

Senator PELL. One point struck me in the course of your testimony. While recognizing the tremendous diversity, spread and width of your work, do you feel that you are scattering your resources perhaps too widely. Have you thought of whether there should be fewer areas of concentration but perhaps involvement in greater depth?

Mr. KEENEY. I am glad you asked that question.

Actually, I don't think we are scattering them. If you regard these programs as divided by purpose, there are only three. Since there are many, many disciplines in the humanities, naturally a good many subjects are treated. I think there are 26 or more constituent societies of the American Council of Learned Societies and about an equal number in the Social Science Research Council, and each of these represents a discipline which we are charged explicitly or implicitly with supporting. We have tried rather hard to avoid the scattering, but when you take a small amount of money, such as we have had, and divide it up amongst all these disciplines and amongst the 2,000 educational institutions, and 5,000 museums and 100,000 practicing humanists, you are bound to have what looks like a scattering, I think.

Senator PELL. Has any thought been given to making each of these awards, the fellowship awards, let us say, not only a financial award, but a symbol of honor, such as calling the recipients national fellows or humanities fellows, or giving them a diploma to go with it?

Mr. KEENEY. We thought of that. We have the National Humanities Endowment Senior Fellows, and they carry considerable prestige. But one of the best ways to arrange the painful demise of one of your friends in an academic institution is to put a green stripe down his trousers or put a medal around his neck, and therefore we avoided unnecessary problems. It is regarded as a great honor, and the people who received the first awards are very proud of them indeed and have considerable prestige as a result.

Senator PELL. So in years to come, there might well include—if someone were to write a blurb in "Who's Who," that Mr. X was the recipient of an Endowment grant.

Mr. KEENEY. I am sure they would. I would.

Senator PELL. Is there any ceremony connected with the awards, or is it simply just mailed out?

Mr. KEENEY. We just write them a letter. Many of them come to see us.

Senator PELL. In connection with the number of fellows, going back to your testimony, as I recall it, there were 200 senior fellows, and some 700 junior fellowships. What was the number of applicants?

Mr. KEENEY. The number of senior fellows this year was 57, I believe. There were about 400 applicants. Is that right, Mrs. Hardy?

Mrs. HARDY. Yes.

Mr. KEENEY. The number in the current fiscal year will be 33. The applications are in, and there are close to 600 applications. That is going to be a very difficult job of selection. We would like to build that number up to 200, which is not as large as the numbers we would like in the younger scholar programs.

The reason for that is that we wish to keep this a very prestigious award and give it only to the very strongest people.

Senator PELL. Another point here. In connection with these awards, have any of them been used to advance the candidate toward the Ph. D. degree?

Mr. KEENEY. No, sir. The Office of Education has a very good program for that, and we decided that we could not have a very significant effect upon the problem at this time. Possibly in the future we might choose some particular fields and develop them.

Senator PELL. I would hope that you keep to this policy. Once we start diluting the purpose of these funds to help an individual receive his Ph. D., then the funds themselves will lose some of their purpose, and as you stated there are other avenues for an individual to follow.

Mr. KEENEY. I think that we can have a greater effect past the Ph. D.

Senator PELL. I would agree with you.

Now, in connection with some of the awards, and specifically the one that was somewhat controversial and discussed in the other body, the award for the study of political cartoons. I personally think it was a very good award. I think it would be of interest to my own colleagues if you mentioned to us what this award was and perhaps touched on the importance of the political cartoon not only in our country, but in other countries as well.

Mr. KEENEY. Yes.

Well, this is a very interesting case. As you know, the caricature or the comic strip is a very potent instrument—

Senator PELL. If you will excuse me, I think we should keep calling it cartoon or caricature. I think the word "comic strip" is what caused some problems in the other body.

Mr. KEENEY. Well, the caricature, the cartoon, does have a potent effect, both on the politics and the opinions of the voters and on the development of younger people, particularly in the period before they are really literate, and on some adolescents in the period when they are only reluctantly literate. It is a good teaching device, too. A great deal of the best teaching in the armed services is done through cartoon strips.

The man who is carrying on this investigation is at the University of California at Santa Barbara. He is very highly regarded. He has

done some very good work on this. The grant was to the university, applied for by the university. There are several complications. One is the nature of the subject which lends itself to discussion and in some cases ridicule. Another is that Kunzle is a resident alien. He is an Englishman. The third is that he is an outspoken opponent of our foreign policy, and suggestions were made that we should not make grants to people whose political ideas are unpopular.

I resisted those suggestions, as did the Council, and as you know there was a lengthy debate on the floor of the House in which we received overwhelming support for our general program, and implicitly for this grant.

If the Endowment—if either Endowment is put in a position where it has to make its grants after consideration of the politics of the grantees, I think it would be well to drop the whole matter.

Senator PELL. Just for the record, because of the discussion that this award generated, how much was the amount that was awarded, and to whom was it awarded, and the exact subject to be covered?

Mr. KEENEY. The amount was \$8,470. The man's name is David Kunzle at the University of California, Santa Barbara. He is a professor of art.

Senator PELL. And the subject?

Mr. KEENEY. The subject is "The History of the Cartoon—the 19th Century."

Senator PELL. Thank you very much. I think this can answer any questions that are raised on the floor of the Senate, and this is why I wanted to make it a matter of record.

Mr. KEENEY. I have a paper on the subject which we prepared at the time for obvious reasons. Would you like a copy of it?

Senator PELL. How long is it?

Mr. KEENEY. It is about 10 pages.

Senator PELL. Yes, I think I would like to have this paper printed in the record.

Mr. KEENEY. Right.

(The document referred to follows:)

THE NATIONAL ENDOWMENT FOR THE HUMANITIES, RESEARCH PROGRAMS AND GRANT TO DR. DAVID M. KUNZLE, UNIVERSITY OF CALIFORNIA, SANTA BARBARA: THE HISTORY OF THE COMIC STRIP—THE 19TH CENTURY

NATIONAL ENDOWMENT FOR THE HUMANITIES—RESEARCH AUTHORITY

Under the National Foundation on the Arts and the Humanities Act of 1965, the National Endowment for the Humanities is authorized to "initiate and support research and programs to strengthen the research potential of the United States in the humanities by making arrangements . . . with individuals or groups to support such activities." Under the Act groups include public agencies and nonprofit organizations.

THE ACT AND FREEDOM OF INQUIRY

The Act makes it quite clear that the Endowments are to make every effort to foster freedom of thought and inquiry in the arts and the humanities and that no control is to be exercised over the policies and programs of grantee institutions. The declaration of purpose contained in the Act states in Section 2.(5): "that the practice of art and the study of the humanities requires constant dedication and devotion and that, while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of

thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent;"

In addition, Section 4.(c) of the Act declares:

"In the administration of this Act no department, agency, officer, or employee of the United States shall exercise any direction, supervision, or control over the policy determination, personnel, or curriculum, or the administration or operation of any school or other non-Federal agency, institution, organization, or association."

It is therefore incumbent upon the Endowments to make every effort to avoid interference with the administrative and personnel policies of the Nation's institutions of higher education.

CITIZENSHIP AND THE ACT

There is no requirement in the legislation with respect to citizenship or recipients of grants or fellowships. In this connection, it should be pointed out that where an alien has been admitted to the United States for permanent residence and employed by an institution of higher education, he has been cleared for admission to the United States by the appropriate Federal agencies involved. The Endowment aims to strengthen scholarly research in the United States; consequently, when grants are made to any individual, they are made in the view that the primary benefit of the research will accrue to the American scholarly community, not to the particular individual doing the research.

CRITERIA AND PROCEDURES ON RESEARCH GRANTS

I. Criteria

The criteria for the judgment of research projects are as follows:

1. Are the research proposals innovative; that is do they promise to break new ground in humanistic research or to provide new insights and suggest new directions of humanistic endeavor?
2. Will they result in a substantial addition to or recovery of humanistic knowledge?
3. Do they have value, either as scholarly projects in themselves, or as scholarly tools?
4. Are the designs of the projects adequate to the hoped for results?
5. Are the applicants competent to accomplish what is proposed?
6. Are the sums requested necessary, and is the amount requested proportionate to the value of the project?

II. Process of selection

Naturally, it is impossible to apply these criteria in a mechanical or mathematical way. Individual persons or groups of people must measure each proposal and come to an assessment of its strength in meeting each of these criteria. Therefore, the process of review of applications is framed to provide the Endowment with as much informed judgment about each application as our funds permit. The following steps make up our review process:

1. Ordinarily, institutions submit proposals for research projects on behalf of the principal investigator. Endorsement by an authorized official of the institution is required in these cases, and this constitutes endorsement of the proposed research and the principal investigator, as well as acceptance of fiscal responsibility for any Federal funds granted.
2. All proposals are reviewed by staff, which gives them a preliminary screening. Staff may reject proposals for technical reasons: They are not within the programs of the Endowment; they duplicate earlier proposals; or the applicant is ineligible.
3. When these judgments are in, the proposals are sent to the panelists, who are acknowledged experts in their fields, and who later meet as a body and bring their thinking to bear on the proposals.
4. As a body, the panelists come to a specific judgment in each proposal, for consideration by the National Council on the Humanities.
5. By law, the Council, which is appointed by the President and private citizens in all fields of life, must make a recommendation to the Chairman of the Endowment on each proposal before a grant can be made.
6. The Chairman may then make the grant.

THE NATURE OF THE RESEARCH, AND THE KUNZLE APPLICATION

Two questions are involved here: (1) why should the Endowment provide support for research into the history and development of comic strips, cartoons, and caricatures; and (2) why should the Endowment support the particular proposal made by Dr. David Kunzle? In brief:

I. Why any such research?

1. *As history.*—Gilbert Seldes has said that comic strips are "of all the lively arts the most despised and, after the movies, the most popular." He refers to their present status. The reason they are popular is that they convey viewpoints and narrative in an easily understandable way; the reason they are despised is that *most Americans can read*, and they feel as though they are "slumming" by garnering viewpoints and stories out of comic strips, which do not really require much more than basic literacy, if that. But the point is that *it was not until this century that most Americans and Europeans could read*; comic strips and cartoons were not despised in the nineteenth century precisely because they were not merely enjoyable, but useful. It should also be remembered that until this century the number of visual methods of communication was limited as well—e.g., no mass photomagazines; no films; no television, etc. So there is serious historical value in an examination of the nature of this art form and its influence on society in the past. That influence was great; the nineteenth century American cartoonist Thomas Nast, the author of the Democratic Donkey and the Republican Elephant is largely responsible for the destruction of Boss Tweed. Indeed, the very term and physical image which "Boss Tweed" summons up even today is a result of Nast's cartoons. Additionally, comic strips and cartoons illustrate history as well as having helped shape history. They portray the deeply-felt views of their times more eloquently than a thousand words.

As Allan Nevins has said in a distinguished work on American history:

"... cartoons are invaluable to the student of political history . . . they present in vivid terms many a half forgotten episode—the Hartford Convention, the Seminole War . . . they recall the burning heat once generated by issues that are now extinct volcanos: the bank question . . . civil service reform . . . along with all this cartoons are singularly useful in portraying the spell which various personalities have cast over the public mind. Tom Reed cuts no great figure in history; but what a part he plays in cartoons from 1885 to 1900, a part eloquent of his place in the popular eye. Fremont, apart from his valuable explorations, had but a passing renown; but how the cartoons of 1856 brought out his motley following and the flaming idealism his cause awoke among Republicans . . . the political cartoon is a valuable item in the documentary outfit of the historian. The laugh-provoker of yesterday has become a serious contribution to history."

As Frank Weitenkampf has said in a similar volume:

"The usefulness of political caricature to the historian and the student of history is evident. The light it throws on the ins and outs of politics, the part played by tradition, prejudice and habit of the urging of special interests, the reaction of the voters, of the occasional revolt, myopia, incapacity, or corruption in party management, or in covering the matter of foreign relations and policy—all of this is brought out and accentuated in cartoons. And these cartoons must be scanned as closely as any other historical documents to determine significance. . . ."

2. *As art.*—the cartoon, the caricature, and the comic strip are a "true" art form. Some of the prints of the nineteenth-century French caricaturist Daumier hang in the Louvre, the Metropolitan, and the Philips Gallery. They are ornaments of the Lessing Rosenwald Collection and the Hirshhorn Collection. Few people think that Herblock is not a true artist. Not only is the cartoon (which can be taken to mean comic strips and caricatures as well) a true art form, it is one which has influenced other art forms (portraiture, and various schools of modern art, particularly) profoundly. So as a study in art history and the relationships of art forms, it is eminently worth doing.

3. *In the present.*—as should be clear from the above, the value of a study of cartoons does not lie wholly in the past—the historical and artistic influence of the cartoon continues in the present, through various artists, and through political and social satire. In highly-sophisticated societies the cartoon is a major medium for reflecting, but also for influencing commonly-held political and social values. Just how seriously Americans take this latter function of the cartoon can be shown by the front-page stories about the alleged satire of Joan Baez by Al Capp. Can anyone seriously believe that Capp's satire (no matter who the par-

ticular subject of the satire was) was not a highly effective protest against some kinds of protesters? To go farther afield, an African cartoon has been front-page news in this country recently. The strip, aimed at a society still not totally literate, describes a superwoman who protects the "third world" (the neutralist, African world) from the "evil machinations" of all major powers. Can anyone seriously believe that such a strip does not reflect a deeply-felt African view of international relations? Can anyone really believe that such a strip will not have some effect in strengthening that view? So the humble comic strip, most despised but also most popular, insinuates itself into our habits, and still today acts as a second "editorial page" in the newspaper. Would there have been controversy if a grant had been made for a study into the history of the literary form called "the editorial," and its influence on its times?

II. Why the Kunzle study?

The procedure which the Endowment follows in evaluation of applications for research grants is outlined above (pages 3 and 4). We should like to trace those steps with regard to the grant in question:

1. *Institutional endorsement.*—The grant was forwarded by the institution, which indicated its support of the study—support which in the particular instance amounts to over one-third of the total cost of the study. (The institution will provide \$4,497; the Endowment will provide \$8,800; total, \$13,297.) The grant, of course, is made to the institution; not the individual.

2. *Staff screening.*—The resident alien status of the principal investigator was noted; it was determined that this was a category of individual other than American citizens whom it was proper for the Endowment to support, because the benefit of his research would accrue to the American scholarly community and an American institution of higher education in particular. For the other determinations about the individual concerned, see the general statement of Endowment policy above (page 2). It was, in short, determined that the proposed research was in an area which we are by law authorized to support, and that the individual and his institution were eligible for support.

3. *Panel screening.*—The grant application in question was sent to eleven distinguished scholars in a variety of fields, who came to independent judgments of the merit of this particular application.

4. *Panel meeting as a body.*—These eleven scholars later met as a body, and came to a collective judgment on some 75 proposals which had been sent to all of them for individual judgment. Out of the 75 proposals which this panel reviewed, the proposal in question was considered to be the fourth best. That evaluation was then transmitted to the National Council on the Humanities for action.

5. *National Council action.*—As the law requires, the National Council on the Humanities recommended approval or disapproval of all applications submitted to them; and, in this instance, the Council determination, with which the staff concurred, was to recommend to the Chairman approval of the application in question.

6. Accordingly, the Chairman of the Endowment made the grant. We might also note that the first volume of the study in question, which was completed before application for support was made to the Endowment, has been accepted for publication in three languages; the American edition will be published by the University of California Press, one of the most distinguished scholarly publishers in the country. It would therefore seem that by virtually every standard of measurement which can be applied, this particular study is worthy of support.

SUMMARY

1. Endowment policy is to support research in the humanities, and to do this in such a way as to maintain academic freedom, and to avoid Federal control of institutions or individuals.

2. The Endowment has established procedures to assure as far as possible that the Federal Government will support high-quality research in the humanities; the procedures are consonant with general practice in other Federal grant-making agencies. A maximum of unbiased and expert opinion is sought on every application.

3. Research into cartoons is important in the fields of both art and history; and it has relevance to present concerns of humanistic scholarship and thoughtful

persons generally. The particular research grant in question, whether viewed from a substantive or a procedural point of view, is fully worthy of support.

Senator PELL. Now, I would like to get into the question of funding.

The bill as written calls for an open-ended authorization. As you know, the Congress is usually reluctant, and I must say I share that feeling, to approve open-ended authorizations.

One thing that this does is to turn over the authority of the authorizing or legislative oversight committee, to the Appropriations Committee. And another point here is that it just does not seem like a good government practice.

I was wondering what the reason was for the administration's request for an open-ended authorization.

Mr. KEENEY. I think that the administration generally does this when a bill's basic purpose is education. It is quite possible—you understand that I did not make this decision. I support it, but I do not know the full reasoning behind it. But I rather suspect that there was a feeling that it would be unrealistic to ask for a very large authorization with the present fiscal tightness and tragic to ask for a very small one in view of the probability that the fiscal situation will be eased, and that an open-ended authorization was requested to give leeway.

Senator PELL. Perhaps one thought here might be to reduce the number of fiscal year authorizations and be more specific.

I am just thinking out loud a bit but also want to establish a record so that my colleagues have some idea of your thinking.

Mr. KEENEY. Yes. Well, the time, of course, is indefinite in the bill that has been introduced. It would be perfectly possible, of course, to take a term of years and put dollar sums on those years. I would hope that the dollar sums would not go into the indefinite future because I think that the importance and need for this program is going to become increasingly apparent as we go on. It might be possible to use some such language as this, to name a sum for 2 years and then add such sums as the Congress shall appropriate or authorize thereafter.

Senator PELL. If you are pressed—and I am pressing you—in connection with a 2-year authorization for the Humanities Endowment—what sum would you like to have? A figure which could be advantageously and usefully spent and, I might add, properly defended?

I realize you do not want to be specific, but it would help the subcommittee if you could supply us with a figure.

Mr. KEENEY. We have made studies, as you would naturally expect, of the needs in the humanities. It is a continuing study. We estimate that probably 3 years from now \$200 million or \$300 million could profitably be used.

Senator PELL. That would be along the lines of the National Science Foundation's figure.

Mr. KEENEY. Yes. The National Science Foundation has \$450 million; is that not right?

Senator PELL. That's about 10 years after NSF was established. What was its rate of growth in, say 4 or 5 years?

Mr. KEENEY. I have that here.

Senator PELL. By coincidence. It shall be inserted in the record at this point.

(The information referred to follows:)

(Excerpt from H. Rept. 34, March 6, 1967, on "Amending the National Science Foundation Act of 1950 To Make Improvements in the Organization and Operation of the Foundation")

* * * * *

Growth of NSF

Since the establishment of the Foundation, the agency has grown and increased its activities in scale and diversity as can be seen in the following chart:

Fiscal year	Budget requests	Appropriations
1951	\$475, 000	\$225, 000
1952	14, 000, 000	3, 500, 000
1953	15, 000, 000	4, 750, 000
1954	15, 000, 000	8, 000, 000
1955	14, 000, 000	12, 250, 000
1956	20, 000, 000	16, 000, 000
1957	41, 300, 000	40, 000, 000
1958	65, 000, 000	40, 000, 000
1959	140, 000, 000	130, 000, 000
1960	160, 300, 000	152, 773, 000
1961	190, 000, 000	175, 800, 000
1962	275, 000, 000	263, 250, 000
1963	358, 000, 000	322, 500, 000
1964	589, 000, 000	353, 200, 000
1965	487, 700, 000	420, 400, 000
1966	530, 000, 000	479, 999, 000
1967	525, 000, 000	479, 999, 000

Note that there is an increase from the Foundation's initial appropriation for fiscal year 1951 of \$225,000 to the appropriation for fiscal year 1966 of approximately \$480 million. Removal of an initial limitation of a \$15 million budget ceiling in 1953 made this increase possible. Also, its programs have grown from the initial, small individual project grants and fellowships to a panoply of grants, contracts, fellowships, traineeships, national research programs, national laboratories, science information and data collection and analysis, plus institutional and developmental aid programs.

* * * * *

Mr. KEENEY. Their original authorization for the first year was \$500,000. They got \$225,000. Then their authorization was \$15 million, and they got successively \$3.5 million, \$4 $\frac{3}{4}$ million, and \$8 million in the next 3 years. Then the authorization was taken off, and it was not until 1957 that they got much above \$15 million. At that time Sputnik went up, and they got \$40 million, and it has been going up ever since. We need a Sputnik very badly.

Senator PELL. I was in Moscow when Sputnik went up. I remember the galvanizing effect it had on the Russians, too. I wonder if urban riots at home, and wars abroad are not the counterpart of Sputnik in the fields of humanities, for they are expressions of the lack of control of emotional forces. A lack of control which knowledge of the humanities would do away with.

Mr. KEENEY. You will recall that in my testimony and elsewhere I have emphasized that this is the very area, this sort of practical problem, where the humanities are most important. We have in many fields, scientific or engineering or technological solutions to problems. We can clean up pollution any time we want to. We can control the weather, probably, if we put enough effort into it. We can shoot down rioters, and in the long run the rioters have not much chance. But we have not gotten to the point where we can bring human wisdom to bear on these problems, the social wisdom, political wisdom, and knowledge of the present and the past, and this is really the significance of this program, I think.

I think the very fact that the Founding Fathers were educated in the humanities and very little else, with very few exceptions, is one of the reasons that we have a great enduring Constitution.

May I return to these figures, sir?

Senator PELL. Certainly.

Mr. KEENEY. I noticed a startle when I said \$200 million or \$300 million, and I will now tell you how I would approach that. Shall I do that now?

Senator PELL. I wish you would. I would also like the table inserted in the record, if I may.

Mr. KEENEY. Surely. This figure is what we estimated to be used in 1971. We then considered the effect of sizable sums of money poured into any enterprise that is capable of raising funds. And my own experience and that of the Ford Foundation and other granting agencies would suggest that if you put a million dollars into anything, if you choose your recipient well, you can count on them getting 2 or 3 more million dollars; money breeds money and gives leverage for producing money. So there is no reason that the Government itself should carry this whole load.

The other consideration was, we felt that we could produce considerable chaos by building our programs up too rapidly, and we have felt that we would be well advised to keep the amount available below the amount needed and within controllable bounds.

Therefore, we estimated that we could profitably use in 1969 roughly \$41 million; in 1970, \$71 million; and in 1971, \$98,400,000. These are for programs.

Now, we also calculated our administrative costs for these purposes, and we found that our principal increase in costs would be for clerical help and for panelists, and that we could very likely reach the level

that I spoke of in 1971 with very little more than a doubling of our present administrative costs, that is, from about \$481,000 to about \$1,053,000. I think that figure is too conservative. I suspect it will be closer to \$1.5 million, but the ratio is not much affected there.

The present administrative costs are a little more than 14 percent of our program. The estimated cost would be a little more than 1 percent—a considerable economy.

Senator PELL. Sadly we must recognize the fact that by the time our country has acquired the wisdom to invest this level of funds for the development of human wisdom, as well as the physical sciences, we both will probably be victims of the whims of human nature—

Mr. KEENEY. I am sorry, sir.

Senator PELL. I say we probably will not be here. It will be sometime in the future. Would you be willing to break down how you see these sums spent, these larger sums you are talking about, very roughly?

Mr. KEENEY. Yes.

Let's take the 1970 figures, of which the total is 71 million. We could use \$13 $\frac{3}{4}$ million for fellowships, mostly for junior people, and with two new programs there.

For our research and editing we would use roughly \$19 million, and some of that would go into publication costs. I have a large file of requests for subsidy of publications which we do not give now.

And \$38 million would be used for education and public programs.

Now, there is where you use the fellowship and the research product and put it to work. A major part of this \$38 million would be used for development grant to institutions, colleges, and universities just below the top, to try to get them up to the top as producers of educated people and knowledge. We would like to use \$18,600,000 for that, and to make grants of a size to permit these institutions to use the grants as leverage to raise considerably more money.

Then we would like to pick out a few departments or schools within institutions and make grants for their development. For this we would use \$2 million.

One of the real tragedies in higher education is the proliferation of competence in geographic proximity in closely related fields. We wish to set up a program to encourage cooperation between institutions so that they will pool their resources.

Then we wish to make further efforts to improve teaching and to improve the use of libraries, though not to subsidize contents of the libraries.

Then we set aside \$3 million for development of elementary and secondary education in order that we may bring to bear upon the schools the faculties of universities, and the human and material resources of knowledge in the regions.

For public programs we would like to use about \$5 million in this year. This would cover communications, television, and the like, newspapers, museums, historical societies, and the Center for the Humanities.

We then wish to develop regional popular programs, partly in order to focus people's attention on the humanities, partly so that we may get strong local activities at work in the population in general to develop their understanding of the humanities, so that they may in turn solve some problems that we have as a nation.

We have programs now, and we wish to develop them further, aimed at special segments of society, kids in the ghetto, disabled people, inmates of prisons, who really need an inspiration so that they will not go back to prison.

This is the sort of thing we have in mind. I have all this for the record.

And may I say, sir, that it should be read in connection with the paper which I have submitted, entitled, "Present and Planned Programs," where these are all described.

Senator PELL. This is the longer paper you submitted at the beginning of your testimony?

Mr. KEENEY. Yes.

Senator PELL. That is all in the record.

In general, would I be correct in saying that as you look into the future, you see the following breakdown of available funds, about half for fellowships and a quarter for research and editorial work, and a quarter for educational research?

Mr. KEENEY. No, sir. About half for education and public programs and the other half divided between fellowships and research and editorial work.

Senator PELL. Roughly along those lines?

Mr. KEENEY. That is rather rough, but that is about it.

Senator PELL. For the sake of discussion, if the Congress considered enactment of a 2-year authorization bill, what sums do you feel would be the minimum amount that would enable you to continue along with the momentum that you presently have and enable you to do your job on a minimal basis.

Mr. KEENEY. To do it, we will need about \$70 million in the second year, less than that in the first.

Senator PELL. Would you repeat that figure?

Mr. KEENEY. To do it well, we would need about \$70 million in the second year.

Senator PELL. On a minimal and perhaps more realistic basis, would you be willing to hazard a lower figure?

Mr. KEENEY. I would rather leave that to the appropriation process, sir. That sort of takes care of itself, I have found, and takes care of itself in two places, in the Bureau of the Budget and in the Appropriations Committee. I would rather have the authorization related to need and capacity than to prudence.

Senator PELL. If we enacted a somewhat expanded version of the previous authorization, raising it something like 50 percent, do you feel that that will give you tools to do at least a minimum job?

Mr. KEENEY. It would be a very minimum job, and I would hate to see it done that way. I am perfectly willing to face a minimum program from year to year, but I would hate to see the potential so limited.

Senator PELL. Do we have submitted in the record the complete list of the grants that have already been made?

Mr. KEENEY. I believe so.

Senator PELL. I do not believe we do.

Mr. EDGERTON. No, I have not submitted it.

Senator PELL. I think it would be of interest when this comes up for discussion on the floor if you could submit the list of awards, show-

ing the purpose, the beneficiary or recipient, and the amount, and the geographical spread. I think this would be of some help.

Mr. KEENEY. We have that available.

Senator PELL. I am sure you do, and I just think if it is not too long and cumbersome, it would be of some interest to my colleagues.

Also, would you submit for the record, if it is in proper form to do so, your projection for the next 3 fiscal years as you would forecast it.

Mr. KEENEY. Yes, sir.

(The material referred to follows:)

National Endowment for the Humanities summary of grants obligated through June 30, 1967

Summary:

I. Fellowships and stipends.....	\$1, 826, 814
II. Research and publication.....	1, 478, 498
III. Educational and special projects.....	¹ 703, 930
IV. Planning and development.....	² 134, 950
Total	4, 144, 192

¹ Includes \$148,650 in direct appropriations and \$42,000 available through unrestricted gifts and Treasury matching.

² \$84,950 direct appropriations and \$50,000 unrestricted gifts and Treasury matching.

Summary of awards obligated through June 30, 1967

I. FELLOWSHIPS AND STIPENDS

	<i>Amount obligated</i>
Fellowships for younger scholars (100 awards averaging \$8,142).....	\$814, 170
Summer stipends (128 awards averaging \$2,002).....	256, 194
Senior fellowships (57 awards averaging \$13,271).....	756, 450
Total	1, 826, 814

Alabama

Summer fellowships:

James M. Miller (History), Birmingham-Southern College, Birmingham.
Hugh A. Ragsdale, Jr. (History), University of Alabama, University.

Alaska

Fellowships for younger scholars: William H. Wilson (U.S. History), University of Alaska, College.

Summer fellowships: Edward H. Hosley (Social Sciences), University of Alaska, College.

Arizona

Fellowships for younger scholars:

Richard Oakley Davies (Social Sciences), Northern Arizona University, Flagstaff.
Nicholas A. Salerno (English Literature), Arizona State University, Tempe.

Summer fellowships:

Larry A. McFarlane (History), Northern Arizona University, Flagstaff.
John K. Yost (History), University of Arizona, Tucson.

Arkansas

Fellowships for younger scholars: Barbara Meacham Jarvis (Spanish Literature), University of Arkansas, Fayetteville.

California

Fellowships for younger scholars:

George P. Blum (History), Raymond College, University of the Pacific, Stockton.
Seymour L. Chapin (History), California State College, Los Angeles.
Alan Stanley Curtis (Music), University of California, Berkeley.
Richard Whitlock Davis (History), University of California, Riverside.
Kurt Mueller-Vollmer (Comparative Literature), Stanford University,

Stanford.

John F. H. New (History), University of California, Santa Barbara.
 David Fate Norton (Philosophy), University of California, La Jolla.
 Alexander Rabinowitch (History), University of Southern California,
 Los Angeles.

Summer fellowships:

Norman S. Cohen (U.S. History), Occidental College, Los Angeles.
 Thomas K. Dunseath (English Literature), University of California at
 San Diego, La Jolla.
 Robert H. Fossum (American Literature), Claremont Men's College,
 Claremont.
 Frank J. Garosi (History), Sacramento State College, Sacramento.
 Helen C. Gilde (English Literature), California State College, Long Beach.
 Robert Griffin (French Literature), University of California, Riverside.
 Carroll B. Johnson (Spanish Literature), University of California, Los
 Angeles.
 Alice M. Laborde (French Literature), University of California at Irvine,
 Irvine.
 Murray Lefkowitz (Music), San Fernando Valley State College, North-
 ridge.
 Michael N. Nagler (Comparative Literature), University of California,
 Berkeley.
 David C. Young (Classical Studies), University of California, Santa
 Barbara.

Senior fellowships:

Marija Gimbutas (History), University of California, Los Angeles.
 Mary R. Haas (Linguistics), University of California, Berkeley.
 Richard Hostetter (History), University of California, Riverside.
 Theodore C. Karp (Music), University of California, Davis.
 Vladimir Markov (Russian Literature), University of California, Los
 Angeles.
 Edward N. O'Neil (Classical Studies), University of Southern California,
 Los Angeles.
 Rollie E. Poppino (History), University of California, Davis.
 W. Kendrick Pritchett (Classical Studies), University of California,
 Berkeley.
 Gilbert Beaney (Music), University of California, Los Angeles.
 Carlo Pedretti (Art), University of California, Los Angeles.
 Hugo Rodriguez-Alcala (Spanish Literature), University of California,
 Riverside.
 Avrum Stroll (Philosophy), University of California, La Jolla.
 Larzer Ziff (American Studies), University of California, Berkeley.

Colorado

Senior fellowships: J. Glen Gray (Philosophy), The Colorado College, Colorado
 Springs.

Summer fellowships:

John M. Koller (Philosophy), Colorado State University, Ft. Collins.
 Courtland H. Peterson (Social Sciences), University of Colorado, Boulder.

Connecticut

Fellowships for younger scholars:

Jack M. Davis (English Literature), University of Connecticut, Storrs.
 Stephen L. Dyson (Classical Studies), Wesleyan University, Middle-
 town.

Cyrus Hamlin (German Literature), Yale University, New Haven.

Summer fellowships: Richard O. Curry (U.S. History), University of Con-
 necticut, Storrs.

Senior fellowships:

John Morton Blum (American Studies), Yale University, New Haven.
 Robert Sabatino Lopez (History), Yale University, New Haven.
 Jaroslav Pelikan (History of Religion), Yale University, New Haven.

District of Columbia

Fellowships for younger scholars: Helen James John (Philosophy), Trinity College, Washington, D.C.

Summer fellowships:

Robert W. Kenny (History), George Washington University, Washington, D.C.

Shirley S. Kenny (English Literature), Catholic University of America, Washington, D.C.

Jean C. Willke (U.S. History), Trinity College, Washington, D.C.

Florida

Fellowships for younger scholars:

Charles C. Crittenden (Philosophy), Florida State University, Tallahassee.

Kenneth Alden Megill (Social Sciences), University of Florida, Gainesville.

Summer fellowships:

Robert Detweiler (English Literature), Florida Presbyterian College, St. Petersburg.

John G. Gardner (English Literature), Biscayne College, Miami.

Frank P. Norris (Spanish Literature), University of Miami, Coral Gables.

William H. Scheuerle (English Literature), University of South Florida, Tampa.

S. L. Weingart (English Literature), Florida State University, Tallahassee.

George D. Winius (History), University of Florida, Gainesville.

Senior fellowships:

George Alexander Lensen (History), Florida State University, Tallahassee.

Georgia

Fellowships for younger scholars: William Franklin Boggess (Classical Studies), University of Georgia, Athens.

Summer fellowships:

James H. Davis (French Literature), University of Georgia, Athens.

Eva K. Harlan (Philosophy), Emory University, Atlanta.

Allen B. Skei (Music), The Woman's College of Georgia, Milledgeville.

Hawaii

Fellowships for younger scholars: Allan Gavan Daws (History), University of Hawaii, Honolulu.

Summer fellowships: Hugh Hi-woong Kang (History), University of Hawaii, Honolulu.

Senior fellowships: Wilhelm G. Solheim (Social Sciences), University of Hawaii, Honolulu.

Illinois

Fellowships for younger scholars:

Keith M. Baker (History), University of Chicago.

Mervin R. Dilts (Classical Studies), University of Illinois, Urbana.

Peter R. McKeon (History), University of Illinois at Chicago.

Douglas H. White (English Literature), Illinois Institute of Technology, Chicago.

Summer fellowships:

Thomas W. Blomquist (History), Northern Illinois University, DeKalb.

Mervin R. Dilts (Classical Studies), University of Illinois, Urbana.

Herbert L. Kessler (Art), University of Chicago.

Taimi Maria Ranta (Social Sciences), Illinois State University, Normal.

John A. Tedeschi (History), The Newberry Library, Chicago.

C. David Tompkins (U.S. History), University of Illinois, Chicago.

Senior fellowships: Charles A. Knudson (French), University of Illinois, Urbana.

Indiana

Fellowships for younger scholars :

John T. Canty (Philosophy), University of Notre Dame.
 Robert Harlen King (Philosophy), DePauw University, Greencastle.
 Theodore Kermit Scott (Philosophy), Purdue University, Lafayette.

Summer fellowships :

Jack M. Balcer (History), Indiana University, Bloomington.
 Thomas J. Jemielity (English Literature), University of Notre Dame.
 William L. Rowe (Philosophy), Purdue University, Lafayette.

Senior fellowships :

Willi Apel, (Music), Indiana University, Bloomington.
 Wu-chi Liu (Drama), Indiana University, Bloomington.
 Nicholas Lobokowicz (Philosophy), University of Notre Dame.
 Calvin O. Schrag (Philosophy), Purdue University, West Lafayette.

Iowa

Fellowships for younger scholars :

Warner Barnes (American Literature), University of Iowa, Iowa City.
 Richard S. Hanson (Middle Eastern Studies), Luther College, Decorah.

Summer fellowships :

James T. Clemons (History of Religion), Morningside College, Sioux City.
 William S. Cobb (Philosophy), Grinnell College, Grinnell.
 Galen O. Rowe (Classical Studies), University of Iowa, Iowa City.
 John H. Sieber (History), Luther College, Decorah.

Senior fellowships : Stow Persons (History), University of Iowa, Iowa City.

Kansas

Fellowships for younger scholars :

John G. Clark (History), University of Kansas, Lawrence.
 John O. Rees (American Literature), Kansas State University, Manhattan.
 Janet Eloise Tupper (Music), Ft. Hays Kansas State College, Hays.

Summer fellowships :

John C. English (History), Baker University, Baldwin.
 Victor R. Greene (History), Kansas State University, Manhattan.
 Ronald W. Tobin (French Literature), University of Kansas, Lawrence.

Kentucky

Fellowships for younger scholars : Joseph Polzer (Art), University of Louisville, Louisville.

Summer fellowships ; Eric C. Hicks (French Literature), University of Kentucky, Lexington.

Louisiana

Fellowships for younger scholars : John Robert Moore (History), University of Southwestern Louisiana, Lafayette.

Summer fellowships : Victor J. Voegeli, III (U.S. History), Tulane University, New Orleans.

Maine

Fellowships for younger scholars : Dorothy Koonce (Classical Studies), Colby College, Waterville.

Maryland

Fellowships for younger scholars : Don William Denny (Art), University of Maryland, College Park.

Summer fellowships :

Kariofilis Mitsakis (Comparative Literature), University of Maryland, College Park.
 Jerome F. O'Malley (Classical Studies), Loyola College, Baltimore.

Senior fellowships :

Don Cameron Allen (English), Johns Hopkins University, Baltimore.
 Adrienne Koch (History), University of Maryland, College Park.

Massachusetts

Fellowships for younger scholars :

Daniel R. Borg (History), Clark University, Worcester.
 Charles Edwin Clark (U.S. History), Southeastern Mass. Technological Inst., North Dartmouth.
 Robert W. Doherty (History), University of Massachusetts.

Arthur Ralph Gold (English Literature), Wellesley College, Wellesley.
John L. Heineman (History), Boston College, Chestnut Hill.

Summer fellowships:

Marie-Rose Carre (French Literature), Smith College, Northampton.
Samuel Y. Edgerton (Art), Boston University, Boston.
James D. Ellis (Drama), Mt. Holyoke College, South Hadley.
Robert A. Hart (History), University of Massachusetts, Amherst.
Paul C. Helmreich (History), Wheaton College, Norton.
Alan H. Schechter (Social Sciences), Wellesley College, Wellesley.
Gordon S. Wood (History), Harvard University, Cambridge.

Senior fellowships:

James Franklin Beard (American Literature), Clark University, Worcester.
Ruth J. Dean (French Literature), Mount Holyoke College, South Hadley.
Einar Haugen (Scandinavian Literature), Harvard University, Cambridge.
Baruch A. Levine (Linguistics), Brandeis University, Waltham.

Michigan

Fellowships for younger scholars:

Donald N. Baker (History), Michigan State University, East Lansing.
William C. Bryant (Spanish Literature), Oakland University, Rochester.
James Horace Jones (English Literature), Northern Michigan University, Marquette.
William W. Freehling (U.S. History), University of Michigan, Ann Arbor.

Summer fellowships:

John G. Blair (Comparative Literature), Oakland University, Rochester.
Joseph F. Hanna (Philosophy), Michigan State University, East Lansing.

Senior fellowships: Kenneth Ray Scholberg (Spanish Literature), Michigan State University, E. Lansing.

Minnesota

Fellowships for younger scholars: Allan H. Spear (U.S. History), University of Minnesota, Minneapolis.

Summer fellowships:

Jooinn Lee (History of Religion), University of Minnesota, Morris.
Toni A. H. McNaron (English Literature), University of Minnesota, Minneapolis.
Jacqueline T. Schaefer (Comparative Literature), Carleton College, Northfield.

Mississippi

Fellowships for younger scholars: Leon E. Boothe (U.S. History), University of Mississippi, University.

Summer fellowships:

Thomas L. Connelly (U.S. History), Mississippi State University, State College.
William K. Scarborough (U.S. History), University of Southern Mississippi, Hattiesburg.

Missouri

Fellowships for younger scholars: Richard L. Admussen (French Literature), Washington University, St. Louis.

Summer fellowships:

S. Pendleton Fullinwiden (U.S. History), Stephens College, Columbia.
Orland W. Johnson (Music), Washington University, St. Louis.
Sheldon J. Watts (History), University of Missouri, Kansas City.

Nebraska

Fellowships for younger scholars: Edward L. Homze (History), University of Nebraska, Lincoln.

Summer fellowships: Frederick C. Luebke (Social Sciences), Concordia Teachers College, Seward.

New Hampshire

Fellowships for younger scholars: Richard Lloyd Regosin (French Literature), Dartmouth College, Hanover.

Summer fellowships: Thomas Vargish (English Literature), Dartmouth College, Hanover.

New Jersey

Fellowships for younger scholars:

James M. McPherson (U.S. History), Princeton University, Princeton.
 Edwin Masao Yamauchi (History), Rutgers, The State University, New Brunswick.

Summer fellowships:

Robert K. Faulkner (Social Sciences), Princeton University, Princeton.
 William W. Fortenbaugh (Classical Studies), Douglas College, Rutgers U. New Brunswick.

Dan Warsaw (Social Sciences), Fairleigh Dickinson University, Teaneck.
 Stanley B. Winters (History), Newark College of Engineering, Newark.

Senior fellowships: Arthur Mendel (Music), Princeton University, Princeton.

New Mexico

Summer fellowships: John A. Mears (History), New Mexico State University, University Park.

New York

Fellowships for younger scholars:

Carol Rothrock Bleser (U.S. History), Adelphi Suffolk College, Long Island.

Leonard G. Boonin (Philosophy), State University College of New York, Oswego.

Briton Cooper Busch (History), Colgate University, Hamilton.

Arthur L. Clements (English Literature), State University of New York, Binghamton.

Raymond Joseph Cunningham (U.S. History), Fordham University, Bronx.

Lynd Wilks Ferguson (Philosophy), State University of New York, Buffalo.

Joan Gadol (History), City College of New York.

William D. Griffin (History), St. John's University, Jamaica.

Baruch Hochman (Comparative Literature), Bard College, Annandale-on-Hudson.

Jerome J. Nadelhaft (U.S. History), State University College, Genesco.

Lucy Freeman Sandler (Art), New York University, New York.

Harold I. Shapiro (English Literature), Hofstra University, Hempstead.

Barton Sholod (Comparative Literature), Queens College, Flushing.

David Sidorsky (Philosophy), Columbia University, New York.

Hendrik Vanderwerf (Music), University of Rochester, Rochester.

Joseph Wiesenfarth (English), Manhattan College, Bronx.

Summer fellowships:

John R. Aiken (U.S. History), State University College, Buffalo.

Nicholas Capaldi (Philosophy), State University College, Potsdam.

James K. Graby (Philosophy of Religion), Keuka College, Keuka Park.

Leo J. Hoar (Spanish Literature), Fordham University, Bronx.

Michael G. Kammen (History), Cornell University, Ithaca.

Berel Lang (Philosophy), Long Island University, Brookville.

Michael Mallory (Art), Brooklyn College of the City University of N.Y., Brooklyn.

Eugene P. Nassar (English Literature), Utica College, Utica.

John M. O'Brien (History), Queens College, Flushing.

David C. Pierce (History of Religion), Bard College, Annandale-on-Hudson.

Richard P. Roark (Social Sciences), State University College, Genesco.

David Rosand (Art), Columbia University, New York.

Thomas B. Settle (History), Polytechnic Institute of Brooklyn.

Sandro Sticca (Drama), State University of New York at Binghamton.

J. Stuart Wilson (English Literature), State University College, Fredonia.

Senior fellowships:

Seeger A. Bonebakker (Middle Eastern Studies), Columbia University, N.Y.

Lionel Casson (History), New York University, N.Y.

Edgar Baldwin Graves (History), Hamilton College, Clinton.

Howard Hibbard (Art), Columbia University, New York.

Norman Kelvin (English Literature), City College of the City University of N.Y.

Arthur Mizener (English Literature), Cornell University, Ithaca.
 Ernst Oster (Music), New York, N. Y.—Unaffiliated.
 Marc Raeff (History), Columbia University, New York
 Melvin Richter (Social Sciences), Hunter College, New York.
 A. William Salomone (History), University of Rochester, Rochester.
 Bernard S. Solomon (Philosophy), Queens College, Flushing.

North Carolina

Fellowships for younger scholars

Randolph M. Bulgin (English Literature), University of North Carolina, Greensboro.

William Brown Patterson (History), Davidson College, Davidson.

John Marion Riddle (History), North Carolina State University, Raleigh.

John M. Schnorrenberg (Art), University of North Carolina, Chapel Hill.

Summer fellowships:

Richard C. Barnett (History), Wake Forest College, Winston-Salem.

William J. De Sua (Italian Literature), University of North Carolina, Chapel Hill.

J. Rodney Fulcher (U.S. History), St. Andrews Presbyterian College, Laurinburg.

Jean Gordon (History), University of North Carolina, Greensboro.

Senior fellowships:

Henry C. Boren (History), University of North Carolina, Chapel Hill.

Anne Firor Scott (Social Sciences), Duke University, Durham.

North Dakota

Fellowships for younger scholars: Theodore I. Messenger (Philosophy), University of North Dakota, Grand Forks.

Summer fellowships: Richard F. Hampsten (English Literature), University of North Dakota, Grand Forks.

Senior fellowships: Demetrius J. Georgacas (Classical Studies), University of North Dakota, Grand Forks.

Ohio

Fellowships for younger scholars:

Jasper Hopkins (Philosophy), Case Institute of Technology, Cleveland.

Zane L. Miller (U.S. History), University of Cincinnati.

Frank Rosengarten (History), Western Reserve University, Cleveland.

Jack Ray Thomas (U.S. History), Bowling Green State University, Bowling Green.

David P. Young (English Literature), Oberlin College, Oberlin.

Summer fellowships:

Mathew E. Baigell (Art), Ohio State University, Columbus.

Norman S. Care (Philosophy), Oberlin College, Oberlin.

Gary R. Hess (History), Bowling Green State University, Bowling Green.

Mary K. Howard (History), John Carroll University, University Heights.

William C. Morgan, III (History), University of Toledo, Toledo.

Lee Daniel Snyder (History), Ohio Wesleyan University, Delaware.

Senior fellowships:

Hugh M. Davidson (French Literature), Ohio State University, Columbus.

John R. Spencer (Art) Oberlin College, Oberlin.

Oklahoma

Summer fellowships: Charles M. Dollar (U.S. History), Oklahoma State University, Stillwater.

Oregon

Fellowships for younger scholars:

John M. Tomsich (U.S. History), Reed College, Portland.

Darold D. Wax (U.S. History), Oregon State University, Corvallis.

Senior fellowships: Earl Pomeroy (U.S. History), University of Oregon, Eugene.

Pennsylvania

Fellowships for younger scholars:

Allan Cutler (Social Sciences), Temple University, Philadelphia.

David Allen Grimsted (Social Sciences), Bucknell University, Lewisburg.

Anne Coffin Hanson (Art), Bryn Mawr College, Bryn Mawr.
 Susan Snyder (English Literature), Swarthmore College, Swarthmore.
 Charles L. Tipton (History), Lehigh University, Bethlehem.
 Martin M. Tweedale (Philosophy), University of Pittsburgh, Pittsburgh.

Summer fellowships:

James M. Bergquist (U.S. History), Villanova University, Villanova.
 Bruce L. Clayton (U.S. History), Allegheny College, Meadville.
 Dennis N. K. Darnoi (Philosophy), Immaculata College, Immaculata.
 Charles G. Dempsey (Art), Bryn Mawr College, Bryn Mawr.
 Paul R. Evans (Music), University of Pennsylvania, Philadelphia.
 Ira Grushow (English Literature), Franklin & Marshall College, Lancaster.
 Allan I. Ludwig (Art), Dickinson College, Carlisle.
 Robert D. Sider (Classical Studies), Messiah College, Grantham.

Senior fellowships:

MacEdward Leach (English Literature), University of Pennsylvania, Philadelphia.
 Helen F. North (Classical Studies), Swarthmore College, Swarthmore.

Rhode Island

Fellowships for younger scholars: Margaret Dalton (Russian Literature), Brown University, Providence.
 Senior fellowships: William F. Church (History), Brown University, Providence.

South Carolina

Fellowships for younger scholars: William Sanderson Kable (English Literature), University of South Carolina, Columbia.
 Summer fellowships:
 Robert B. Patterson (History), University of South Carolina, Columbia.
 Frederick F. Ritsch (History), Converse College, Spartanburg.

Tennessee

Fellowships for younger scholars:
 Philip Houston Kennedy (French Literature), University of Tennessee, Knoxville.
 Ljubica D. Popovich (Art), Vanderbilt University, Nashville.
 Summer fellowships:
 B. J. Leggett (English Literature), University of Tennessee, Knoxville.
 James F. Kilroy (English Literature), Vanderbilt University, Nashville.
 Louis C. Stagg (English Literature), Memphis State University, Memphis.

Texas

Fellowships for younger scholars:
 William F. Holmes (U.S. History), Arlington State College, Arlington.
 Alexander P. D. Mourelatos (Philosophy), University of Texas, Austin.
 John W. Velz (English Literature), Rice University, Houston.
 Robert M. Weir (U.S. History), University of Houston, Houston.
 Summer fellowships:
 G. Karl Galinsky (Classical Studies), University of Texas, Austin.
 Charles D. Peavy (American Literature), University of Houston, Houston.
 Senior fellowships: John P. Sullivan (Classical Studies), University of Texas, Austin.

Vermont

Fellowships for younger scholars: Ursula Heibges (Classical Studies), Middlebury College, Middlebury.
 Summer fellowships: Victor L. Nuovo (Philosophy), Middlebury College, Middlebury.

Virginia

Fellowships for younger scholars: Woodford D. McClellan (History), University of Virginia, Charlottesville.
 Summer fellowships:
 Thomas K. Hearn (Philosophy), College of William & Mary, Williamsburg.
 H. Marshall Jarrett (History), Washington & Lee University, Lexington.
 Harold S. Wilson (U.S. History), Old Dominion College, Norfolk.

Senior fellowships:

Clifford Dowdey (U.S. History), Richmond (Unaffiliated).
 Irvin Enrenpreis (English Literature), University of Virginia, Charlottesville.

Washington

Summer fellowships:

James E. Broyles (Philosophy), Washington State University, Pullman.
 Norman H. Clark (U.S. History), Everett Junior College, Everett.
 Richard L. Greaves (History), Eastern Washington State College, Cheney.

West Virginia

Fellowships for younger scholars: Barton Hudson (Music), West Virginia University, Morgantown.

Wisconsin

Fellowships for younger scholars:

Alan David Corre (Middle Eastern Studies), University of Wisconsin, Milwaukee.
 James W. Tuttleton (American Literature), University of Wisconsin, Madison.

Summer fellowships:

Vlad I. Thomas (English Literature), Wisconsin State University, White-water.

Chauncey Wood (English Literature), University of Wisconsin, Madison.

Senior fellowships: Gian N. G. Orsini (Comparative Literature), University of Wisconsin, Madison.

Wyoming

Fellowships for younger scholars: Gene M. Gressley (Social Sciences), University of Wyoming, Laramie.

Summer fellowships: Steven M. Foster (English Literature), University of Wyoming, Laramie.

II. RESEARCH AND PUBLICATION GRANTS

	<i>Amount obligated</i>
Research grants (81 awards)-----	\$1, 128, 498
Publication grants (2 awards)-----	350, 000
Total awarded-----	<u>1, 478, 498</u>

A. Research grants:

Modern foreign languages and literature:

1. Kathleen Harris, University of California, Berkeley-----	1, 280
2. Diana Guiragossian, Indiana University-----	20, 940
3. W. A. Schlepp, University of Wisconsin-----	8, 940
4. Lloyd Kasten, University of Wisconsin-----	27, 760
5. J. B. Avalle-Arce, Smith College-----	6, 980
6. John C. Wells, Tufts University (with Taylor Starck, Harvard University)-----	19, 000

English language and literature:

7. Philip Durham, UCLA-----	12, 650
8. John L. Dameron, Memphis State University-----	5, 100
9. Atcheson L. Hench, University of Virginia-----	19, 500
10. Richard Haven, University of Massachusetts-----	11, 430
11. Stephen M. Parrish, Cornell University-----	23, 710
12. Walter E. Houghton, Wellesley College-----	13, 890
13. Allan Seager, Tecumseh, Mich-----	5, 000
14. Sister Bernetta Quinn, Winona, Minn-----	2, 000

Philosophy:

15. Charles J. Ermatinger, University of St. Louis-----	11, 730
16. Norman Malcolm, Cornell University-----	1, 400
17. Arthur S. McGrade, University of Connecticut-----	16, 600
18. Jo Ann Boydston, Southern Illinois University-----	10, 000
19. Paul A. Schilpp, Southern Illinois University-----	15, 260
20. John F. Callahan, Georgetown University-----	7, 500

II. RESEARCH AND PUBLICATION GRANTS—continued

A. Research grants—Continued

History, theory, and criticism of the arts:

	<i>Amount obligated</i>
Music:	
21. Alfred Mann, Rutgers University-----	\$2,290
22. E. Eugene Helm, University of Iowa-----	3,000
23. Barry S. Brook, Queens College (CUNY)-----	31,070
24. Franklin B. Zimmerman, Dartmouth College-----	3,580
25. Jan LaRue, New York University-----	11,520
26. Faubion Bowers, New York City-----	5,000
Theater:	
27. Philip H. Highfill, Jr., George Washington University-----	20,000
Art:	
28. Anthony Melnikas, Ohio State University-----	11,100
29. Wilbur H. Hunter, Jr., The Peale Museum, Baltimore-----	9,500
30. Howard Merritt, University of Rochester-----	5,560
31. Maurice E. Cope, Ohio State University-----	15,600
32. David Kunzle, University of California, Santa Barbara-----	8,740
33. Marilyn Stokstad, University of Kansas-----	11,000
34. Leo Jakobson, University of Wisconsin-----	24,000
Archaeology:	
Domestic:	
35. David S. Phelps, Florida State University-----	12,000
Other:	
36. George R. Holcomb, University of North Carolina (with Frank de Vyver, Duke University)-----	17,200
37. Kyle M. Phillips, Bryn Mawr College-----	10,000
38. Thomas W. Jacobsen, Indiana University-----	15,000
39. George M. A. Hanfmann, Harvard University-----	35,000
40. John G. Pedley, University of Michigan-----	10,000
41. Eric Sjoqvist, Princeton University-----	10,000
42. Robert Scranton, University of Chicago-----	10,000
Linguistics:	
43. John B. Tsu, Seton Hall University, New Jersey-----	6,000
44. Gilbert H. Harman, Princeton University-----	9,200
45. Harold Allen, University of Minnesota-----	18,728
46. A. H. Roberts, Center for Applied Linguistics (Wash- ington, D.C.)-----	13,280
History:	
Ancient and classical studies:	
47. T. R. S. Broughton, University of North Carolina--	22,960
48. William H. Willis, American Society of Papyrolo- gists (Connecticut)-----	14,000
49. William H. Willis, American Society of Papyrolo- gists (Connecticut)-----	5,250
50. Ernest C. Colwell, Claremont Graduate School and University Center (California)-----	16,300
American:	
51. Paul L. Ward, American Historical Association (Washington, D.C.)-----	10,000
52. Richard B. Morris, Columbia University-----	6,250
53. Louis M. Starr, Columbia University-----	40,000
54. Clarence C. Mondale, George Washington University--	42,000
55. Karl J. R. Arndt, Clark University (Massachusetts)--	15,000
56. John Tebbel, New York University-----	25,000
57. Russell W. Fridley, Minnesota Historical Society---	5,000
58. William M. Armstrong, Clarkson College of Tech- nology (New York)-----	500
59. Stanley M. Elkins, Smith College-----	24,600
Other:	
60. Paul L. Ward, American Historical Association (Washington, D.C.)-----	20,600
61. J. H. Hexter, Yale University-----	34,950
62. J. H. Hexter, Yale University-----	34,850

II. RESEARCH AND PUBLICATION GRANTS—continued

	<i>Amount obligated</i>
History—Continued	
Other—Continued	
63. W. T. de Bary, Association for Asian Studies, Ann Arbor -----	\$10,000
64. Julian G. Plante, St. John's University (Minnesota) -	10,000
65. Douglass G. Adair, Claremont Graduate School and University Center (California)-----	18,870
Jurisprudence:	
66. Stephan Kuttner, Institute of Medieval Canon Law (Connecticut) -----	10,000
67. David Levy and Melvin I. Urofsky, Ohio State University -----	17,200
Sociology:	
68. Howard L. Harrod, Drake University (Iowa)-----	1,500
Political science:	
69. J. Rogers Hollingsworth, University of Wisconsin-----	8,980
70. Peter H. Merkl, University of California, Santa Barbara--	7,530
71. Paul L. Ward, American Historical Association (Washington, D.C.)-----	25,000
Anthropology:	
72. James W. Van Stone, Field Museum of Natural History (Illinois) -----	7,100
73. Wayland D. Hand, UCLA-----	15,000
74. Benson Saler, Brandeis University (Massachusetts)-----	5,000
75. Richard M. Dorson, Indiana University-----	12,000
76. Don D. Fowler, University of Nevada-----	11,700
77. Charles H. Lange and Carroll L. Riley, Southern Illinois University-----	6,310
Interdisciplinary	
78. Mody C. Boatright, University of Texas-----	12,000
79. Russell H. Fifield, Association for Asian Studies, Ann Arbor -----	25,000
80. Frederick Burkhardt, American Council of Learned Societies (New York)-----	25,000
81. Ihor Sevcenko, American Research Institute in Turkey (New York)-----	14,000
Subtotal, research grants-----	<u>1,128,498</u>
B. Publication grants:	
82. William M. Gibson, Modern Language Association (New York) -----	300,000
83. Chester Kerr, Ass'n of American University Presses (New York) -----	50,000
Subtotal, publication grants-----	<u>350,000</u>
Total, research and publication-----	<u>1,478,498</u>

III. EDUCATIONAL AND SPECIAL PROJECTS

	<i>Amount obligated</i>
Summary:	
Elementary and secondary education (8 awards)-----	¹ \$190,650
Institutional cooperation (2 awards)-----	30,000
Teaching residencies (10 awards)-----	51,500
Television (1 award)-----	100,000
Talking books (1 award)-----	100,000
Critics (1 award)-----	8,000
Museums and historical societies (15 awards)-----	223,780
Total (38 awards)-----	<u>703,930</u>

¹ Includes \$148,650 in direct appropriations and \$42,000 available through unrestricted gifts and Treasury matching.

III. EDUCATIONAL AND SPECIAL PROJECTS—continued

List of awards:

A. Formal education:

1. Elementary and secondary:

Curriculum dissemination:

	<i>Amount obligated</i>
1. Dustin W. Wilson, Dover Special School District (Delaware): Planning grant for a project to improve the humanities curriculum in public schools-----	\$6,500
2. Gertrude M. Horgan, Aquinas College (Michigan): Humanities workshop in literature and the arts-----	8,970
3. Robert A. Frederick, Alaska Methodist University: Conference and teacher training institute on Alaskan history-----	9,580
4. J. A. Dillon, University of Louisville (Kentucky): Summer humanities institute-----	30,000
5. Lester C. Walker, University of Georgia: Travel-study institute in the art and culture of Latin America-----	22,100
6. John F. Latimer, American Classical League (District of Columbia): Conference on Latin in secondary schools-----	32,500
Culturally deprived students:	
7. Gertrude F. Wilson, Council for Public Schools Massachusetts): Book exposure program-----	39,000
8. John F. Arnold, Sidwell Friends School (District of Columbia): Friends-Morgan summer project-----	42,000
Subtotal, elementary and secondary-----	<u>190,650</u>

2. Institutional cooperation:

9. Conrad Hilberry, Great Lakes Colleges Association (Ohio): A humanities network-----	13,500
10. James B. Pritchard, University of Pennsylvania: Center for Ancient History-----	16,500
Subtotal, institutional cooperation-----	<u>30,000</u>

3. Teaching residencies:

11. Albion College-----	5,590
12. Antioch College-----	4,800
13. Bucknell University-----	4,540
14. Bryan Mawr College-----	4,430
15. Denison University-----	5,250
16. Fresno State College-----	6,560
17. Lafayette College-----	5,070
18. Occidental College-----	5,760
19. Old Dominion College-----	3,870
20. Southwestern at Memphis-----	5,630
Subtotal, teaching residencies-----	<u>51,500</u>

B. Public programs:

1. Television:

21. Richard H. Thomas, WGBH Educational Foundation (Massachusetts): A proposal for instructional television-----	100,000
Subtotal, television-----	<u>100,000</u>

III. EDUCATIONAL AND SPECIAL PROJECTS—continued

List of awards—Continued

B. Public programs—Continued

2. Talking books:

22. Jasha Levi, Recording for the Blind, Inc., (New York) : Talking book pilot study-----	<i>Amount obligated</i> \$100,000
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Subtotal, talking books-----	100,000
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3. Critics:

23. Robert W. Corrigan, New York University: A fellowship program for practicing critics in the arts-----	8,000
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Subtotal, critics-----	8,000
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4. Museums and historical societies:

Seminars and institutes:

24. William T. Alderson, American Association for State and Local History Tennessee) : Seminars and institutes for historical societies-----	55,850
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25. William T. Alderson, American Association for State and Local History (Tennessee) : Statistical profile of American historical organizations-----	2,600
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26. Louis L. Tucker, New York State Education Department : Local history enrichment project---	9,300
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Museum internships

27. Colonial Williamsburg (Virginia)-----	5,650
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28. New York State Historical Association-----	8,750
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29. Ohio Historical Society-----	6,410
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30. Old Salem, Inc. (N.C.)-----	5,780
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31-32. Smithsonian Institution (D.C.) (two internships)-----	23,040
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Museum fellowships:

33. University of Maryland-----	10,800
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34-35. University of Delaware (two programs)-----	32,400
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36. State University College, Oneonta, N.Y.-----	32,400
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37. George Washington University (D.C.)-----	10,800
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Other:

38. Warren M. Robbins, Frederick Douglass Institute for Inter-Cultural Understanding D.C.) : Educational programs of the Institute-----	20,000
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Subtotal, museums and historical societies-----	223,780
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Total, educational and special projects-----	703,930
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IV. PLANNING AND DEVELOPMENT

Summary:

Eight planning and development grants (including \$84,950 in direct appropriations and \$50,000 available through unrestricted gifts and Treasury matching)-----	<i>Amount obligated</i> \$134,950
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List of awards:

1. Frederick Seitz, National Academy of Sciences, study of post-doctoral education in the United States-----	10,000
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2. Paul Engle, University of Iowa, program for international writing-----	10,000
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3. Carl Billman, Phi Beta Kappa, conference on establishing a National Humanities Faculty-----	7,000
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4. Edison Montgomery, EDUCOM (Interuniversity Communications Council), Pittsburgh, conference on computer application in the humanities-----	6,320
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5. Robert W. Corrigan, New York University, conference on the training of critics-----	6,100
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6. Alvin Eurich, Academy for Educational Development (N.Y.), provision of humanistic materials to American embassies--	50,000
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IV. PLANNING AND DEVELOPMENT—continued

List of awards—Continued	<i>Amount obligated</i>
7. Bernard S. Miller, Hunter College, humanities curriculum development at Hunter College High School-----	\$43,030
8. L. Quincy Mumford, Library of Congress, world list of future international meetings-----	2,500
Total, planning and development-----	134,950

PROJECTION OF NATIONAL ENDOWMENT FOR THE HUMANITIES PROGRAM FUNDS NEEDED, FISCAL YEAR 1969-71

[In thousands of dollars]

	1968 ¹		1969	1970	1971
	Actual	Requested			
Fellowship programs-----	(1,275)	2,000	8,145	13,775	17,200
Research and editing-----	(1,225)	1,800	10,450	18,925	32,750
Educational and public-----	(1,000)	1,200	22,775	38,300	48,450
Total-----	(3,500)	5,000	41,370	71,000	98,400

¹ Parenthetical figures are actual fiscal year 1968 program appropriation, contrasted with requested fiscal year 1968 program appropriation

DIVISION OF FELLOWSHIPS

[Dollar amounts in thousands, rounded]

	1968		1969		1970		1971			
	Number of awards ¹		Amount ¹		Number	Amount	Number	Amount		
	Actual	Requested	Actual	Requested						
(a) Senior fellowships--	(33)	50-60	(\$550)	\$825	150	\$2,400	200	\$3,200	200	\$3,200
(b) Younger scholar fellowships and summer stipends--	(178)	300	(725)	1,175	800	4,930	1,300	9,025	1,500	10,470
(c) Fellowships for former teachers--	-----	-----	-----	-----	10	200	15	300	55	1,100
(d) Fellowships for professions--	-----	-----	-----	-----	50	615	100	1,250	200	2,430
Total-----	(211)	360	(1,275)	2,000	1,010	8,145	1,615	13,775	1,955	17,200

¹ Parenthetical figures are actual fiscal year 1968 program appropriation, contrasted with requested fiscal year 1968 program appropriation.

DIVISION OF RESEARCH AND PUBLICATION

[In thousands of dollars]

	1968		1969	1970	1971
	Actual	Requested			
Support of research:					
Humanities.....	¹ (900)	1,425	6,000	12,000	20,000
Social sciences.....			2,000	4,000	8,000
Support of special research institutes.....			300	500	1,000
Development of research materials.....			500	1,000	1,500
Subtotal.....	(900)	1,425	8,800	17,500	30,500
Support of editing, translation, and publication:					
Editing and publication:					
(a) Literature.....	(325)	325	900		
(b) Other fields.....			200	500	900
(c) University presses.....			50	250	300
(d) Periodicals.....			150	200	300
Translations:					
(a) Individual and group.....			200	250	500
(b) Development.....			125	225	250
Subtotal.....	(325)	375	1,650	1,425	2,250
Total.....	(1,225)	1,800	10,450	18,925	32,750

¹ Parenthetical figures are actual fiscal year 1968 program appropriation, contrasted with requested fiscal year 1968 program appropriation.

DIVISION OF EDUCATIONAL AND SPECIAL PROJECTS

[In thousands of dollars]

	1968		1969	1970	1971
	Actual	Requested			
I. Education programs:					
A. Higher education:					
1. Institutional programs (all types of higher educational institutions):					
Planning.....			600	600	600
Development.....			11,700	18,600	20,400
2. Departmental, divisional or schools within institutions.....			1,500	2,000	3,000
3. Interinstitutional cooperation.....	¹ (215)	215	1,000	1,000	1,500
4. Program to improve teaching personnel.....	(100)	100	1,000	1,000	1,500
5. Teaching aspects of college libraries.....			500	1,000	1,500
Subtotal.....	(315)	315	16,300	24,200	28,500
B. Elementary and secondary: 1. New patterns.....	(200)	300	1,500	3,000	3,500
Total.....	(515)	615	17,800	27,200	32,000
II. Extramural:					
A. Public organizations:					
1. Communications (newspapers, radio, TV, film, other audio visual approaches).....	(100)	100	750	1,500	3,000
2. Critics.....	(²)	40	300	400	500
3. Museums.....			500	750	1,000
4. Historical societies.....	(240)	240	300	450	600
5. Computer program.....			250	500	750
6. Center.....	(³)	50	75	1,500	2,000
Subtotal.....	(340)	430	2,175	5,100	7,850
B. Other:					
1. Regional popular program (historical societies, and/or others).....			1,000	3,000	4,500
2. Programs aimed at special segments.....			1,000	1,500	2,000
3. Conferences:					
(a) Great issues.....			250	400	500
(b) Other conferences.....			50	100	100
Subtotal.....			2,300	5,000	7,100
III. Experimental: Pilot programs.....	(145)	155	500	1,000	1,500
Total.....	(485)	585	4,975	11,100	16,450
Division total.....	(1,000)	1,200	22,775	38,300	48,450

¹ Parenthetical figures are actual fiscal year 1968 program appropriation, contrasted with requested fiscal year 1968 program appropriation.

² Combined with communications in reduced fiscal year 1968 budget.

³ Combined with pilot programs in reduced fiscal year 1968 budget.

PROJECTED COSTS—ADMINISTRATION, NATIONAL ENDOWMENT FOR THE HUMANITIES

	Fiscal year			
	1968	1969	1970	1971
Regular salaries.....	\$369,500	\$465,300	\$512,800	\$520,750
Temporaries, consultants, etc.....	30,000	111,000	119,000	164,000
Council.....	(11,250)	(19,000)	(19,000)	(19,000)
Consultants.....	(18,750)	(92,000)	(100,000)	(145,000)
Personnel benefits.....	25,700	32,600	35,900	36,450
Travel.....	39,000	184,800	197,300	234,800
Council.....	(8,830)	(14,800)	(14,800)	(14,800)
Consultants.....	(19,670)	(150,000)	(160,000)	(195,000)
Staff.....	(11,500)	(20,000)	(22,500)	(25,000)
Communications.....	5,000	7,500	9,000	9,500
Printing.....	7,000	17,000	20,000	23,000
Commercial services.....	5,200	50,000	60,000	65,000
Total.....	481,400	868,200	954,000	1,053,500

Senator PELL. One of the most talked about portions of the pending bill is that section which would give the Chairman of the Endowment the right to deny an application for a grant. This is being discussed at the staff level with a view towards tightening the language. Personally, I find myself reluctant to place too much responsibility with the Chairman. Such an action could bring up the question of the Chairman exercising a czar-like role in his field. I think he needs a certain type of political insulation which is the purpose of the Council and the panels. I have some question about this proposed amendment. I would be interested to hear your comment.

Mr. KEENEY. Yes.

The council, as you know, is now required to advise the Chairman on each application, and the Chairman is not to act until he receives that advice, unless for some reason the Council does not give it to him within a reasonable time.

Senator PELL. What is a reasonable time?

Mr. KEENEY. I do not know. It has not come up.

Senator PELL. I see.

Mr. KEENEY. I would say that if the Council met and did not advise, that would indicate a reasonable time. The Council meets three or four times a year. It is required to meet twice.

Now, we had this past year something on the order of 1,600 applications that we acted on. We will have, I would say, double that this year, perhaps a little less than double.

Senator PELL. Excuse me. When you say 1,600 applications, do you mean those that actually were completed in good form?

Mr. KEENEY. That is right.

Senator PELL. But probably you had many more more initial inquiries.

Mr. KEENEY. Oh, many more.

Senator PELL. Three or four times as many, would you say, roughly?

Mr. KEENEY. No, I would say probably half as many again.

Senator PELL. Half as many again.

Mr. KEENEY. Now, the Council can give real consideration to some of those. It can give real consideration to the ones that have been recommended by the staff and then recommended by panels of experts to the Endowment and to the Council. The Council simply cannot examine the

ones that are recommended by panels for rejection. There are just too many of them. They are there at the Council meetings and any Council member who wishes to look at them is free to, and any Council member who wishes to suggest that the recommendation is wrong—

Senator PELL. Well, then, how does the amendment change the present procedure?

Mr. KEENEY. The amendment changes the present procedure in that it doesn't require the 26 members of the Council to vote on something that they have not studied. It bothers their consciences to do this. That is the real problem.

Senator PELL. It may bother their consciences, but does it not give you a certain insulation?

For instance, would you be willing to hazard an estimate as to how many letters or phone calls you have had from Members of Congress advocating a particular applicant for a grant?

Mr. KEENEY. Let me say, very clearly, that we have had no pressure that I regard as unreasonable from Members of the Congress advocating a grant. We have had inquiries from a good many Members of Congress.

Senator PELL. As a Member of Congress, I do not think any pressure is unreasonable.

Mr. KEENEY. I understand; but you and I sit in different chairs, sir.

Senator PELL. My inquiry is how many pro forma endorsements or requests for support.

Mr. KEENEY. I would like to ask Mr. Edgerton to see if he can answer that.

Mr. EDGERTON. I would say 30 to 40.

Senator PELL. That is about it.

Mr. KEENEY. It is rather small.

Senator PELL. I am delighted to hear that.

Mr. KEENEY. And some of them, by the way, have called our attention to very good things that we might otherwise have missed.

Senator PELL. If we do not approve this amendment and leave the procedure as it presently is, what would be the impact on your work?

Mr. KEENEY. Not very great.

Senator PELL. It would have a somewhat erosive effect on the consciences of the members of the Council, is that it?

Mr. KEENEY. Yes, and they feel that. I think it is much more important to provide the opportunity for the Chairman to make small preliminary grants to get something started that is of obvious merit in the interval between Council meetings where there is a clear case which has been considered by the principal committee of the Council.

Mr. Ruttenberg would like to comment on this.

Mr. RUTTENBERG. I think perhaps, Mr. Chairman, the situation in the Humanities might be different from that in the Arts, which Endowment will be testifying tomorrow.

Senator PELL. Will you talk a little louder, please.

Mr. RUTTENBERG. I was saying that I think the situation might be a bit different in the Endowment for the Humanities than perhaps the Endowment for the Arts with respect to the need of the Chairman to move rapidly or to make a small grant between Council meetings. The

Arts Endowment becomes more involved in immediate financial problems because it is not always able to deal with long-standing, well-established institutions. This situation does not occur as often with the Humanities Endowment. I would like to make the point that there is some difference between the two Endowments as far as necessity is concerned, in addition to what Mr. Keeney mentioned.

Senator PELL. In the original legislation which established the Endowments, one of our very real concerns was that the Chairman—who we felt would be a very expendable man because of the explosive nature of some of the ideas—should have as much insulation as he could, and that is the reason why we put this provision in, and why I am inclined to think that much of this insulation should remain. Perhaps one way of getting around this is to give the authority to the Chairman within certain lines of policy to make a judgment and then that would perhaps make it easier.

Would that be workable?

Mr. KEENEY. I have been expended so often that I do not really worry about it any more—

Senator PELL. But it makes a bad precedent for your successor.

Mr. KEENEY. That is right, and it makes it harder to get a successor.

I think the positive side of this, Mr. Chairman, is far more important than the negative side, that is, the capacity to make small preliminary grants either to get something going or to keep it going before the Council meets. I think that is really important.

Senator PELL. What do you call a small preliminary grant?

Mr. KEENEY. Let me give you a specific example.

We have made a grant to Manhattanville College to set up a very interesting program. It is called "Share." They bring in girls from disadvantaged backgrounds whose academic records technically would keep them from admission to a good college like Manhattanville, but who show good promise. They bring them in before the rest of the class and work with them, and they are developing a special curriculum for them, which I suspect may be of general interest.

Now, they wanted to start this before our Council could meet. I had no doubt that the Council would make the grant, nor had the members of the Council with whom I discussed it. I would have liked to be able to give the college \$10,000 for start-up expenses. In an educational institution to start up a program that is going to go into operation on, say, the first of July, you have to start staffing it around the first of December, and you have to have some money that you can commit.

Senator PELL. But the worst, that would happen, if you did not have that authority, is that it would have to wait one school year or term.

Mr. KEENEY. It would wait 1 school year and every once in a while you find something that will not wait.

Senator PELL. Yes.

Mr. KEENEY. For example, there are many programs and projects that depend upon the talents of an individual who is unique or nearly unique, and you have got to grab those people when you can get them.

Senator PELL. Would it be an impractical procedure to have a telephonic polling in an emergency situation of that sort?

Mr. KEENEY. I would rather not do that, because I think that people do not give their full attention to things when you have a telephone poll. I think that some unwise decisions could come out of it. Rather than that, I would rather require that an executive committee be estab-

lished, chosen by the Council itself, who could act for them in the interim.

Senator PELL. The other thought would be to establish a very small amount under which grants could be made. For instance, this Manhattanville project, if you had the authority to immediately give them about half of the amount, then the other half could be forthcoming when you had the next meeting of the Council.

Mr. KEENEY. If I could have given them \$10,000, it would have helped them a great deal to get going.

Senator PELL. I would like to direct a question to the General Counsel who is here.

In this year's amendment you requested for the Arts Endowment, certain contracting powers. I would appreciate your comment on the need for this new authority.

Mr. RUTTENBERG. Well, Mr. Chairman, the request for contract authority extends only to the Arts Endowment. The Humanities Endowment, while it is not explicitly stated in the act, in my opinion, has such authority already. I can speak to this now or, if you prefer, tomorrow.

Senator PELL. Well, I think we should cover it now. Tomorrow we are going to have several witnesses.

Mr. RUTTENBERG. I would be happy to, sir.

At present the Endowment for the Arts has authority only to make grants with respect to program activities, and these grants must be on a matching basis if they are made to an organization unless the organization can show that it cannot raise the money to match the grant.

Now, what the Arts Endowment is proposing is that in addition to the grant authority, the word "contract" be included in the section applicable to support of programs in the arts under section 5(C). And I think it is important to the Endowment that it have this authority for two main reasons.

First of all, with respect to the support of surveys, research and planning in the arts, it is frequently important to spell out in quite a bit of detail just what is expected, since normally you want to get a particular product, such as a report or a recommendation from the organization or individual doing the work, and the contract mechanism does provide a means for doing this.

I might point out that over the years the grant mechanism which has been developed and which I participated in developing is a support device. It is to provide assistance to the grantee on a flexible basis. It is not a cost-type arrangement. It is not a substitute for a contract, in my view. It is a means of giving more flexibility to the organization or individual doing the research, or other activity being supported.

Now, in the case of a new organization being established—and on the Arts Endowment side this comes up quite frequently—it is often difficult to find a grantee. It may be an activity in which no particular existing organization has an interest, so that it would not be very interested in accepting a grant, and particularly a matching grant.

On the other hand, in a lot of these cases it would be possible to enter into a cost-type contract with an existing organization to get the new one started, to help set up procedures, to establish its organizational arrangements, and then after it is established and its fiscal and orga-

nizational procedures are on a sound basis, to turn the activity over and proceed to make grants to the new organization.

These two areas, I think, are of particular interest. Also, in the event that the Arts Endowment ever becomes involved in the support and development of physical facilities—this authority is specifically stated in the act—there, too, I think it would be in the interest of the Government in some cases to use the contract mechanism.

I think that summarizes my views on this point. It is an authority which most granting agencies have, in addition to their grant authority.

Senator PELL. It is also a very American custom or policy. I know one of the weaknesses, in my mind, of the technical assistance program of the United Nations is that they do not have the authority to contract with organizations, but only with individuals. This stifles development of programs along the very lines you are talking about. It is one of the strengths, I think, of our own governmental structure that we accept the idea that you cannot only hire individuals but can contract with a group.

Mr. RUTTENBERG. Yes.

Senator PELL. The amendment does not provide very much in the way of time and amount limitations. Would you be willing to accept those?

Mr. RUTTENBERG. Well, it does have one limitation, the way the act would be worded. If the amendment were passed, it would provide that not more than 20 percent of the total funds available for section 5(c) programs could be used for contracts or nonmatching grants. Let's suppose \$5 million were the size of the program. Not more than \$1 million of that could be used for contracts and/or nonmatching grants, so there is a ceiling on this use.

Senator PELL. What do you think of the idea of limitations on the size of each contract?

Mr. RUTTENBERG. Well, I think, Mr. Chairman, if we had to take a limitation, I would hope we might go along the lines of the time period of the contract with an opportunity to review. In other words, perhaps allow a contract to extend for a period of years, and then say that the contract would have to end and the matter reviewed before a new one were entered into.

Senator PELL. Who would be the contracting parties, as a rule? Would it be universities or foundations, or who do you visualize—

Mr. RUTTENBERG. Under the law, it would be a nonprofit organization, such as a university, or a nonprofit tax-exempt organization, the kind we deal with now under grant authority. It would not be authority to deal with commercial organizations.

Senator PELL. Would it not be very difficult to differentiate between all the colleges? Would there not be a problem in having a contract relationship with college X and college Y and not with other colleges?

Mr. RUTTENBERG. I do not think so.

Senator PELL. Do you see political problems?

Mr. RUTTENBERG. I think it would be almost a public service activity on the part of the university. One of the things we did at the National Science Foundation when I was there, in connection with the setting up of facilities, was to undertake to contract with consortia of universities which set up special nonprofit corporations for these purposes.

For example, the Association of Universities for Research in Astronomy is a university-type, nonprofit corporation with whom the National Science Foundation contracts to operate an observatory. I do not think it is any special treatment of particular schools to do this. I think it is more of a public service on the part of the institutions.

Senator PELL. Also, it is my recollection that colleges and nonprofit foundations often are very jealous and critical of each other, so that would be a problem there. I am wondering what the Chairman would say on this point.

For instance, if the Chairman and I had a love for certain educational institutions in a certain State, how do we make sure that there is no favoritism in the award of these contracts to one or the other institution.

Mr. KEENEY. We would just have to take advice from competent people and select the institutions best qualified to carry out the purposes. The contract procedure is thoroughly familiar to the universities, and they know that many are called and few are chosen. There is really no difference there between the jealousies that arise in contracts from the jealousies that would arise from grants.

Senator PELL. Thank you.

Now on a final subject, and that is in connection with my own amendment, which has already been put in the record, concerning ekistics.

I recently returned from Greece—and I was struck by your remark, Dr. Keeney, about the fact that human beings do not change, but means of destruction and control of the atmosphere do; in Greece 2,000 years ago humanistic developments were probably pretty far advanced as compared with today, but the means of destruction were more limited. The humanistic thought suffered as the means of destruction grew.

I am wondering if we could not develop some of the ideas that the Greeks had, some of the humanistic approaches, and here I am wondering if we could not bring in the field of ekistics. I realize ekistics is a new name. My amendment suggests that the grants be made according to the principles of ekistics.

I would like to read into the record a definition of ekistics. Ekistics is an overall science of human settlements conditioned by man and influenced by economics, social, political, administrative, and technical sciences and the disciplines related to art. Contrasted to architecture which is confined to the design of buildings, or to town planning which, by its own definition, is confined to towns, that is, one category of human settlements, or to geography, which describes only phenomena of terrestrial space or to several other disciplines whose scale is limited to parts, categories or types of settlements, ekistics is a science whose task it is to examine all human settlements from every possible point of view in order to develop skills for the solution of the problems involved.

As such, ekistics studies the field of human settlements with three different ideas in mind: the geographic dimensions, where we move from the single room (the smallest ekistic unit) to the house, the plot, the block, the neighborhood, the community, the small town, large city, metropolis, et cetera; the nature of related disciplines, that is the economic and social aspects of the settlements, et cetera; the sequence

of procedure from analysis to the formulation of policies, to subsequent synthesis, programs and plans.

In order to study human settlements, the science of ekistics has had to use a wide range of space and time. It has to start by studying human settlements from their most primitive stage to understand the evolution which has led to forming towns, and is now leading to the metropolis and megalopolis; and to understand the type of settlements to come. Furthermore, ekistics also has to study settlements of several sizes. It has to cover the whole earth and to study all types of settlements in all types of surroundings, in all types of cultures and civilizations, and in all periods.

As you know, for a couple of years I have had the idea that there should be more of a reference to ekistics in the enabling legislation for the Arts and Humanities Foundation, and in connection with that have proposed a specific amendment which, I believe, you have had an opportunity to see. I was wondering what your reaction, Dr. Kenney, was to the inclusion of ekistics in the authorizing legislation.

Mr. KEENEY. The particular question of ekistics involves the general question of the use and application of the humanities, as well as the arts, and indeed of all branches of knowledge.

Now, old line humanists tend to look at the humanities in terms of scholarship for scholarship's sake, literature for literature's sake, philosophy for philosophy's sake, and to resist the efforts to draw them into discussion of the relevance of what they do to contemporary problems. This attitude has been dealt a severe blow by the development of the social sciences, which have as their mother the humanities, and as their father the natural sciences and mathematics, because social scientists of today tend to regard their studies as quite relevant to contemporary problems and social scientists work quite closely with humanists. The Endowment itself feels a pressing need to bring humane knowledge and value to bear upon social and political problems, and I personally believe that many of our most important problems cannot be solved without the application of humane knowledge and understanding.

Therefore, it is the policy of the Endowment to urge greater use of the humanities in accordance with the law establishing the Endowment, and to make grants intended to bring humane knowledge to bear upon a larger segment of our life than has been the case in the past.

For this reason we have a very real interest in ekistics and the whole question of man and his environment, since ekistics is really basically concerned with man's relation to that part of the environment which he has himself created within the natural environment and indeed human ecology involves not only natural things but man-made things.

Ekistics, however, is defined by its founder as demonstrating the existence of an overall science of human settlements conditioned by man and influenced by economic, social, political, administrative and technical sciences and the disciplines related to art.

Ekistics is a science whose task is to examine all human settlements from every possible point of view in order to develop skills for the solution of the problems involved. And thus there are involved in ekistics disciplines and knowledge that are specifically science, technology, art, as well as humanities, and therefore ekistics is far broader than the mandate of the Endowment for the Humanities. I

think it would cause very real problems if we were specifically charged with developing programs in ekistics as such.

Moreover, ekistics is still an unfamiliar word, and its inclusion, I believe, might cause difficulties from that point of view. Furthermore, it is a limiting, rather than a broadening, of the mandate of the Endowment.

As I said, we are very much interested in the general principles of ekistics insofar as they are an application of humane knowledge to human problems. We have made seven grants in that direction, and we made a number of others intended to apply the humanities in other directions.

In order to strengthen our capacity to do so, not only as it concerns ekistics, but as it concerns the whole question of the use of the humanities, it would be well, I think, to have rather broader language which would make it clear that we are concerned not only with the study of those subjects listed, but not limited in section 3(a) of the act, but with their application to the humane environment. And I would, therefore, hope that the committee, if it amends this section, would amend it in that more general direction.

Senator PELL. As you know, the specific amendment that I have offered would amend the declaration of purpose, section 2, paragraph 1, to read as follows: "Democracy breeds wisdom and vision in citizens and thus it must therefore foster a program, a form of education, designed to make men master of their technology and not an unthinking servant or," adding, "according to the principle of ekistics," and then going on to the next paragraphs. Do you have any suggestions as to the language, to attain this end.

Mr. KEENEY. It so happens that I do.

Senator PELL. This is another happy, fortuitous coincidence. Would you be kind enough to read it?

Mr. KEENEY. Yes. This is section 3(a). "The term 'humanities' includes but is not limited to the study"—and this is the new language—"and application to the human environment"—that's the end of the new language—"both modern and classics," and then the rest of that section.

Mr. Ruttenberg has drafted a similar amendment for the Arts. Would you like to read that?

Senator PELL. Yes. I would like to put it all in the record at this time.

(The information subsequently supplied for the record follows:)

PROPOSED AMENDMENT TO THE ARTS AND HUMANITIES ACT, SUBMITTED BY CHARLES B. RUTTENBERG, GENERAL COUNSEL, NATIONAL FOUNDATION ON THE ARTS AND HUMANITIES

Sec. 3(a) The term "humanities" includes, but is not limited to, the study and application to the human environment of the following: language, 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.

(b) The term "the arts" includes, but is not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, [and] the arts related to the presentation, performance, execu-

tion, and exhibition of such major art forms[.] *and the study and application of the arts to the human environment.*

Mr. RUTTENBERG. In section 3(b)—

Senator PELL. Yes.

Mr. RUTTENBERG (continuing). We would strike the word "and" and then at the end of section 3(b) insert the words "and the study and application of the arts to the human environment."

Mr. KEENEY. Mr. Chairman, I would like to speak to this point in more general terms.

I think that language of this sort would strengthen our hand a good deal toward accomplishing what we are trying to accomplish, which goes far beyond the academy, and I think that it would encourage humanists, and I imagine artists, to feel that the Congress felt that their work was really important to the solution of human problems, a feeling that, for good reason, they have not always had in the past.

Senator PELL. I see the thrust of your thoughts and arguments. I do not think we are particularly far apart.

Mr. KEENEY. No; we are not.

Senator PELL. I know that when it comes to ekistics, its principal exponent, a man whom I admire tremendously, Dr. Doxiades, has as an objective not so much the adoption of a name as the attainment of emphasis upon the relationship of the human being to his environment, particularly that portion of the environment that they make themselves. This is what ekistics in great part is. Perhaps such an acceptance could be aided through actions of the subcommittee, I am sure the word "ekistics," which will be in the Encyclopedia Britannica this year, will become increasingly a household word in the United States.

Mr. KEENEY. I think our only difference is that we wish to call the rose by different names.

Senator PELL. That is right, but when you call the rose a rose rather than by the Latin name, it is an easier way for people to recognize it. But I realize it is a question of time, too. I thank you very much for your comments in that regard.

There is one other question that I wanted to raise, and that is the question of Federal programs for museums.

I am a little concerned because museums fall within various governmental responsibilities. There is, the museum's museum, the Smithsonian Institution, which is doing a grand job in this regard, working with museums very much like the Library of Congress is working with libraries around the United States. Then there is the Endowment for the Arts, the Office of Education, and the Endowment for the Humanities, all working in this field.

One of the thoughts that is going through my mind is whether we ought to have some common legislation to pool together these various programs especially if there is duplication and try to create a single policy with regard to museology in the United States.

I would be interested in your comments on this thought and also your view as to how you visualize the role of the Endowment for Humanities in relationship to museums.

Mr. KEENEY. The President has directed the Federal Council on the Arts and Humanities to make a study of museum programs and to make recommendations for their development and coordination, so that the question of apparent duplication has been considered at the

highest level. This is rather like television, you know. Television is an instrument, in our point of view. It is an instrument by which we try to get ideas, literature, and art to the public. Museums are also instruments and we use museums as a means of reaching the people. So does the Smithsonian, but it is more concerned with the technical development of the museums. The Arts Endowment uses them to reach people in art. We all use educational institutions, and I think if we continue to coordinate our programs, as we do now, through the Federal Council, there is no serious danger of overlap there.

Senator PELL. What would you think of the idea of a single piece of legislation that would try to pull together the responsibilities of all three groups of institutions in the field of museumology?

Mr. KEENEY. Well, I am not sure that it would help much because we have a different approach from the others—the Office of Education also has programs in museums, you know. We all have different approaches. We all have different interests. Our purpose is to disseminate the humanities through museums. The Arts Endowment's purpose is to disseminate the arts through museums. I think if these were all pooled together, these purposes might be obscured rather than enlightened.

Senator PELL. In the field of museums and particularly with relation to the humanities—and here I ask this question more from ignorance—what museums would you feel played the greatest role in the humanities as opposed to the arts today? Would it be the natural history museum?

Mr. KEENEY. No, the museums of history or of the way people lived, places like Cooperstown, where one can see how people lived in the 18th and 19th centuries; places like the Mystic Museum where one can see the sailing vessels that people have used in the past; the farming implements—these are great. Our population now is entirely urban, or almost entirely urban. It is a power-driven population. Young people have no way of understanding what society was like as recently as when we were young. Most of the kids today have never seen a horse, much less an ox pulling a plow. A sailing vessel to them is a plaything; it is not a work boat. And they are bewildered, when they happen to think about it, by the different ways people lived and consequently thought in the past. And museums are a tremendously effective instrument for bringing the past into the present.

Senator PELL. Fort Ticonderoga, of which I have the honor of being a director, would be more of an example of a humanities museum.

Mr. KEENEY. Yes.

Senator PELL. I am very glad to say that Senator Yarborough, who has played such a tremendous role in the humanities particularly, and in the arts and humanities generally, has entered the room. I am wondering if he has any ideas that he would like to express.

Senator YARBOROUGH. I want to thank the Chairman for his continued leadership in this field. I regret the fact that I was chairing another subcommittee hearing that caused my absence during this hearing.

I support the Chairman's efforts. As he stated, I support the arts and humanities, having a little better knowledge of the humanities than the arts, having studied in the humanities most my life. And I am very much interested, therefore, in his questions about the museums and the different types, and the values that museums have.

I recently had an acquaintance of mine tell me that he had been in Fort Worth, Tex. and stumbled accidentally into a children's museum there that was the finest that he had ever seen. I have since inquired and found that it is one of the finest children's museums in the world. He had his children with him, and he was entranced by it and stayed over an extra day. So, you have mentioned some of the types of museums that we have, and I mentioned that as just another type that is so educational. And as you mentioned, there is a vast difference to one who has lived in both types of lives, the machine age and the horse age.

Mr. KEENEY. We have got a lot of pending applications from people in Texas, sir.

Senator YARBOROUGH. We are undersupplied with museums in Texas. We are undersupplied with art. We are undersupplied with the humanities. I have read your statement. You give an example of where a \$20,00 grant led to a \$250,000 matching grant from a foundation. One \$20,000 grant of yours stimulated a foundation into making a \$250,000 grant, and I think that is an illustration of how a little seed money can produce so much. I think we are just at the beginning.

Mr. KEENEY. That is our best case. There are many others.

Senator YARBOROUGH. I think in a few years we will look back and wonder why this arts and humanities program was so small. The people are astonished because it has started, but I think in a few years we will wonder why it was so small, and you who are pioneering it are to be congratulated. As the late Ernest Pyle says, "Those who pioneer anything, the pioneering days are the best days of it."

Mr. KEENEY. Yes.

Senator PELL. I thank you very much. The record will be left open for a week in case anybody has a statement that they wish to file. Tomorrow we will meet again and the primary emphasis will be the Endowment for the Arts.

I thank Dr. Keeney for a very broad-gaged and very fine testimony and for answering in such depth the various questions which we have asked him. The meeting is recessed.

(The material submitted follows:)

PREPARED STATEMENT OF EUGENE I. JOHNSON, EXECUTIVE DIRECTOR, ADULT
EDUCATION ASSOCIATION OF THE U.S.A.

This statement is submitted on behalf of the Adult Education Association of the U.S.A. Sometimes called the umbrella organization in the field of adult education, AEA includes in its membership individuals on the staffs of university extension services, community and evening colleges, public schools, libraries, voluntary agencies, churches, the Armed Forces, national voluntary organizations, correctional institutions, the cooperative extension service, television and radio stations and many other educational agencies. In addition to 8000 individuals, the Association's membership includes 125 organizational members. The Association is allied with 20 national organizations in the field which together provide the vast majority of the educational opportunities in which more than 30 million adults participate each year.

This Association supported the legislation that led to the creation of the National Foundation on the Arts and Humanities. We have followed the work of the two Endowments established under that Act with interest and enthusiasm. We believe the time has come to acknowledge widely the success of these ventures, ensure continuation and provide them with significantly greater resources. They have earned the right to make an even greater contribution to American life.

The program of fellowships administered by the Endowment for the Humanities is obviously vital to the improvement of teaching in the schools and colleges of the country, including educational services to adults. We were dismayed to learn how small a percentage of fellowship applicants the Endowment can accept with its present resources. We urge that funds be increased at least 100 percent for the coming year with additional increases in the years that follow. The dimensions of the need are completely out of proportion to the funds made available to date.

We are impressed with the potential contribution research in the humanities can make to the formulation of basic public policy. At the present time decisions on such major issues as urban renewal, highway building, aid to education and others are often made with no clear understanding of the many different values, often in conflict with each other, that cluster around them. For example, the least costly route for a new highway may destroy a city neighborhood. Which is more important—preservation of the neighborhood or holding down highway construction costs? How do human needs for dignity and respect enter into planning for police, fire, welfare and other services in a metropolitan area? What contributions do museums, historical societies and other cultural organizations make to that invisible sense of community that binds a people together in time and space? These are examples of policy questions to which research in the humanities could make valuable contributions.

Adult educators are also impressed with the plans of the Endowment to work with museums, theatres and the mass media. These are indeed major means to preserve, transmit, interpret and dramatize for the benefit of all our people, the humanistic base on which our society rests.

We applaud especially the Endowment's plans to search for bold, new mechanisms that can bring civic groups of many kinds together at the community and regional level to devise practical ways for the humanities to become the direct concern and responsibility of citizens, voluntary groups and the basic institutions to our society. Adult educators will cooperate in these arrangements wherever they come to pass.

This Bill will be of major assistance in enabling adult education agencies to strengthen their programs in the humanities. In so doing, they will work more closely with those groups and institutions sharing a conviction that the increased emphasis on humanistic values will lead to a better life for all our people.

AMERICAN ANTHROPOLOGICAL ASSOCIATION,

DEPARTMENT OF ANTHROPOLOGY,

BRYN MAWR COLLEGE,

Bryn Mawr, Pa., August 14, 1967.

HON. CLAIBORNE PELL,

*Chairman, Special Subcommittee on the Arts and Humanities,
U.S. Senate, Washington, D.C.*

DEAR SENATOR: I am writing in support of the testimony to be given by the President of the American Council of Learned Societies before your Subcommittee. The continued existence and adequate funding of the National Endowment for the Humanities is of vital concern to the discipline which I represent—Anthropology.

Anthropology is multifaceted, since it embraces both a naturalistic or scientific component and a humanistic one. Much of what we study includes the subject matter of the humanities, i.e., human cultures or civilizations, but treated in the manner of the natural sciences as the ecological and behavioral setting of man. For this reason, the American Anthropological Association is represented on the three national councils: National Research Council, Social Science Research Council, and the American Council of Learned Societies. Most federal support for anthropological research, however, comes from the National Science Foundation and the National Institutes of Health.

The last fact has tended to over-emphasize the scientific aspects of anthropological research, at the expense of the humanistic interests, and this I see as a serious threat, not only to the unity of our discipline, but in reducing the value of its potential contributions to liberal and humane learning. The special concern of anthropology is with cultures other than our own. Its attempts to view these in cross-cultural perspective, or in universal terms applicable to any civilization, our own included, means that such studies can help us, not simply to understand

alien ways of thinking and feeling, but to see our own with greater detachment and insight.

To achieve these humanistic aims and to counteract the trend toward an over-emphasis upon scientific methodology and sometimes inappropriate quantification, support is needed to encourage such studies as the following: the arts or oral literature of a people as expressive of their culture; the history of a people's culture as determined from historical documents (ethnohistory), archaeological remains, and their own traditions; ethnomusicology; or, explorations of the American Indian and African backgrounds of our heritage, etc. The full and illuminating ethnography of any people (or the full archaeological report) requires scientific and scholarly accuracy, but in addition, humanistic insights and the talents of the artist.

Support given to anthropology by the National Foundation on the Arts and the Humanities is essential if scholars are to be trained to make studies of this type, if such research is to be supported, and if it is to be published.

The National Foundation on the Arts and Humanities has already shown how valuable such support can be, and how wisely the funds entrusted to it can be administered. I hope, therefore, that it may be given an increased budget, in order to carry on its important work and to expand it with fellowships, grants in aid of research and of publication.

While the Executive Board of the American Anthropological Association has expressed in general terms the concern of our discipline for the National Endowment for the Humanities, the particular statements made in this letter are my own.

Yours very sincerely,

FREDERICA DE LAGUNA,
President.

THE AMERICAN PHILOLOGICAL ASSOCIATION,
DEPARTMENT OF CLASSICAL STUDIES,
UNIVERSITY OF PENNSYLVANIA,
Philadelphia, Pa., August 14, 1967.

HON. CLAIBORNE PELL,
*Chairman, Special Subcommittee on the Arts and Humanities,
U.S. Senate, Washington, D.C.*

DEAR SENATOR PELL: As President of the American Philological Association I wish to express to you and to the other members of the Special Subcommittee on the Arts and Humanities 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 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 2,200 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 constantly 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 schools. 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 Special Subcommittee on the Arts and Humanities take favorable action with respect to the strengthening of the National Endowment for the Humanities.

Yours most sincerely,

PHILLIP DE LACY,
President.

UNIVERSITY OF ILLINOIS,
Urbana, Ill., August 16, 1967.

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

DEAR SENATOR PELL: I understand that the Special Subcommittee on the Arts and Humanities of the Senate is deliberating upon the extension of the life of the National Endowment for the Humanities after its present authorization expires June 30, 1968.

I wish to go on record on behalf of the University of Illinois, as well as to express my own firm view, that the National Endowment for the Humanities represents an important step forward in the enhancement of activities which undergird the cultural interests of our society. We have confidence in the administration of the Foundation and hope that the original authorization will be extended and that the program of the Foundation will be adequately funded.

On December 16, 1964, I submitted a report to the Board of Trustees of the University of Illinois on this subject (copy enclosed) and the Board officially acted to endorse the proposal for the establishment of the Foundation. That action remains the basis of our institutional comment to you.

Sincerely,

DAVID D. HENRY,
President.

[A memorandum to the board of trustees, University of Illinois board meeting,
December 16, 1964]

A NATIONAL HUMANITIES FOUNDATION

I have transmitted to you the report of the national Commission on the Humanities, the culmination of a year-long study sponsored by the United Chapters of Phi Beta Kappa, the American Council of Learned Societies and the Council of Graduate Schools in the United States.

As you may have noted from the report, its central feature is the recommendation that Congress establish a National Humanities Foundation and appropriate funds for its operation. In its analysis the Commission stresses the essential role of the humanities in shaping and strengthening our national ethic, our taste, our imagination, our aesthetic sense and our spiritual lives. The new foundation, the Commission believes, will help insure that the study and practice of the humanities will remain strong and vigorous not only in our colleges and universities but throughout our society.

You will recall that I reported to you in November that the Association of American Universities, of which the University is a member, has endorsed the recommendation of the Commission. A bill to establish a National Humanities Foundation (the "Moorhead Bill", H.R. 12406) has been introduced in the House of Representatives and referred to the Committee on Education and Labor.

Obviously this subject should have wide public discussion. Moreover, the implementation of the recommendation is of great importance to higher education in general and to the University of Illinois in particular.

DAVID D. HENRY,
President.

MATERIAL SUPPLIED BY THE NATIONAL ENDOWMENT FOR THE HUMANITIES

REVIEW 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; educational 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 the 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 educational 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

GENERAL STATEMENT ON POSSIBLE OVERLAP OF PROGRAMS OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES WITH OTHER FEDERAL PROGRAMS

GENERAL COMMENTS

The possibility of duplication between Endowment programs and other Federal programs is not great at present, largely because the Federal interest in the humanities has developed so recently. There is very little overlap at present because, in most Endowment programs, there is little with which to overlap. This fact is illustrated by the subsequent descriptions of Endowment programs of fellowship support and research support, though not by its programs of educational support and support of public programs.

SOCIAL SCIENCES

The Endowment is authorized to support those aspects of the social sciences which have humanistic content, and which employ humanistic methods. The National Science Foundation supports the scientific aspects of the social sciences. NEH activity in the social sciences is coordinated with NSF activity; and wherever there has been a possibility of overlap there is a record of consultation in order to avoid it.

FELLOWSHIP PROGRAMS

The Endowment presently operates three fellowship programs, all of which are at the level of post-doctoral (or equivalent) study. As the sole thrust of these programs is to develop the capacity of scholars in the humanities and humanistic social sciences, there are no other Federal programs which have either the same aim or the same effect. A very limited number of post-doctoral fellowships in the humanities (approximately 150 in *all* other Federal agencies combined in fiscal 1967) were provided by other Federal agencies as an incidental side-effect of programs with general or specific purposes quite distinct from the purpose of the Endowment programs. If the Endowment were to expand its present programs considerably, the possibility of overlap with the Fulbright-Hays fellowships administered by the State Department would increase. In that case, the Endowment would seek to establish sufficiently close consultation with the State Department to ensure that the programs complemented one another.

Two additional NEH fellowship programs are planned for 1969 and thereafter; one is post-doctoral, and the comments made about existing Endowment post-doctoral fellowships would apply to it. The other aims at providing fellowship support for individuals in professions other than teaching, with the purpose of bringing them into contact with the humanistic resources relevant to their profession. In general, this program is unlikely to conflict with present programs in other Federal agencies, as it aims at personnel not presently receiving the benefits of Federal assistance.

RESEARCH PROGRAMS

The Endowment is the major Federal agency supporting basic research in the humanities. The largest possible area of overlap in Endowment research programs would be in the social sciences, as they are also supported by NSF. As mentioned above, both legislation and administration have established a viable division of effort. Both the Endowment and NSF support linguistics and archaeology. However, these are supported by NSF's administrative unit for the social sciences, and the same arrangement which pertains to the social

sciences generally between NEH and NSF applies to these fields specifically. Archaeology is also supported by the Smithsonian Institution, out of foreign currency appropriations if abroad, and by transfer of funds from the Corps of Engineers if domestic. The Endowment has not supported domestic or foreign archaeological projects which the Smithsonian is able to fund. However, the areas of classical and European archaeology are not supported in appreciable measure by other Federal programs, and for that reason, as well as because they are particularly significant to the humanities, the Endowment has concentrated, and will concentrate, on providing support of those areas of archaeology.

EDUCATIONAL AND PUBLIC PROGRAMS

In its educational and public programs, the Endowment seeks to avoid duplication of the efforts of other Federal programs, and perhaps most particularly, those vested in the Office of Education. As in the case of Endowment programs generally, where there is a possibility of overlap, there is a record of consultation between the Endowment and the Office of Education.

With regard to education, the general Endowment thrust is aimed at higher education. Present and planned programs of the Endowment in higher education aim at developing a stronger institutional basis for the humanities in a way similar to activities of the National Science Foundation in the sciences. Although some Office of Education programs make support available to institutions for the sciences, the NSF institutional programs do not overlap, but supplement, general Office of Education activity. The Endowment view is that the same holds for the humanities.

With regard to Endowment activity in elementary and secondary education, small programs are planned, which do not attempt to duplicate the Office of Education's major responsibility for the development of strength in all fields of elementary and secondary education. The aim of Endowment programs is to make the enormous resources of the humanities in higher education and in public organizations dealing with the humanities available to the schools. This is an effort which close liaison with the Office of Education has indicated to be appropriate to the Endowment, useful to the schools, and not a duplication of OE programs.

With regard to public programs of the Endowment (which at present deal with communications media and with museums and historical societies, and which are planned to extend into programs aimed at the general public through regional, state, and local groups), the aim is to improve the quality of the presentation of the humanities to the public, as well as to increase the degree to which the general public is aware of the usefulness of the humanities in public and private life. Some of the types of organizations and institutions through which the Endowment works in its public programs receive support for their own purposes from other Federal agencies. Very careful attention has been paid to ways in which the Endowment can achieve its effect through existing programs of other agencies, and in general the programs which the Endowment has developed aim both at presently unsupported organizations and at different purposes than existing programs.

For example, a great deal of private and Federal activity aims to improve technical expertise and the quality of technology as it relates to communication. The Endowment assumes that this activity will be successful, and that it can therefore concentrate on the substance which the technical expertise and the technology disseminate.

By the same token, there is growing Federal activity relating to museums and the relevant Federal agencies (including the Endowment) are reviewing programs existing and needed to develop the nation's museums fully. It is assumed that one result of the review process will be to delineate the appropriate areas of concern for the agencies involved, in order to meet the needs with maximum effect and minimal duplication.

ANALYSIS OF EDUCATION PROFESSIONS DEVELOPMENT ACT OF 1967 [AMENDED TITLE V, HIGHER EDUCATION ACT] AS IT RELATES TO THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Amended Title V of the Higher Education Act (P.L. 90-35; 1967) has five parts, of which only Part A (General Provisions) and Part E (Training Programs for Higher Education Personnel) have direct relevance to the present

and planned programs of the National Endowment for the Humanities. Those two parts are discussed below; following that discussion is brief analysis of the remaining parts of the Act.

PART A (GENERAL PROVISIONS)

Four sections of the General Provisions are relevant to the Endowment:

Section 503-a instructs the Commissioner of Education to utilize statistical and other information provided by (among others) the National Foundation on the Arts and Humanities in preparing a periodical appraisal of present and future educational personnel needs.

Section 504(3) authorizes the Commissioner to make grants to, or contracts with, private or public educational institutions, agencies, and organizations in order to encourage "qualified persons to enter or reenter the field of education." For this and other purposes of section 504, \$2,500,000 for FY 1969, and \$5,000,000 for FY 1970, is authorized to be appropriated. The Endowment hopes to have a pilot program in 1969 and thereafter aimed at providing retraining opportunities for formerly qualified college teachers who wish to return to college teaching. While the provisions of section 504(3) aim at all levels and all fields of education, the Endowment program would relate only to the college level and to the humanities. A later section of Title V permits transfer of funds to achieve the purposes of the Act; therefore, it would be possible to avoid overlap either by having the Office of Education transfer funds to the Endowment for its program, or for the Endowment to transfer funds to the Office of Education. However, it is likely that OE programs under this section would supplement, rather than duplicate, the Endowment program. Sections 505 and 506 of Title V further provide mechanisms for the avoidance of overlap.

Section 505 instructs the Commissioner of Education to consult with the National Science Foundation and the National Foundation on the Arts and Humanities in order "to promote coordinated planning of programs to train educational personnel."

Section 506 permits transfer of funds from OE to other agencies, and vice-versa, in order to achieve the purposes of the Act.

PART E (TRAINING PROGRAMS FOR HIGHER EDUCATION PERSONNEL)

This part authorizes the Commissioner of Education (in section 541-a) to make grants or contracts with institutions of higher education to assist them in training persons who are serving or preparing to serve as teachers, administrators, or educational specialists in institutions of higher education.

Section 541-b specifically excludes from support under this Title programs which could be funded by Title IV of the National Defense Education Act. The Act authorizes to be appropriated \$21,500,000 in fiscal 1969, and \$36,000,000 in fiscal 1970, for the purposes of Part E.

With regard to the provisions under this part of the Act, reference should again be made to the provisions of section 505, which instructs the Commissioner to consult with the National Science Foundation and the National Foundation on the Arts and Humanities. Therefore, there is a built-in mechanism for avoidance of duplication.

There is no present duplication, nor does the Endowment anticipate any, with regard to Part E of Title V. Both the House and Senate Reports on Title V as amended explain that the reason programs eligible for support under Title IV of the NDEA were specifically exempted from support under Part E of Title V is that the activities funded by Part E are intended to be at the "sub-doctoral" or "less than doctoral" level, and are aimed at training who are *not* aiming at doctorate. Both House and Senate Reports state that Part E of the Title is aimed at training of teachers for junior colleges, and at in-service training for college administrators, particularly financial aid officers. Both reports add that Part E is also intended to improve and expand training opportunities for administrators or teachers in law schools and other graduate schools.

The intent of the Endowment is to affect the junior colleges in the same way it affects the colleges and universities, which is by grants of various kinds to strengthen instruction and research in the humanities. None of the present or anticipated programs seek to achieve this effect through programs aimed at the training of sub-doctoral personnel for junior colleges or at financial aid officers. In general, all Endowment programs which are aimed below the doctoral level are aimed at helping the *existing* pool of instructors (whether in elementary and

secondary education, or in junior colleges) to do their job more effectively. Therefore they will not in all likelihood conflict with Part E of Title V, the primary thrust of which is to *enlarge* the pool of instructors in junior colleges and elsewhere.

At the doctoral and post-doctoral level, Endowment programs *do* aim to enlarge the pool of highly-qualified instructors, but as Part E does not aim at that level of education, no conflict is possible between Endowment programs and programs authorized under Part E of Title V.

The remaining parts of Title V do not relate to present or planned activities of the National Endowment for the Humanities:

PART B (ATTRACTING AND QUALIFYING TEACHERS)

Subpart 1 makes revisions in the Teacher Corps; no Endowment programs aim at a similar objective.

Subpart 2 makes provision for attracting persons who can become qualified teachers at the elementary and secondary level, or who can serve as teachers' aides at that level. Again, the thrust is to establish programs to enlarge the pool of elementary and secondary teaching personnel; no Endowment program aims at that objective.

PART C (FELLOWSHIPS FOR TEACHERS AND RELATED EDUCATIONAL PERSONNEL)

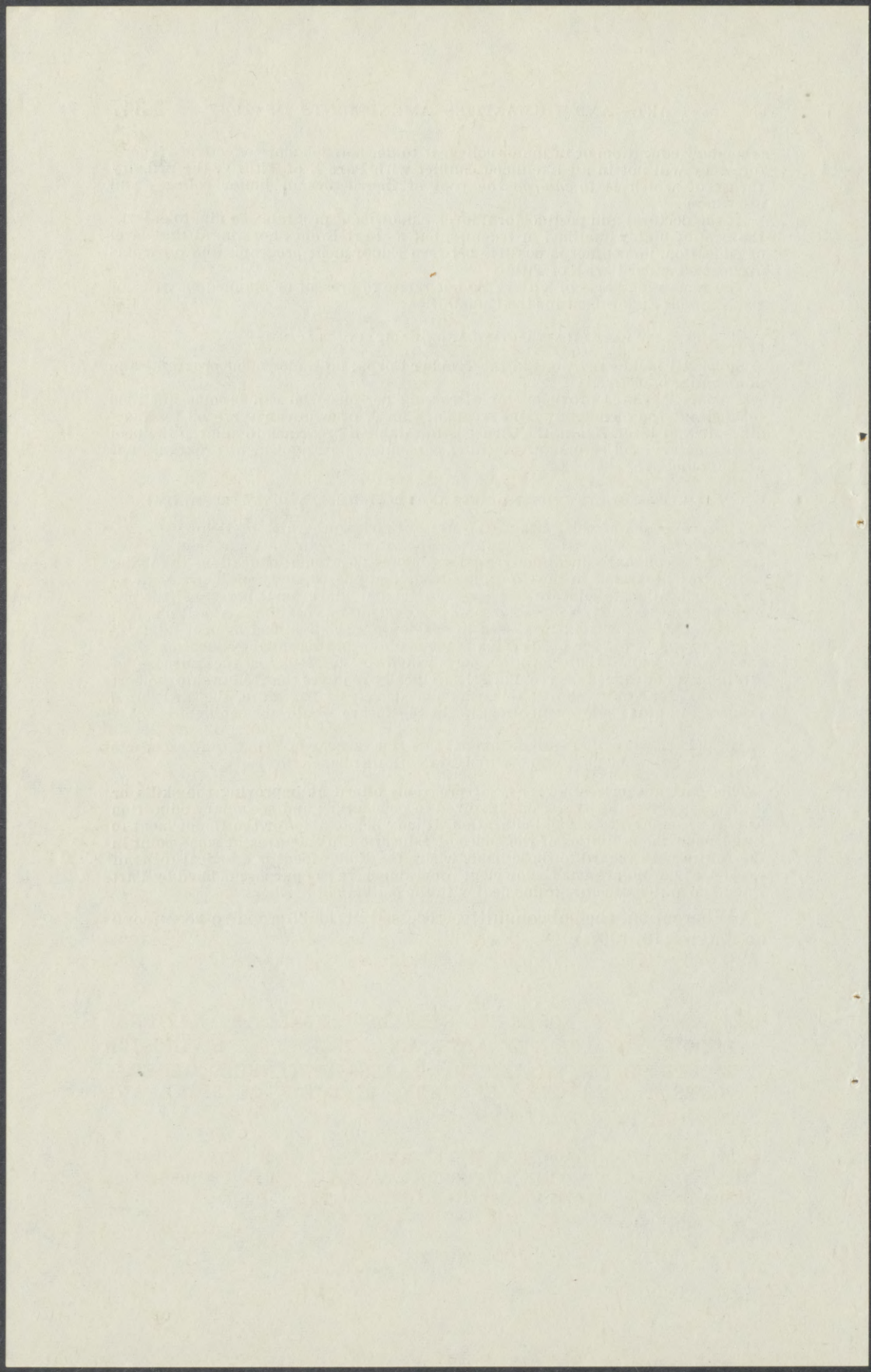
The provisions of this part of the Act authorize programs of fellowship support for persons who either are pursuing or intend to pursue a career in elementary and secondary education or post-secondary vocational education. It further authorizes programs to develop and strengthen the capacity of institutions of higher education to educate teachers and related educational personnel for elementary and secondary education and post-secondary vocational education.

While the Endowment may seek to develop programs aimed at providing fellowship support for persons serving in elementary and secondary education, present plans assume that such support would be offered for the purpose of attaining an advanced degree. Part C specifically requires that fellowship support be offered for study leading to an advanced degree. Therefore, the authorized program and an Endowment program in the future would not conflict.

PART D (IMPROVING TRAINING OPPORTUNITIES FOR PERSONNEL SERVING IN PROGRAMS OF EDUCATION OTHER THAN HIGHER EDUCATION)

This part authorizes a variety of programs aimed at improving the skills or developing the skills of persons involved in elementary and secondary education or post-secondary vocational education. It may be possible for the Endowment to supplement the activities of the Office of Education in this area at some point in the future with regard to those fields where the Endowment is a logical focus of expertise; but no present Endowment programs have the purpose defined by Part D, and no anticipated programs deal with the *training* of teachers.

(Whereupon, the subcommittee recessed at 11:35 a.m., to reconvene on August 16, 1967.)



ARTS AND HUMANITIES AMENDMENTS OF 1967

AUGUST 16, 1967

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

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

Present: Senators Pell (presiding) and Yarborough.

Committee staff present: Stewart E. McClure, chief clerk; Stephen J. Wexler, subcommittee counsel; and Roy H. Millenson, minority clerk.

Senator PELL. The hearings on S. 2061, to amend the National Foundation on the Arts and the Humanities Act of 1965, will please come to order.

First, I would like to thank Dr. Keeney, Chairman of the National Endowment for the Humanities for his excellent presentation at yesterday's hearing. Today's session will be devoted to future activities of the Endowment for the Arts. It is our hope that the testimony will speak not only of programs planned by the Endowment but also of the funding levels which will grow out of these projections. After the presentation of testimony by the Endowment for the Arts, we will have discussion on the general subject of representational and non-representational art, which I believe to be of interest not only to subcommittee members but also the general public.

But first, in the line of more general testimony, I would like to call at this point on Mr. Roger Stevens Chairman of the Endowment for the Arts. I must add here that as an individual I went through the statement and supporting documents yesterday evening and thought they were altogether excellent and the supporting documents will be inserted in full in the record following the statement of Mr. Stevens.

I welcome you, Livingston Biddle, and the other members of your staff.

STATEMENT OF ROGER L. STEVENS, CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS, ACCOMPANIED BY LIVINGSTON BIDDLE, DEPUTY CHAIRMAN; CHARLES RUTTENBERG, GENERAL COUNSEL; AND CHARLES MARK, DIRECTOR OF STATE AND COMMUNITY OPERATIONS

Mr. STEVENS. Thank you, Mr. Chairman. It is with great pleasure that I appear before this subcommittee today to present a projection of needs in the arts as they relate to our activities.

At the outset I wish again to express my appreciation to the chairman and members of this subcommittee who have done so much to bring into being the legislation under which we are now working.

I will make my opening remarks brief as we have prepared for you, as you have said, additional material on our various programs and on the types of projects we believe could carry out in future years. Many of these projects would extend the pilot efforts we have already undertaken. Others, such as much-needed assistance to our country's symphony orchestras on a realistic scale, have not been feasible within the range of present authorizations.

We have based this presentation on the thorough and illuminating studies undertaken by the Rockefeller Brothers panel and by William Bowen and William Baumol entitled "The Performing Arts: The Economic Dilemma," published by the Twentieth Century Fund. A summary of the latter, most recent study has been presented at these hearings, and is an important extension of the findings of the Rockefeller panel, which were relevant to our enabling legislation.

We have also based our projections on our own experience gained since the National Council on the Arts was first established. As you know, its members were appointed early in 1965, some 7 months before the establishment of the National Endowment for the Arts, which the Council now serves in an advisory capacity. While the private studies mentioned cover only the field of the performing arts, our experience and programs cover the much wider spectrum of the arts, as defined in the act establishing the Foundation and its two endowments.

We are today responding to the chairman's request for detailed information on the needs in the arts and on programs and projects to meet these needs. I would like to emphasize that the needs in the arts are growing increasingly urgent. Individuals and organizations are turning to us for help from all over the country. We believe that a substantial Federal investment is required to meet these needs effectively, and that this investment can prove of great value to the future development of our country and to the happiness and well-being of our people.

To date the pilot projects we have initiated have attracted wide interest and they have stimulated private support in excess of the Government's share of the costs. In this respect the provision in the law regarding the matching in Federal funds of unrestricted gifts has been of assistance, and we believe that by liberalizing this provision as we have suggested, such gifts can be more readily obtained. Similarly, our matching grants to State arts agencies have served to stimulate a wide variety of new projects. In many instances the States have more than matched the Federal contribution with respect to these projects.

We believe we have established a solid base for future efforts. However, comprehensive programs are very different from pilot endeavors. In this presentation we have outlined some of the programs which we believe could prove highly beneficial. The amounts involved are intended to provide information on the kind of overall program we believe we can accomplish. The projects we have described are examples of our current thinking and planning. We have tried to make this presentation as realistic as possible in response to the chairman's request.

We have prepared projections in the various categories of the arts as defined in the act. These include music, theater, dance, creative

writing, the visual arts, design and architecture and its allied fields, and the arts as related to education and public media. There is also a separate section on our support of State arts agencies. We believe that we have developed a most effective partnership with the States, and that they are now in a position to broaden substantially their support of the arts at a local and community level, on a matching basis with us.

These projections involve large sums of money. For example, the grants from the Ford Foundation totaling approximately \$82 million to some 60 of our Nation's symphony orchestras have been very helpful; but they pertain to only the larger orchestras, and even the orchestras benefited are hard-pressed to obtain the matching funds required. The major problems confronting our country's orchestras, both large and small, were well described by Mr. William Severns, president of the American Symphony Orchestra League, at the joint Senate-House hearings on this legislation now being considered. This is an example of but one category of the arts, where even large support from private sources, is far from adequate.

Another area of concern involves the construction of new facilities for the arts. To date the Council has recommended against support of such construction. The members have felt that we should concentrate on programs to assist both individuals and organizations. Our recent support for the establishment of a national artists' center in New York is not an exception to this general policy, as the costs for conversion involved come under FHA financing procedures. It would require most of our total appropriations to date to fund such a project ourselves. However, I have suggested in the past that a project could be initiated for the creation of relatively small and multipurpose theaters in such places as regional shopping centers, places where people regularly congregate and which are often open at night. The lobby or entrance area could serve as a focal point for exhibitions of painting, sculpture, and the craft arts stemming from the given community.

Our cities are becoming increasingly decentralized. They are expanding outward, often far beyond their former and once-traditional centers of cultural activity. As a result, there are rapidly growing populated areas, now barren of cultural facilities.

We have not included construction in our presentation, but as the arts develop, facilities like those I have outlined will be needed. Construction could be relatively inexpensive if an overall plan were established, subject to local modifications in exterior design. If sufficient funds were available, we could begin with supporting a few of these facilities, and I believe their cost per unit could diminish depending on the number created.

As important as are adequate facilities, however, our major efforts, I believe, should be directed toward assisting the individual artist and the organizations which support his livelihood and make his talents available for our Nation's benefit.

We should provide new opportunities, especially, for the young artist.

In order to protect the enormous \$40 billion-a-year investment this Nation makes in education, we must make provisions for our young people to continue their training and development beyond formal education. In this sense, we must assist both the producers as well as the consumers of art. We must make it possible for those who wish to

make careers in the arts to pursue such a career, especially until that time when they are able to make a decent living from their profession.

We must also make the arts available to audiences throughout the country, not merely in our highly developed metropolitan areas. We thus face two crucial problems: We must discontinue the present policy of short-changing the arts in our educational system, as most experts would agree is the case at the present time; and we must make the arts, in their abundant variety, available to as many of our people as possible.

For arts to survive and prosper, we must develop new and increased audiences of intelligence and quality, audiences large enough to affect the future of all the arts. We have not yet accomplished this, but in keeping with these goals and the purposes of our enabling legislation, we have made our projections.

Mr. Chairman, I would also like to add comments we have received from Otto Whitman, formerly a council member, and who is head of the Toledo museum. I think he is as expert as a man could be on problems of museums. Also I would like to submit a statement from Agnes DeMille on the needs in the field of dance. As you know, she is probably the outstanding choreographer in the field and also one of the most experienced in both the teaching of dance and in various activities pertaining to dance.

And, Mr. Chairman, there is one other point that I think you will find very interesting. I happen to be in Chicago yesterday making a speech at the unveiling of a Picasso sculpture. I think you would find it most interesting that a paper such as the Chicago Tribune devotes three-quarters of its front page to describing these activities. I would like to present that material and several other articles for the record, if I might have your permission.

Senator PELL. They will be inserted in the record. I think it would be of interest to have on the record evidence of the interest of the people in our great heartland in this new piece of art. I would wager that the allocation of space by the makeup editor of the Chicago Tribune is far different from what it would have been 20 or 40 or 60 years ago. We are delighted.

(The material referred to follows; interspersed photographs supplied by the subcommittee:)

[From Chicago's American, Aug. 15, 1967]

THIS IS IT!

PICASSO STATUE HAILED BY DALEY

(By Bob Smith)

There was a funfare by the Chicago Symphony orchestra.

Mayor Daley tugged on a rope. And a 200-pound blue shroud fell from the new symbol of Chicago—a giant 162-ton, 5-story, rust-colored steel Picasso.

Climaxing a cultural outpouring seldom seen in a civic ceremony here, the mayor today dedicated the towering sculpture, the gift of Pablo Picasso, one of the century's greatest artists.

"SYMBOLIC OF ERA"

Daley hailed the sculpture as "a monument that portrays the creative courage of the people of Chicago" and "symbolic of a very exciting era in our city's history."

President Johnson sent a telegram extending his congratulations "on another historic first for the city beautiful," and even Picasso himself, who seldom talks

to anyone, announced his "warm friendship and best wishes to Chicago" in a phone call.

An estimated 10,000 persons attended the ceremonies in the Civic center plaza, and thousands more peered from windows of office buildings.

Newsmen from both the east and west coasts covered the unveiling, as did representatives of four national magazines and all major wire services, including Reuters.

The program began with a concert by the orchestra, conducted by Seiji Ozawa, which included "Overture Candide" by Bernstein; Gershwin's "An American in Paris," and excerpts from symphonic dances from "West Side Story," also by Bernstein.

It was the orchestra's first civic appearance and demonstrated the cultural significance the city attaches to the Picasso.

A HUGE BIRD?

In his brief address Daley mentioned the controversy the monumental art work has created.

Picasso has declined to reveal his interpretation of the statue's meaning. Other artists and laymen have said the work is the head of a woman or a huge bird.

"The Chicago Picasso, like the creation of any exciting work of art, very naturally develops a dialog and difference of opinion," the mayor said.

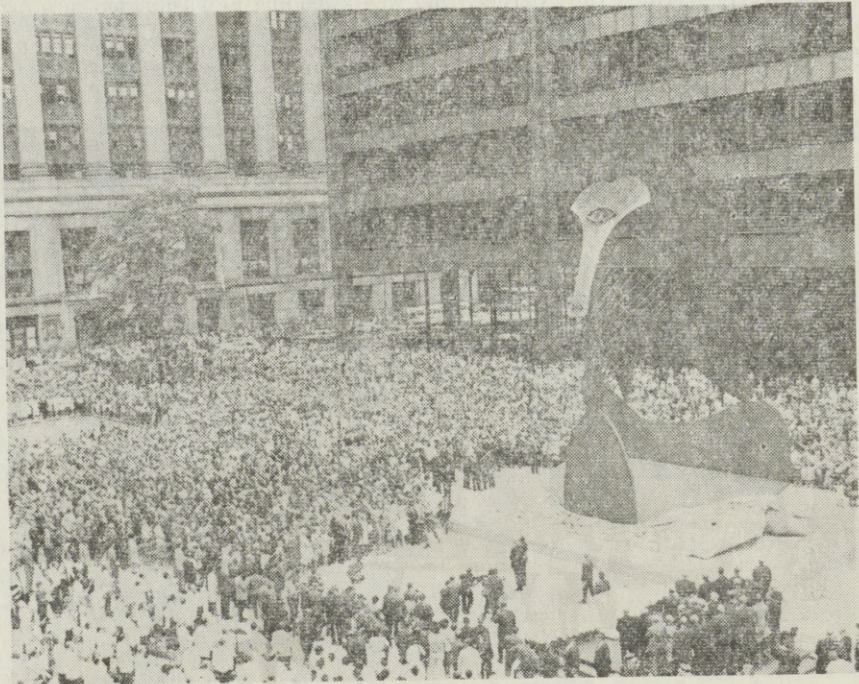
"But it seems to me that Picasso gave us the surest clew as to what this sculpture should mean to us. He said he was making a gift in tribute to the vitality of Chicago."

Daley referred to the city as a "laboratory of human experience, a preserver of individuality, the cradle of democracy, and the wellspring of innovation."

"The sculpture has been hailed as a new representation, a new image, a new interpretation of the city's soul," he said.

The real value of the statue now and for all time to come, he said, "is its stimulation of appreciation of all fine arts."

The mayor said, "I think it will mark an age of acceptance in this community, a time of great awareness for the most rewarding values in urban living."



MESSAGE FROM PICASSO

Picasso's message to the people of Chicago was relayed by William E. Hartmann, Chicago architect and chairman of the dedication ceremonies.

Hartmann, the man credited with talking Picasso into creating and donating the sculpture to the city, said he spoke with the 85-year-old Spanish artist on the phone yesterday, and Picasso asked him to convey his best to the city and its residents.

"A great artist and a great city have become inextricably joined," Hartmann said today. "The result is not only the sculpture, but all the attendant emotion which it will engender as we and it live together."

In his telegram, President Johnson told Daley:

"Your new civic center plaza with its unique and monumental sculpture by one of the acknowledged geniuses of modern art, is a fitting addition to a city famous for its creative vitality.

"SECOND TO NONE"

"Chicago, which gave the world its first skyscraper, and America some of our greatest artists and poets, has long recognized that art, beauty, and open space are essential and proper elements in urban living.

"You have demonstrated once again that Chicago is a city second to none."

Other speakers included Lt. Gov. Samuel H. Shapiro, Chief Judge John S. Boyle of the Circuit court, and Roger L. Stevens, chairman of the National Council on the Arts.

ADDRESS BY SHAPIRO

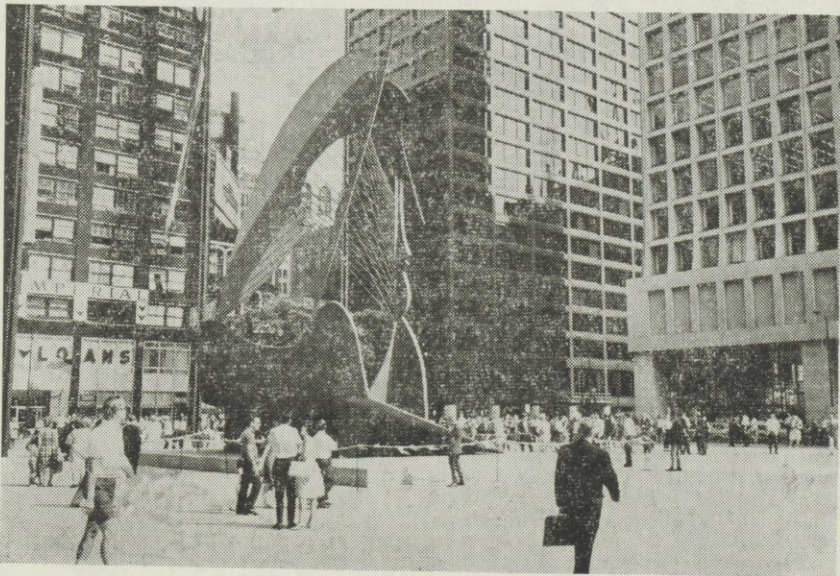
In his address Shapiro said the controversy over the sculpture already has focused world attention on Chicago. He said:

"There's nothing that occurs in Chicago that does not reflect or affect our entire state. In these days of social controversy, it's wonderful to witness the healthy controversy a work of art can generate.

"There may be a difference of opinion as to its symbolism and its meaning, but there is an agreement that it is the product of genius."

Shapiro represented Gov. Gerner, who was attending a Washington meeting of his commission investigating the recent urban riots.

Stevens said many cities have realized the value of open space in their major business areas and plan to add sculptures to beautify these spaces. However, he said Chicago is the first city to do it.



SIDELIGHTS OF UNVEILING: 2 STAND BY TO HELP HIZZONER PULL ROPE

Two city employes, perched high atop a forestry department snorkel, stood by today to give Mayor Daley an assist in case the 200-pound blue percale shroud covering the Picasso sculpture failed to shake loose when the mayor tugged a rope to unveil it. The snorkel was called in when the unveiling cord failed to work twice during eight dry runs early this morning.

William E. Hartmann, Chicago architect and chairman of the dedication ceremonies, said a woman called his office yesterday and asked to have any of the material from the shroud that might not have been used. She said she wanted to make a dress of it to wear to the dedication. Hartmann told her all the material they had was needed to cover the 5-story-high statue.

Among the first to arrive for the dedication were Cathy Saracco, 16, and her sister Nina, 14, of 14712 Dobson Ave., Dolton. They got to the Civic center plaza at 8 a.m.—3 hours before the ceremonies began—to be sure of getting good seats in the public stands.

City cleaning crews showed up at 6 a.m. and swabbed the entire plaza with soap and water. Meanwhile street cleaning equipment went round and round the block encompassing the Civic center until the streets looked considerably cleaner than the rust-colored Picasso figure.

About 25 boys and girls staged an impromptu "love-in" at the Civic center plaza. The police quietly and quickly moved them along. The group carried a bongo drum, wore long hair, and dressed in blue jeans.

A small group of pickets paraded at the plaza before the unveiling. They were led by Sculptor Carl Tolpo and his wife Lily of Barrington. Tolpo called Picasso "the greatest living exponent of sick art," and said the Chicago's sculpture's "drooping lines remind me of wilting flowers, instead of upward lines to indicate strength and vitality."

ART EXPERTS TO LOOK, TELL

Two Chicago art experts will present their impressions of the controversial Picasso in Chicago's American tomorrow. They are:

Don J. Anderson, art critic for *The American*.

Jan van der Marck, director of the Museum of Contemporary Art.

They will view the figure as artists and sculptors and then form their opinions of just what Chicago got from the Spanish artist.

Maybe they'll like it. Maybe they won't. Whatever they decide, they'll tell you the reasoning behind their verdicts in tomorrow's *American*.

Harry D. Bouras, sculptor and former artist in residence at the University of Chicago, also was scheduled to write his impressions of the figure for *The American*, but was unable to attend the unveiling because of illness.

[From Chicago's *American*, Editorial Page, Aug. 15, 1967]

A DIFFERENT LOOK

Chicago starts off on an adventure today with the official unveiling of Pablo Picasso's 5-story sculpture in the Civic center plaza. It's a brand new kind of adventure; no other city has experienced anything quite like it, and we haven't the slightest idea what it will be like, except that it promises to be fun.

In a sense, Picasso's giant creation has made us a different kind of city, the way a man suddenly takes on a different personality when he grows a mustache. The sculpture has changed Chicago's face, added a new, arresting, individual feature that from now on will be part of the city's total "look."

The sculpture has changed more than our look. It's made Chicago a kind of place where things like this can happen—completely unexpected things like seeing a 162-ton woman-bird cloud-horse by Pablo Picasso grow up in our Civic center. It makes the city even more fascinating; you wonder what's coming next. The Cubs sprouting wings, maybe?

The sculpture is going to bother the life out of people who try to figure out what it "means." Picasso has made it clear that the question itself doesn't mean much.

You can ask that question about traditional art, which portrays some more or less definite place or person or event. But our imaginative sculpture's just there—a huge, airy, playful, changeable collection of curves and angles, beautiful to some and ugly to others, a puzzle and a playground, an adventure that never ends. Welcome, and make yourself at home!

[From the Chicago Tribune, Aug. 16, 1967]

UNVEIL PICASSO SCULPTURE

CROWDS JAM CIVIC PLAZA TO SEE RITES

ART WORK HAILED AS NEW IMAGE

By Edward Barry

With applause, startled exclamations, and incredulous smiles, Chicago received its long awaited gift yesterday from the most celebrated of living artists.

Shortly after noon, Mayor Daley pulled the cord which controlled the coverings of Pablo Picasso's untitled steel sculpture in the Civic Center plaza. The sheets billowed to the ground. There, looming against the sky and against the glass and steel of the Civic Center, was a huge, rust-colored object calculated to baffle the mind and stir the imagination.

MAN OF CONTRADICTIONS

Picasso had done it again. This man so full of contradictions—the innovator who conserves much of the past, the Communist who insists on living in a free country—had created for a city he had never seen a civic monument which will be a subject of dispute for generations.

The rude power of the sculpture was immediately apparent. So was its austere, off-beat attractiveness—not the attractiveness of a marble nymph in a glade but of a great monumental something which turned aside questions and pulled the mind in a strange direction.

Orderly arrangements of planes and curved surfaces were joined together by slender rods which gave the whole ensemble an incongruous air of buoyancy and recalled the comment made by Picasso's biographer, Sir. Roland Penrose, who had only the small model to judge by. "The materials of which it is made are primarily air and light," he said.

A WALK-AROUND VIEW

A close inspection of the completed work emphasized that any attempt to identify this type of art is futile. From two angles [the northeast and northwest], the profile of a woman is plainly visible. From the south, the suggestion is of an animal or bird. What kind is anybody's guess.

In accepting the sculpture, the mayor construed it as a tribute to the city's vitality. He predicted that what seems strange today will be familiar tomorrow, and he said that Chicago was grateful to be singled out for such a gift.

Architect William E. Hartmann, who was instrumental in persuading the Spanish artist to undertake this commission and who was master of ceremonies at yesterday's unveiling, introduced Roger L. Stevens, chairman of the national council on the arts, as a principal speaker.

Stevens said that the city and the artist were almost made for each other—their common points being an unflinching vigor and a love of innovation. He recalled Chicago's great architectural past, and praised the foresightedness it is showing in beautifying its open spaces with sculpture of high quality.

"What must be overcome in city planning," he said, "is the tendency to settle for the merely functional."

Hartmann read a telegram from President Johnson congratulating the city "on another first." Lt. Gov. Samuel H. Shapiro, representing Gov. Kerner, who had been called to Washington, said that it was wonderful to witness the healthy controversy which a work of art can generate.

"There may be a difference of opinion as to the symbolism and its meaning," he added, "but there is agreement that it is the product of genius."

NEW IMAGE FOR CITY

Chief Judge John S. Boyle predicted that the sculpture would give the city a new image as a leader in the art field. The Pulitzer prize-winning poet, Gwendolyn Brooks, read a work composed especially for the occasion. Its most trenchant lines read:

"Art hurts. Art urges voyages—and it is easier to stay at home, the nice beer ready."

The story of the 162-ton, 50-foot sculpture began four years ago when the architects of the Civic center decided that they wanted something monumental by the most famous of living artists for the half-block of open space their plans called for.

They repeatedly visited Picasso at his home in the south of France and succeeded in kindling his imagination with photographs of Chicago and with such artifacts as a White Sox uniform. When he finally had constructed a model that he was satisfied with, he refused payment and made a gift of the design to the people of Chicago. The model itself he gave to the Art Institute.

STATUE COST \$300,000

The sculpture was executed by the American Bridge division of the United States Steel corporation. The \$300,000 cost was assumed by the Chauncey and Marion Deering McCormick fund, the Field Foundation of Illinois, and the Woods Charitable trust.

At a luncheon at the Art Institute following the unveiling, the mayor presented Hartmann with the city's medal of merit.

"I'll show it to Pablo," Hartmann said, "and he'll get a bang out of it too."

COLOSSUS OR WHATSIS—ALL COME FOR LOOK

(By Sheila Wolfe)

It was World series day, the 4th of July, New Year's eve, a smashing Chicago Bears victory and a circus coming to town all rolled into one.

It was, by any standard, a singular occasion in the history of Chicago, and the fact that some people were less than enthralled with the giant whatsis reposing in the Civic Center plaza did not diminish the festive air and excitement of the occasion.

HUGE CROWD ON HAND

For whatever reason—whether to verify an already hardened position or take a first, fresh unbiased look—tens of thousands of Chicagoans jammed to within viewing distance of the latest city landmark, the Chicago Picasso.

Crowd estimates ranged from 25,000 [fire department officials] to 50,000 [the mayor's office], but any way you juggled the figures they had to come out impressive.

There were people from all walks of life, hippies in full flower [and passing out flowers], school groups, family groups, business men, housewives, and pickets.

They came in such large numbers, unexpectedly so, that finally all surrounding streets had to be blocked off to most traffic. "I thought it would be something for him to remember always," said Mrs. Harold Wadell of La Grange, who made the trip downtown with her son, Bob, 9. They were waiting for more than an hour to see it.

A BIG LETDOWN

"We've been guessing along with everybody," Mrs. Wadell commented. "I like the phoenix idea best."

An eavesdropper stayed with the Wadells for the big moment—the long awaited unveiling. Mrs. Wadell pointed her camera at the 50-foot exposed sculpture. Bob Wadell stared.

"Oh, mommy, it's terrible," Bob said, wide eyed. "It's terrible."

Mrs. Wadell tried not to, but she looked let down.

"I hope it's a phoenix," she sighed.

Now the tens of thousands had seen what they came to see, and the mood changed. Was it a joke? Was it for real? Why that? Everyone had an opinion.

"It's horrible . . . worse than its pictures," said a teen-age girl.

"It's hideous, it means nothing, it's like a cow sticking out its tongue at Chicago," an angry, elderly woman told everyone within ear shot.

AN HONOR FOR CITY

"It's beautiful, soaring, marvelous," shouted Mrs. Richard Hart of Glencoe. "It's better than the drawings. It really lends dignity to the square."

One observer thought the sculpture had "an appealing face." Another wished it would be "repainted."

Gerald Specter, 5750 N. Drake av., brought his daughter, Susan. Specter reacted with civic pride.

"It's a great honor for Chicago from a great artist. It will come to be appreciated as an astounding piece of civic sculpture, unlike any in the world," he said.

Susan concurred. "I think it's nice. It's a lady's face."

The art experts share Susan's assessment, but not the Rev. Harry Cochenor, 9226 Merrill av., who came to the unveiling with chair and camera.

"It's a hound dog, definitely. That's my opinion and I won't change it."

[From the Chicago Sun-Times, Aug. 15, 1967]

CHICAGO'S PICASSO READY FOR ITS 135-TON ENTRANCE

By Abra Prentice

Everybody was trying to get into the act Monday at the Civic Center Plaza as last-minute preparations were being made for the unveiling of Picasso's 135-ton sculpture Tuesday.

"An old man wanted to give us a hand with this carpet," said Joe Kenny, 27, who was tacking down a side of crimson covering the platform where Mayor Daley, city officials and others will take part in the ceremonies at 11 a.m.

"He was just curious, probably wanted to get a better look at the thing," continued Kenny referring to the old man who had stopped to gaze up at the art form shrouded in turquoise percale.

Kenny and a woman were the only people inside the roped-off area around the sculpture. Outside, the usual lunch-hour spectators gathered to gape and comment on the controversial sculpture that will be unveiled ceremoniously at 11 a.m. Tuesday.

"I still don't think it can fly," said Fred Holubrow of 2700 N. Hampden.

"It's OK if you like modern art and beats just some old statue of a man on a horse that's a pigeon roost," said William Lindauer, 23, vacationing here from New York City.

"I don't think the pigeons will go for this one," he said with a laugh, adding that he intends to attend Tuesday's unveiling.

Workmen will start preparations for the unveiling at 6 a.m. Tuesday, setting up chairs and roping off other areas in the plaza which is expected to draw 5,000 spectators.

Pablo Picasso won't be there to catch the public's first reaction to his art work, but many civic and culture buffs will be.

With Mayor Daley will be Gov. Kerner, Chief Circuit Court Judge John S. Boyle; Roger L. Stevens, chairman of the National Arts Council, and William E. Hartmann, friend of Picasso and architect of the monument.

The Chicago Symphony Orchestra, conducted by Seiji Ozawa, will play selections from "West Side Story" and Beethoven's Symphony No. 5.

Chicago's Pulitzer-prize winning poet, Gwendolyn Brooks will read the following poem which she composed especially for the event:

Does man love Art? Man visits Art, but squirms.

Art hurts.

Art urges voyages—and it is easier to stay at home the nice beer ready.

In commonrooms we belch, or sniff, or scratch.

Are raw.

But we must cook ourselves and style ourselves for Art, who is a requiring courtesan.

We do not hug the Mona Lisa

We may touch or tolerate an astounding fountain, or a horse-and-rider.

At most, another Lion.

Observe the tall cold of a Flower

which is as innocent and as guilty,

as meaningful and as meaningless as any

other flower in the western field.

And for those critics who object to Picasso's sculpture, there will be a demonstration led by Barrington artist-sculptor Carl Tolpo.

Tolpo, who once waged a battle against the State Department over sending a replica of an Abraham Lincoln statue in Mexico, said he would begin his demonstration an hour before the ceremonies are to start.

Such comments as "colossal," "fantastic," "ridiculous" and "extravagant" will continue to be made by critics of the Spanish artist's gift to Chicago long after it is unveiled.

The "is it a bird or woman" question may never be answered, but perhaps some day Chicago will unite in thanking Picasso for his gift, no matter what it is.

THE UNVEILING

The Chicago Picasso is unveiled today and for the first time can be seen in full view in its permanent architectural environment. Looking at a work of art 50 feet high is a visual experience quite unlike an impression of it obtained from a photograph.

Whether Chicagoans will be able to see the great sculpture "like it is," after it has been tried and condemned in absentia by a kangaroo court of self-appointed art critics, remains to be seen. The verbal smog which has shrouded it more effectively than the canvas screen while it was under construction, nevertheless, is showing signs of dispersing.

To those familiar with art, the controversy over the Chicago Picasso must seem like a late-late show on TV—the same story, the same cast of characters with the same leading man, filmed more than 50 years ago. The battle over Picasso and modern art has long been fought and won and become art history with which some of our citizens seem to be just catching up. Picasso himself must be the most surprised individual to find his art controversial today. It should make the old maestro feel young again.

Picasso's works are enshrined in museums throughout the world. Art collectors vie with each other for the possession of an example from his hand. If any controversy remains about Picasso today, it is limited to the auction room where his works bring the highest prices ever paid for the art of a living artist.

Were the Chicago Picasso merely a new acquisition by a private collector, there undoubtedly would be little controversy. (Some like Picasso and some don't.) But a colossal Picasso in Chicago's front yard makes it an event which promises to change the cultural climate of the city.

Chicago, hitherto, has never quite managed to keep her artists at home. Once they mature they leave for where the action is—usually New York or the West Coast. While an instant Renaissance cannot be expected to result from a single example of new and challenging art, the presence of a Picasso in the Civic Center Plaza does serve as an official sign of welcome to new and stimulating creative effort. Above all, this new public monument will stand as a symbol of freedom of expression.

The sculpture's lyrical lines are a blithe contrast to the geometric discipline of the architecture in the area. They express a sense of freedom more truly than any classical lady in a marble nightgown upon a pedestal.

New times demand new images to express them. Picasso with his radar-like perception has been among the first to sense this strange new world in which we find ourselves. He has put in 65 years of prodigious labor to create a new vocabulary necessary to express it. The new world which Picasso expresses is, naturally, not the pretty little calendar world of our grandfather's time.

A non-static vision is required to make a picture of our new world and also to see it. Unaware of this, some spectators of contemporary art are, not surprisingly baffled by what they see and moved to anger by their frustration. They think somebody is putting something over on them, which, of course, at the same time, absolves them of any effort to adjust their own vision. It is reassuring in our ever-changing age to know that e-a-t spells cat, or to recognize the animal in a reasonable likeness of it. But artists like Picasso go far beyond this primary stage of education.

Simple vision can make out the face of a lady in the Chicago Picasso. Its significance, however, is not that elementary. If it is the face of a lady, it is more enigmatic than the smile of Mona Lisa or the face of the Sphinx, and may, in time, become as familiar as both.

Unquestionably, it is already a milestone in Chicago's cultural landscape, and should be a conversation piece for generations to come.

[From the Chicago Daily News, Aug. 15, 1967]

OUR HAPPY HAPPENING: PICASSO AND LBJ HAIL CITY

FAMOUS SCULPTURE UNVEILED
by M. W. Newman

Thousands of persons jammed the Civic Center Plaza Tuesday for the unveiling of the Chicago Picasso, a new and womanly symbol for the most masculine of cities.

Estimates on the size of the crowd ranged from 10,000 to as high as 50,000.

Mayor Richard J. Daley said the sculpture has been hailed as "a new representation, a new image, a new interpretation of the city's soul."

Pablo Picasso himself sent greetings from Mougins, France.

"My warmest friendship to Chicago," the artist said in a telephone conversation with Chicago architect William E. Hartmann.

Hartmann, the man who induced Picasso to design the sculpture for Chicago, said, "This is an event of world importance in which a great city and a great artist are joined."

President Johnson, in a telegram of congratulations, said, "You have demonstrated once again that Chicago is a city second to none."

The unveiling took place to the strains of symphonic music, oratory, lamentations by pickets and a love-in by flower-carrying hippies.

Hundreds of office workers in nearby skyscrapers watched from windows on upper floors as the towering steel sculpture of a woman's head was unveiled.

After the speeches had been completed, Mayor Daley and Hartmann walked up to the sculpture and tugged on a long white cloth tape on the blue percale shroud covering the sculpture.

The shroud came down in billows.

There was a pleased gasp from the crowd, followed by applause, as the 50-foot-high sculpture stood stripped of its last veil.

Its present rusty orange hue will gradually darken as it weathers and will eventually match the Civic Center's tone.

Most of the spectators in the plaza stood because there were folding seats only for 1,500 persons, and a number of these were reserved for dignitaries.

Traffic in Washington Blvd., was blocked off, except for CTA buses, as the thousands of standees, ranging from mothers with children to hippies in sweat-shirts, listened to speeches.

The program opened with a half-hour concert by the Chicago Symphony Orchestra, dressed in white jackets and black trousers.

Conductor Seiji Ozawa, his long black hair falling to his shoulders, had the orchestra play Beethoven, Gershwin and Bernstein as a breeze whipped the blue percale shroud covering the sculpture.

Several pickets carrying placards calling for peace in Vietnam marched about the fringe of the crowd.

A number of artists carried placards assailing the sculpture. Their signs said, "An Insult to Chicago's Greatness," "A Fearful Society" and "Picasso's Social Commentary on Chicago."

Jack Reilly, Mayor Daley's director of special events, who has criticized the sculpture, did not attend the unveiling. He busied himself in City Hall.

President Johnson, in his telegram, also said:

"Please accept my warm congratulations on another historic first for the city beautiful.

"Your new Civic Center Plaza with its unique and monumental sculpture by one of the acknowledged geniuses of modern art is a fitting addition to a city famous for its creative vitality.

"Chicago, which gave the world its first skyscraper and America some of our greatest artists and poets, has long recognized that art, beauty and open space are essential and proper elements in urban living."

Mayor Daley, in discussing how the sculpture has been called a new image for Chicago, added:

"I doubt very much that Picasso intended so much symbolism. But we do know that the work was designed especially for this city, and we are grateful to be singled out for recognition by this great artist.

"I think the great significance of the Chicago Picasso and its real value lies now and for all the years to come in its stimulation to appreciation of all the fine arts.

"I believe that it will become, as time goes by, a monument symbolic of a very exciting era in our city's history. I think it will mark an age of acceptance in this community—a time of great awareness for the most rewarding values in urban living.

"We dedicate this celebrated work this morning with the belief that what is strange to us today will be familiar tomorrow, and that the genius of its creator coupled with the spirit of our city will establish in this plaza a monument that portrays the creative courage of the people of Chicago. . . .

"As mayor, I dedicate this gift in the name of the people of Chicago confident that it will have an abiding and happy place in the city's heart."

The day climaxed 10 months spent in fabricating and assembling a heroically scaled work of modern civic art.

Ald. John J. Hoellen (47th), who has repeatedly criticized the sculpture, told reporters at the unveiling: "I thought at first it looked like a dodo bird. Now it looks more like a vulture.

"It's morbid, overpowering, stark, huge, sullen and forbidding."

Roger L. Stevens, chairman of the National Arts Council, disclosed at the ceremony that the federal government will now offer matching grants to other cities that put up art work.

"Both Picasso and Chicago are innovators," he said. "The city and the artist were almost made for each other."

Lt. Gov. Samuel H. Shapiro called the work "a product of genius. There may be disagreement as to its symbolism, but this work already has stimulated the cultural appetite of people."

Chief Circuit Court Judge John S. Boyle told the throng that the sculpture "will be a symbol throughout the world."

An engraved program distributed to those attending the ceremony said Picasso began his preliminary studies for the sculpture in May, 1964, with outlines painted in white on a piece of plywood.

When the artist finished his work 2½ years later, the subject of a fee for Picasso was broached by Hartmann one day at lunch in Picasso's villa.

Picasso turned to his wife and then to Hartmann, the program said, and replied that he would accept no payment for his work.

He added that he wanted to give the design and model as "a gift to the people of Chicago."

The program quotes Sir Roland Penrose, Picasso's close friend and a world authority on modern art, saying that at first sight the Chicago sculpture "is the head of a woman with ample flowing hair."

But then he suggests other possibilities "just as words in a poem can convey more than one meaning. The two wing-like shapes that are her hair suggests with equal truth the fragile wings of a butterfly or the powerful flight of an eagle.

"The rods that connect them with the profile seem to contain the music of a guitar."

There is no definite interpretation of what the sculpture means, the program adds, and then quotes Picasso as saying:

"People who try to explain pictures are usually barking up the wrong tree."

The 50-foot-high sculpture was expressly created by the world-famous Picasso to stand before the glass-and-steel Civic Center courthouse.

In a boldly original way, the sculpture combines steel plates and rods to create a Picassoesque version of a woman's head, strong and serene. Its present hue is a rusty orange that will gradually darken as it weathers.

Poet Gwendolyn Brooks wrote a poem for the occasion.

Also on the program were Rabbi Edgar W. Siskin, president of the Chicago Board of Rabbis; Auxiliary Bishop William E. McManus of the Roman Catholic archdiocese, and the Rev. Samuel S. Morris, pastor of Coppin Memorial A.M.E. Church.

After the ceremony, Mayor Daley presided at a luncheon in the Art Institute for 300 guests, including 77 members of the Picasso Day Committee.

The Chicago Picasso was built by the American Bridge Co. division of U.S. Steel Corp. in Gary.

The \$300,000 cost was shared by the Woods Charitable Fund, the Field Foundation of Illinois and the Chauncey and Marion Deering McCormick Foundation.

SPECTATORS HAVE THEIR SAY, TOO

By John Justin Smith

The crowd went "Oooh" when Chicago's Picasso was unveiled Tuesday, and then came the comments.

They ranged from good:

"Very nice. A genuine piece of art. The people will come to accept it." (Edgar Holman, 4500 S. State, a mail carrier.)

"Picasso is a genius. From the front it looks like one thing, and from the side you see another." (Miss Chris Simpson, 2057 Grove, Blue Island, a college music major.)

To bad:

"Tell an American it's art, and he'll buy it. That's what people say in Europe. Picasso is making a joke on Chicago." (Frank Cacciatore, 10247 S. Bell, a Loyola University art student.)

"You want to know what I think? I think it's rusty." (Harvey Aldorf, 7651 S. Paulina, a hippie with flower in his pocket.)

To indifferent:

"I thought I didn't like it, but now I don't know." (Miss Eileen Marie Regan, 729 S. Humphrey, Oak Park, a stenographer.)

"I'm going to wait to see if I like it. It doesn't look that expensive." (Mark Freeman, 13, of 6917 S. Calumet.)

The sudden presence of the huge statue caught many people off guard, including Jay Hill, 15, of 435 Park, Glen Ellyn, who said, "It doesn't look like its photograph."

Villa Park engineer John Braje liked the effect on the onlookers: "Look at the crowd. It's tranquil. We're throwing bouquets and not Molotov cocktails."

Circuit Judge Sigmund Stefanowicz, whose sister came to Chicago from Des Moines for the unveiling, predicted the sculpture will draw people from far around for many years.

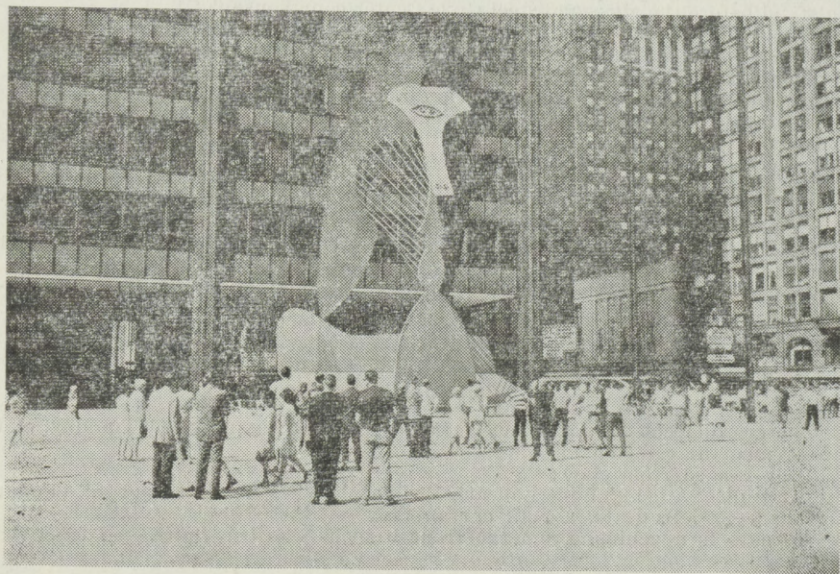
THAT NEW GIRL IN TOWN

Not since Mary Garden rocked Chicago with her slithering "Salome" has a new girl in Our Town wrought such a stir as that towering newcomer in the Civic Center plaza.

Long before today's unveiling (which, come to think, was what started all the fuss over Miss Garden) Pablo Picasso's 50-foot giantess had become a conversation piece all over the city. The conversation will go on and on.

And that is all to the good.

For Picasso is no conventional crowd-pleaser, no flattering sculptor of politicians and generals. There is beauty in Picasso's woman if you look for it—mark how the figure's angling metal bars form a pattern with the severe verticals and horizontals of the giant Civic Center Building, and how the lustrous brown of the building is carried over to the sculpture.



But Picasso long since forswore conventional beauty for something that mattered to him far more—the involvement of the spectator.

No one, ever again, will stroll indifferently through the Civic Center. Picasso's woman will reach out to please, to tease, to affront, to excite, to bewilder—but to involve.

As a matter of fact, that is exactly how it is with this exciting, abrasive, flamboyant, bewildering city where the tall lady has taken up residence.

Which is probably what Picasso, a wise man as well as a great artist, had in mind.

HE'S AMAZED: HARTMANN—THE MAN BEHIND OUR PICASSO

CHICAGO DAILY NEWS PROFILE

By M. W. Newman

The man responsible for bringing Chicago its huge Picasso sculpture has been well described as "pink-bald and pipe-puffing."

William E. Hartmann, 51, also is sophisticated, courtly, precise, tactful and modest to the point of reticence.

One of Chicago's most prominent architects, he moves easily in the world of business and art. He is deeply concerned with the quality of city life.

Speaking softly in a tough town, the Massachusetts-born Hartmann gets things done behind the scenes.

Tuesday's unveiling ceremonies are his triumph, and climax years of effort on his part. Even now, he regards the whole thing as amazing.

It was Hartmann, ever diplomatic and charming, who induced world-famous Pablo Picasso to design the sculpture already known as the Chicago Picasso.

With the aid of friends, Hartmann and two fellow Chicago architects, Charles F. Murphy and Norman Schlossman, infiltrated the Picasso menage at Mougins, France. It wasn't easy, because the 85-year-old artist guards his privacy closely.

Hartmann captured his interest with an album of photos of famous Chicagoans, past and present. Among them was the late novelist Ernest Hemingway, a close friend of Picasso.

"I taught Hemingway all he knows about bullfighting," the intrigued Picasso told Hartmann.

During various visits Hartmann gave Picasso a fire chief's helmet, a White Sox uniform, an Indian headdress and a Chicago Bears uniform. They were homey souvenirs of a lusty American city Picasso never had seen but seemingly admired greatly.

"Picasso fell in love with Chicago and he was greatly taken by the approach," a friend of Hartmann said.

The upshot was that Picasso agreed to design a monumental sculpture—a project long close to his heart—and astonished Hartmann by giving the design free to the city of Chicago.

In Hartmann's mind, there is no question that it represents a woman's head—although Picasso never discussed its meaning with him.

Hartmann is a senior partner in Skidmore, Owings & Merrill, prestigious architectural firm at 30 W. Monroe.

Mr. STEVENS. Mr. Chairman, I did not return afterward, but I understand that the crowds continued all day. How many added thousands of people viewed this statue before the day was out, I would not know, but I know at the time I spoke there was an estimated crowd of 25,000 to 30,000.

Thank you very much, Mr. Chairman. That concludes my statement on the exhibits that we have brought to you.

Senator PELL. Thank you very much. I can well remember that when we were studying the original legislation, when it was very much on the griddle, so to speak and when Mr. Biddle, was working very hard at this end of the avenue the question of who would chair the endowments was considered. Your name, and that of Dr. Keeney's was discussed. It was generally agreed that the men chosen would be on the front line and were very much to be considered expendable. It was

felt that only spirited and adventurous men could handle these jobs. I must say that the tasks have been handled very well indeed. You have acquired a high respect and regard from the people in the arts community far beyond what could be expected in what is a very difficult position.

Now, a couple of general questions I would like to discuss. First the question of money, the guts of any program. You have asked for an open-end authorization.

The Congress, as a rule, is reluctant to grant this, particularly the authorizing committee. To do so means, in essence, that we turn over supervision—or oversight is perhaps a happier word—of the program to the Appropriations Committee, and this, I believe, is a bad governmental practice.

I was wondering if you would hazard a figure with regard to what the endowment could feasibly utilize, not maximum figures but a minimum which you could spend properly and well for the next 2, 3, or 4 fiscal years.

Mr. STEVENS. Well, Mr. Chairman, we have listed what we feel are the minimum demands in the field. I also realize the realistic problems that we are facing today financially, and I do think that your suggestion of a limit on the authorization is a very sound one. As to just what the amount would be, I think we would have to leave that to the wisdom of the committee. We have shown the needs. I do think this, Mr. Chairman, that the Nation expects a great deal more from the Endowment than we are able to make available now. We have, as you know, carried out pilot projects and formed a base from which we could proceed, if and when the Congress would and could grant us the kind of funds needed in the field. We have gained a great deal of knowledge, I think, and are in a position to utilize a substantial increase in our authorization. I hope the committee feels we were doing a good job. The amounts we have listed here of approximately \$140 million we feel would meet minimal needs. Of course, it is impractical not to realize that such sums may be considerably more than the committee would authorize, so rather than to make any other suggestions I would prefer to leave it to the wisdom of the committee.

Senator PELL. You would feel that you could usefully spend and keep control of \$140 million.

Mr. STEVENS. We feel the \$140 million that we have listed, per year, would be for minimal needs, Mr. Chairman. As I mentioned in my statement, the \$42 billion that is spent on education is not being protected by the money that we have available, and fundamentally most of the long-range goals of a program to benefit the arts do involve education. We have some projects bearing on educational goals, and I do think it is in the best interest of the country to face the problem of protecting this huge investment, especially since the Higher Education Act is unable to provide funds for conservatories in such fields as painting and music and dance and the like. Such institutions do not get any aid from the Higher Education Act.

Senator PELL. Another question that I know is of interest to Senator Javits, and in all of our minds. Could you describe the criteria used in allocating the presently available funds. How is it broken down?

Mr. STEVENS. We have generally divided the arts into six principal categories: music, visual art, theater and dance, design and archi-

ture, the public media fields, and, of course, literary programs. The public media arts we have supported from an educational point of view. We have done a great deal, relatively speaking, for educational television, but if we proceeded purely on a yearly basis, Mr. Chairman, sometimes this would tie our hands. For example, we made a grant, out of our funds to match unrestricted gifts, to establish an American Film Institute. We utilized \$1,300,000 in Federal funds, but that is the only amount of any substance that we gave to film activities. We felt that to get this much-needed project under way we should go all out. I think that if we tried to be too rigid with specific amounts, we might lose out on priorities that are needed very badly.

I might add that the Council has gone along with the various projects with a great deal of unanimity. Even though they are experts in different fields, they have a very good generalized approach.

Senator PELL. Without including a one time expensive project, would you be willing to hazard the thought that these breakdowns in the six fields are roughly equal?

Mr. STEVENS. We have tried to make them roughly equal, yes, sir, in accord with needs.

Senator PELL. In awarding grants, what criteria are used? Do you try to encourage new artists; do you make awards to established artists; how many panels are used? Would you enlarge a bit on the grant process?

Mr. STEVENS. In that respect, we feel that roughly a third of our grant funds should support individual artists. Fundamentally, we are interested in helping the top talents in the country if they need aid and are unable to secure funds from other sources. At the same time we feel that it is very important to develop audiences, because once more, if many more people had an opportunity to enjoy and appreciate the arts there would be, to use a business term, a better market for the products of the artists, which in turn would help.

Senator PELL. How many panels have you used?

Mr. STEVENS. We have two ways of operating on panels, Mr. Chairman. We either have panels for special projects or we have a panel for the field. For example, we have recently appointed a music panel under the guidance of Aaron Copland, a group of very distinguished individuals.

I would be glad to submit the list for the record. I think it would be of interest to you. We have a dance panel of similar importance. In other areas, there is sometimes an overlapping of activities and it gets back to what I said—how do you divide your funds up. I mean, in the arts it is not quite that simple. For example, is playwriting creative literature or is it part of the theater? And when you go to the opera, is it a drama or is it fundamentally music? There is a great argument among critics about who should review an opera, a person who is a critic of drama or a music critic, and so on. In the field of dance, frequently there are compositions of music for a program. Thus panels are often needed for specific, rather than in broad areas.

Senator PELL. This I understand, but to be specific, how many panels are there? How many people, on the average, serve thereon, and how often do they change their makeup?

Mr. STEVENS. We have not been in business long enough so we have changed the makeup, Mr. Chairman. We change the makeup of the

council, as you know, every 2 years, and it seems to me that it would be well for us to change our panel makeups every 2 years. Actually, the panelists are very busy people and they have been most generous in their support in the field, and we have been able to secure the leading practitioners in each field.

Senator PELL. How many panels are there? I want to get an understanding of the method used. Either submit it for the record at a later date, or tell us now how many actual panels are in being.

Mr. STEVENS. I don't have an exact tally, Mr. Chairman, but I would be glad to submit a listing of panel activities. As I said before, we have panels on separate projects and we have only two panels that generally cover a particular field. One of them is music and one of them is dance, because the other activities are divided into so many different categories that one panel would not be suitable.

Senator PELL. Would you submit for the record the list of the panels? Not the people making them up for I realize the pressure on these individuals would be tremendous and it would be wise to keep them insulated, the number of panels and the subject handled.

Mr. STEVENS. We have go all of that information readily available, but I would not want to trust my memory.

(The material subsequently supplied for the record follows:)

ENDOWMENT FOR THE ARTS PANEL ACTIVITIES

The Endowment has utilized panels of private citizen experts in a number of different ways to help carry out programs and projects recommended by the National Council on the Arts.

In the fields of music and dance, two separate panels advise on general programs, and make recommendations to the Council on projects within these two areas.

In other categories of the arts, panels have served and are serving to make recommendations on specific projects which the Council has approved. For example the Council recommended an allocation of up to \$375,000 for grants to teaching artists, in the fields of the visual arts, creative writing and music. Panels of the National Institute of Arts and Letters, which is chartered by the Congress, assisted in this project and made recommendations to the Council with respect to the individuals involved. In the case of the graduation awards project a panel of deans of arts schools assisted. In the case of the awards to visual artists, mentioned in the hearing, three regional panels, as stated, assisted.

In the field of the arts related to public media, a panel was formed to review the findings of Stanford Research Institute, to which the Council had recommended funds for a study on the needs for an American Film Institute. The Film Institute has now been established as a result of the study, recommendations by the panel, and final recommendations made by the National Council on the Arts.

Additional panels have also assisted with respect to projects in the field of drama—grants to theatre groups (two panels); in the field of creative writing—grants to individual writers (not included in the teaching artist project mentioned above), and for the literary anthology project, to help make selections on the writers to be included; and in the field of architecture and design—grants to students in these categories of the arts as set forth in the Act.

Furthermore, a panel helped us establish guidelines for the State arts program; and a panel is assisting us at the present time with our pilot project to commission and place major works of sculpture in three cities recommended by the Council.

It should be emphasized that the Endowment has consistently sought the advice of outside experts in the various fields of the arts with respect to support for the individual artist. Also, of course, all panel recommendations are referred to the Council which then reviews the panel determinations and makes its recommendations directly to the Chairman. As stated in the hearing, the Council actions have reflected a high degree of unanimity.

Finally, we continue to seek advice from experts in the arts beyond the formal panels themselves, and to consult with national arts organizations with respect to our general program.

PANELISTS FOR 60 AWARDS TO PAINTERS AND SCULPTORS

EAST

Robert Motherwell, New York, painter
Barbara Rose, New York, critic
George Segal, New Jersey, sculptor

MIDWEST

Martin Friedman, Director, Walker Art Center, Minneapolis
Edward Henning, Curator, Cleveland Museum
Richard Hunt, sculptor, Chicago

WEST COAST

Walter Hopps, Director, Pasadena Art Museum
John Humphrey, curator, San Francisco Museum of Art
John Denman, collector, Seattle

Senator PELL. Understood. Now, a new tack. In regard to the amendment that would give to the Chairman of Endowment, the right to deny an application for a grant. When we drafted the authorizing legislation one of the questions that concerned us was to make sure that the Chairman of Endowment had some protection and that was one of the reasons for the Council. I would hesitate to change that original concept and I think that the present method is good. I was wondering if you would advance your reasons why you believe it should be changed?

Mr. STEVENS. Mr. Chairman, I feel that it is very unfair to members of the Council to submit a large number of projects for rejection. For instance, in the field of music alone, we have literally hundreds of applications. Well, in fairness to the members of the Council, how could they intelligently pass on them all? Now, as you may remember, if the Council recommends against a request, I can still approve it, so it does not really protect either me or the Council. What I am trying to do is protect the members of the Council so that they are not asked to pass on grants for which there may not be sufficient background because if they had to have a full background of every single project that comes into this field it would mean that a huge amount of time would be spent on routine review, and I do not think we could get their interest, to be very frank about it. Now, obviously, on any controversial application I still protect my own interests by taking it up with the council.

I mean, I can always protect myself by going to the Council as you mentioned, but I am trying to protect the Council by not asking for the time to review each and every request. If I was on that Council I would not want to reject a number of grants without having a thorough knowledge. Now, what might be a practical solution, Mr. Chairman, would be that we could send out maybe on a monthly basis all the requests that we have rejected, and if any one member found a project he believed worthy of further consideration, we would all give it that consideration. At present, we send out a week before our meetings a background of all the grants which we are going to dis-

cuss, and I can assure you that that is even more reading material than we have submitted today to you.

Senator PELL. What about the reverse, however, which is the making of a grant? Do you think there should be more leeway? As I understand the present law there are no grants without Council approval, is that correct?

Mr. STEVENS. Correct, but I feel that since the Council meets at the most four times a year, and from a practical point of view probably three, that what we propose would give us a bit more mobility. I certainly feel, as an executive committee does to the board of directors, that where the acts of the executive committee are given to the full board for final approval that whatever was done by the chairman should be then submitted to the Council for approval, so that even though the actions may have been taken, it would give the Council a chance to say to the chairman, "Well, you should not have done that."

In other words, I think whatever we do should always be presented to the Council, for their opinion, even though they might have given some delegation of authority to the chairman, so that the Council would have a chance to rebuke the chairman if it was felt he had been doing things he should not have done. In cases like this, I would also try to get on the phone and discuss the issue with the Council. At present we have such a small amount of money that as a matter of policy we do not undertake any projects without practically unanimous approval. Up to date, almost everything we have done has had at the most one dissenting vote.

Senator PELL. Maybe another thought would be to provide you with some emergency provisions so that if there is inundation of a museum or some kind of disaster you could move more swiftly.

Mr. STEVENS. Well, a good example, Mr. Chairman, is the burning of the Santa Fe Opera House. The organization was left without costumes, without anything, and with the tradition that the show must go on, they went over and built a stage in a high school auditorium and put on an opera the day after the fire. This is a good example of a first-rate opera company that has done great work in the country for years, and we should have been in a position to get them some money in a hurry. They actually carried on and it is a good example of what you are talking about.

Senator PELL. We are very lucky to have with us Senator Yarborough, who did so much to help bring about the original legislation. I will now ask Senator Yarborough if he has any thoughts or questions on the matter of the Endowment for the Arts.

Senator YARBOROUGH. Yes. Thank you, Chairman Pell. I do. As you point out, Mr. Stevens, in your statement, this program is really a continuation beyond formal education. Some of your statements about the imbalance of expenditure of funds are of great interest to me. I think the most exaggerated example is under the Elementary and Secondary Education Act where we have of the 50 million school children in the United States 8 million economically deprived, from the so-called poverty areas, and we have requests this year for \$1,200 million dollars to spend of supplementary money in those less fortunate school districts. Now, we have of that 50 million children of school age, 5 million who are handicapped children either through vision or hearing or some physical handicap or mental handicap. They require special moneys to train them. Now, we have requested \$15

million for the special education of 5 million handicapped children, \$3 a child, vis-a-vis \$1,200 million for the 8 million economically disadvantaged, but without physical or mental handicaps, so we have not begun to reach a balance on how to allocate what Federal moneys the Federal Government decides to spend each year on education.

I want to ask you a question about your statement that says:

We must provide for young people to continue their training and development beyond formal education. We must make it possible for those who wish to make careers in the arts to pursue such a career, especially until that time when they are able to make a decent living in their profession.

Now, of course, we know of the many who desire to make a living in the arts or through writing. The majority can never make it, do not. Now, to what point would you support them and how would you reach a determination that it was no longer economically feasible to continue that support? To give an example, if you take a sport like baseball, that is very simple and demanding. If the batter cannot catch or hit a ball or pitch, he is soon out. There it is relatively simple to tell who is going to make it and who cannot. How long do you spend this money? What is your criteria under this education?

Mr. STEVENS. Well, that of course is the most difficult of all questions in art because we all know of many, many famous artists today that were neglected and ignored in their time. If I might, Senator, I would like to point out sort of an indirect answer which might satisfy you on this point, and I think it is a very interesting point for the record anyway, and that is the experience of the country during the WPA and PWA days when as a measure of aid they had an extensive program for painters, in which anyone who had some skill could get a job.

I think it was \$25 a week and they had to submit a work in painting or sculpture every so often. Now, from the point of view of today, looking back at it today, most of the painters and sculptors who became very successful were on WPA and participated. It comes out to 75 or 80 percent, and the value of the paintings and the sculptures that the Government received is maybe 10 times as much as was invested. We are actually doing some factual research on that to satisfy ourselves, but it is easily worth 10 times as much. But, an interesting point is that New York is pretty well acknowledged now as the visual arts center of the world, as against Paris, for instance, in earlier times.

Now one of the main reasons that it is the visual art center of the world is because of the artists that were on WPA and PWA in those days. We know not all of them would have been stopped without help. Some of them would have gone on regardless of whether they were starving or not. But from the large percentage of these people who were helped and who are now very successful painters and have made New York the visual art center of the world, how many of this group would have been picked in the middle 1930's for their achievements then? In other words, they were assisted because what you might call the shotgun technique was used, everybody could get something, could get a living wage. I am reasonably certain, and I think any expert in the arts will tell you that people like Mark Rothko, David Smith, Jackson Pollock, and the like, who became so successful, both financially and otherwise, and responsible for our growth, would probably not have been picked by a jury of experts at that time. So how do you

know? Should you use the rifle technique or should you use the shotgun technique?

We have used panels, as I told the chairman, to pick people we think have the most promise. We hope we will be fortunate, but I think it would be terribly hard to say that luck is not involved. I also think that the important thing to do for the arts is to make the artist feel wanted, and that he has a place in society, even if our selections do not satisfy everyone. If we could make the right judgments always, we would be wasting our time with the Arts Council. We would have to be almost gods.

Senator YARBOROUGH. Now, in this list of the programs for the National Endowment for the Arts you have the graduation awards of \$1,000 each to 77 promising young artists, composers, et cetera, to visit art centers, museums, to enrich their cultural experience. Individual grants to teaching artists; grants in aid of up to \$7,500 each to 50 artists in the category, visual arts, individuals awards of \$5,000 to 60 painters and sculptors, and a matching grant to the J. M. Kaplan Fund to initiate a program to develop studio living quarters for artists at reasonable rates.

How do you fit the needs of each of those categories? To save time, I will not take up each one. How do you select those you deem worthy to aspire and receive these grants? What criteria do you use?

Mr. STEVENS. Well, we will or would, as we have in the past, have a panel of experts and—

Senator YARBOROUGH. How are they distributed geographically?

Mr. STEVENS. Well, in the case of the grants that we did make to artists, individual painters and sculptors, we had a Midwest panel, a west coast panel, and a panel in the East and we roughly divided the 60 grants, some allocated to the East, some to the Midwest and the Far West.

Senator YARBOROUGH. Where did the South and the Southwest come into that?

Mr. STEVENS. That is a very good question, Senator. We are now planning to continue this program for the South and the Southwest. We did not want to scatter it too much at the outset.

Senator YARBOROUGH. Could you file us a chart here showing where? I will not ask for the names of each recipient of the grant. We do not want to file those and having somebody say that he did not receive one, but would you submit a table showing what areas?

Mr. STEVENS. Yes, we will, and I might say that we are right now in the midst of forming the Southwest panel and the Southeast panel to make future grants.

Senator YARBOROUGH. In these four areas particularly. And how would you determine which artist was—manifestly, \$100,000 would not build many studio living quarters—how do you determine which artists are to get the studio living quarters?

Mr. STEVENS. Many artists have told us that they feel that the most important thing we could do for them, even more important than grants or awards, would be to have a place in New York where they can live and work at a reasonable price.

We recently had the good fortune to run across a piece of property that was formerly occupied by the Bell Telephone Co., and we are working with the Kaplan Fund to remodel this and use FHA money

that is available under 221 D3 provisions. What we expect to do there is to have a public-spirited group of citizens who have nothing to do with the Arts Council or the Kaplan Fund set up criteria and guidelines for choosing the artists that will live in these quarters.

The only requirement that we feel should be made is that about 25 percent of the apartments would be available to authors all over the country who might want to come and live in New York and work, because I think of this as being a national program, even though the need for quarters is acute in New York City.

Senator YARBOROUGH. You are putting that in one building where you can get each unit—

Mr. STEVENS. Well, it just happens, sir, there are many—

Senator YARBOROUGH. For less cost—

Mr. STEVENS. If it works out financially. I have looked at a number of buildings and most of the time the cost of renovation and the original cost of the property is so high that you cannot come out under an FHA procedure. This particular building was in very good shape.

Senator YARBOROUGH. With that modest \$100,000, my question there that it had no geographical implication, my question there is how do you select, how do you pick each artist where you have so many in someplace like, say, New York or Los Angeles, that would have so many aspiring, by what standard do you pick those?

Mr. STEVENS. Senator, I did not realize that you were referring to the \$100,000. We have, just recently, greatly enlarged that program. In the case of the first grant, we have tried three or four buildings, small buildings, for apartments. One is for 12 apartments.

We have usually done this where a group of artists has come in, with a request. The main problems, in this case, involve city ordinances and some of the difficulties that face the artist who wants to live in loft quarters, rather than any specific choice of individuals concerned. Recently, however, we have embarked on a very large project in New York which I thought you were asking about. In the latter case, a panel would make the selections.

Senator YARBOROUGH. Mr. Stevens, in response to one question of Chairman Pell, you plead for a little more mobility. I want to add to that geographical mobility which you had a little more mobility for the awards, and particularly these students, these beginners, but I think you have made more progress in less time than the Audubon Society. Having worked on some legislation here to protect some endangered species of wildlife I was working with them either in 1961 or 1962 and it was recommended that they have their national convention in Corpus Christi, Tex., which was rather shocking to many because they have never in the history of the Audubon Society, held a national convention west of the Mississippi or south of Ohio, but it was carried by one vote and it was set up first by the executive director who told me that his neck was out and he would probably lose his job over it. It was carried by one vote on the executive council, but when they actually had the convention it was the largest attended in the history of the Audubon Society, and some university professors, ornithologists, bicycled all the way from California University to Corpus Christi, just to view the bird life on the way and it was a tremendously successful convention. They have held them in the Ever-

glades and different places all over the country. I am hopeful that these grants, if there is a similar breaking out.

The Audubon Society first started 6 years ago and maybe this will also stimulate the artists in the country who do not now have great concentrations in those areas where they are building artists, and feel that they must either go to the east or the west coast to get training and opportunities will have a similar break out.

Mr. STEVENS. Well, Senator, I should point out to develop that point that a third of our funds are divided among the States.

Senator YARBOROUGH. You are right. The States get grants.

Mr. STEVENS. And you might be further interested in material I am submitting for the record about the Picasso sculpture that drew such a huge crowd in Chicago yesterday. We have also made a grant to Houston for a similar type of project. Of course, that would be for an American sculptor. But we would hope that Houston has the same kind of interest and results that they have had in Chicago.

Senator YARBOROUGH. Well, that was not one of our national grants here at Chicago?

Mr. STEVENS. No, they put up all the money themselves. Three foundations in Chicago raised the money for this project. It cost them \$300,000.

Senator YARBOROUGH. Frankly, I think your grants to students that you have here is far more important than to build one of those things.

Mr. STEVENS. I think you are——

Senator YARBOROUGH. I think your grants to keeping artists as students; to make awards to artists all over the country, these things you have mentioned, I think these are more important than to put a lot of money into one project. I think you are doing more good with these grants.

Mr. STEVENS. We would like to be able to do a lot more in that regard.

Senator YARBOROUGH. Thank you.

Senator PELL. Thank you very much, Senator Yarborough.

There are a few more specific points that I would like to cover. One is in connection with museums. I have noticed that there are some similarities in the work that is being done by different Government agencies. The Smithsonian Institution, which to my mind should become a museum's museum, like the Library of Congress is the Library's Library, is doing an excellent job in teaching techniques. The Endowment for the Humanities is very concerned with museums, as it rightfully should be, and the Endowment in the Arts is also working in this field.

I see some signs of duplication and I wonder about the wisdom of enacting a museum or museology act which would combine the different functions and purposes and try to have perhaps a more cohesive approach. Do you see any merit in that suggestion or not?

Mr. STEVENS. Mr. Chairman, I think the museums are of three types, generally speaking, and I think their problems are completely different.

Senator PELL. What are the three types?

Mr. STEVENS. Historical, scientific, and art museums. Now, so many of the problems that relate to the field of the arts are directly related to the art museums, as far as we are concerned.

Senator PELL. But, for instance, a museum on Leonardo Da Vinci would combine all three.

Mr. STEVENS. Yes, it could. I feel that the art museum has specific problems in which we would be very helpful, and I think that the expertise of the people in the Arts Council is best suited for helping art museums. I do not think we should have anything to do, obviously, with either purely historical or scientific museums. Mr. Cunningham, who, as you know, is here today, I think would give you a much better reading on art museums than I could. He is a very distinguished representative of the Chicago Art Institute.

Senator PELL. I notice you envision a National Institute of Design. This is a subject of long interest to me. I was responsible for establishing in my own State the research and design institute. I believe there is a very real necessity to, somewhere in the country, have a bank for design and make accessible information concerning various kinds of design.

For instance, with regard to the furniture or which we sleep, eat, and work, I believe I am correct in saying that there are only 50 furniture designers in the United States today, they are scattered all over the country. A new company going into business, very often does not know where to get new designs and they send a man over to Denmark or Sweden. I was wondering if you would enlarge your thoughts on the National Institute of Design as this has interested us in Rhode Island so very much.

Mr. STEVENS. Well, we have been having research undertaken by the Robert Nathan Associates on the field of design of all kinds. I think that the suggestion of yours would be excellent, Mr. Chairman, because we should have information available of that kind. We also feel that the Government could set examples of in design if we had a design institute available, others interested in this field could go there to get the kind of information they want. There is a tremendous amount of Government money spent on design and yet there is clearly no one place for them to do the research and background work they need. Also, we feel that this field is vast and covers environment and literally our whole day from the time we get up in the morning till we go to bed at night, furniture, design of clothes, costumes, streets and buildings. We feel there is a great need for a comprehensive center for research and information, focusing on all aspects of design.

Senator PELL. The most important asset for the design bank would be the human asset, the best designers in a field. Rhode Island is the jewelry capital of America, we have the majority of jewelery designers, but even so, there are less than 100 good jewelry designers in the whole United States. The half life of such an artist, to use that phrase about the human being, is just as definitive, finite, as the half life in physics. So the assets of the bank would be changing continuously, as designers run out of steam, new designers come along and this would, I would hope, be included as part of the bank or the institute.

Mr. STEVENS. Yes, Mr. Chairman. Also, the Scandinavian countries have been very successful with their products because of the excellent design. One of the reasons that they have been able to do that is that many artists are given a grant to encourage their work and to recognize their talents. It has raised the level in the Scandinavian countries of jewelry design, as was mentioned, and china and the like

and it has paid for itself, as well as being helpful in the creative arts.

Senator PELL. Thank you, sir.

This particular project is one in which I am very interested, there is a definite need for such an institute. I hope that working together we can bring one into being. I congratulate you on your interest.

What is your view or reaction to my amendment which would call for the insertion of the phrase, "According to the principles of ekistics," within the declaration of purpose where it says, "Democracy demands wisdom and vision in its citizens," and adding the phrase, "According to the principles of ekistics." I say this because ekistics, although a new name, to my mind stands for a very large field that will be growing more and more. It involves the fact that planning for human beings in urban settlements cannot be considered only on the basis of quick transportation or quick garbage disposal or efficient architecture. It has to concern itself with the whole human being, within his sense of integrity, privacy of purpose, and sense of beauty, and also a sense of happiness which is part of it all. This is true, particularly as we get into increasingly specialized areas of living. I am wondering if this amendment might be acceptable to you and what your thinking is about it?

Mr. STEVENS. Well, as far as the amendment is concerned, Mr. Chairman, I would like to make a few comments. If I understand the word "ekistics" it is applied broadly to man's relationship to his environment and it relates also to how various disciplines are carried out in both the arts and humanities and can be combined for the benefit of other people. As you indicate, in the planning and development of urban areas, in addition to the skill of the builder, the arts and the humanities are of fundamental importance. In this case skills in design and architecture and landscape architecture would be involved, as well as the skills of the social scientist, in the humanistic context, and of the historian. I believe that our mandate from Congress is sufficiently broad to encompass programs that can improve our environment and the Arts Endowment, as you know, plans for a National Design Institute to include architecture and allied fields and industrial design, and the fields set forth in the act. Such an Institute would focus on many of the problems we face today and we believe we could apply excellence in design to the solution of these problems, not only in urban areas, but in smaller communities. So it would seem to me that the Design Institute that we were talking about a few minutes ago, Mr. Chairman, pretty much has the same ideals and aspirations as you have with regard to that amendment. As far as I am concerned, I do not see that it is really necessary, but on the other hand, if the committee feels that it would be—would enlarge our scope, then I think it would be a good idea.

Senator PELL. The actual Design Institute would really then have two functions. One would be that of a bank where the knowledge is stored and available. The other would be a more active role. I am not quite sure what the analogy to that would be, but it would be two different functions that might be brought into the National Design Institute.

Mr. STEVENS. I know that the architects on the Council now, Mr. Yamasaki, Mr. Pereira, and also Mr. Bush-Brown, all feel very strongly that the second fact that you just mentioned is very important in

the Design Institute. And I think that your ideals are the same as theirs in terms of what you feel is necessary to be accomplished by your amendment, in broadening the scope of our legislation to relate to the human environment.

Senator PELL. I am very interested in ekistics and have been for 5 years. I am a great friend and admirer of Constantine Doxiades, who is the developer of this unified approach to human settlements. I look forward to working with him and trying to see this idea become more and more part of our own philosophy of government. Thank you.

Now, another point comes up and this is the final one and perhaps the most interesting from the viewpoint of the general public today that we will cover, and it actually ties in a little bit with the exhibition you saw, Mr. Stevens.

Mr. STEVENS. Pardon me, Mr. Chairman. Mr. Ruttenberg, who, as you know, is our very able counsel, has pointed out to me the alternate language which was submitted at the hearings yesterday, relative to your amendment. I believe this should be considered. I know what you have in mind and that the members of the Arts Council who are interested in it have the same goals, and I think we prefer to leave that to the committee.

Senator PELL. Mr. Ruttenberg had the opportunity to make the same suggestion yesterday. It is a question really of timing and the acceptability of the word. The word "ekistics", I believe, will be used in the coming edition of the Encyclopaedia Britannica. We have not yet got it in Webster's, but one way to get it into Webster's would be to bring it into this act. It is one of the thoughts we are working on.

Going back to your meeting yesterday in Chicago at the unveiling of the Picasso, I have been very interested in this question of representational versus abstract art. Actually, I admire Picasso, particularly his earlier periods when he was a little bit more representational. I was struck once by a quotation accredited to Picasso, saying:

The people no longer seek confirmation or exhortation on art, but sophisticated and wealthy, the idol, and from those who abstract the contention, they seek new, the strange, the original, the extravagant, and the scandalous. As for myself—this is Picasso speaking—

I satisfied those people, the critics, in the beginning with all sorts of fantastic notions that crossed my mind. The less they understood me the more they admired me because all these games amuse me, this dancing on the stage, these jokes, these puzzles, and these arabesques, and I became famous fast enough. I am only a public entertainer who understands his time.

That is a rather strong phrase, especially for Picasso, who I thought believed in his art very much indeed, so before I could take too much heart in this statement I sent it off to Mr. Picasso in France and he sent me back a reply saying, "Imaginary interviews in the mind of Pepini." So, I thought we might insert this rather original document in the record at this time. It is presumably Picasso's writing, and I will do so.

(The letter referred to follows:)

CLAIBORNE PELL
RHODE ISLAND

delon P. P. n.

United States Senate

WASHINGTON, D.C.

February 15, 1967

Dear Mr. Picasso:

I was very much interested in the quotation that Giovanni Papini accredited to you in his "Libro Nero" published in 1952:

"Le peuple ne cherche plus dans l'art ni soulagement ni exaltation; mais les raffinés, les riches, les oisifs, les extracteurs de quintessence, ceux-là cherchent le nouveau, l'étrange, l'original, l'extravagant, le scandaleux. Quant a moi, depuis le début, j'ai satisfait ces messieurs, et les critiques, avec toutes les bizarreries variées qui me sont venues à l'esprit: moins ils me comprenaient, plus ils m'admiraient. A force de m'amuser à tous ces jeux, à ces danses sur la corde, à ces cassetètes, à ces rébus, à ces arabesques, je suis devenu assez vite célèbre... je ne suis qu'un amuseur public, qui a compris son temps."

I am taking the liberty, as a long-time admirer of your work, of asking whether or not this is a correct quotation.

Ever sincerely,

Claiborne Pell

Claiborne Pell

Mr. Pablo R. Picasso
Rue Des Grandes Augustins
Paris, France

Before going on to this question I just want to get my facts established. Am I correct in saying that of the 60 awards in the visual arts 50 were basically to those known for their abstract arts and 10 for their representational art?

Mr. STEVENS. Well, I do not feel that I am qualified to state what is representational art and what is abstract art. I feel there are good artists and bad artists, and I think once more an expert of Mr. Cun-

Interview "imaginaires"

ningham's background and ability could give a much more intelligent answer than I could. We, as I said before, utilize panels, and in the case of the awards we had three separate panels from different parts of the country and the results were highly praised in the magazines that are specialists in those fields and they were, as far as I am concerned a good jury.

Senator PELL. Now, just to get these facts squared away, for an untalented person like myself, would it be roughly fair to say that approximately 45 or 50 of the 60 would be more in the field of abstract and 10 or 15 awards would be more in the area of representational art? I am not trying to lead you on, I am just trying to—

Mr. STEVENS. No. As I say, I personally am not qualified to answer that. I think that Art News, which is probably the best known of all publications, spoke of my lack of knowledge in the field, and complimented me for these awards which they referred to as the best group of grants ever made, so all I can do is depend on people I think are knowledgeable.

I would, if you wish, be very glad to look at examples of the art of the 60 individuals and give my opinion on whether I thought they were abstract or representational. In that regard, however, frequently people have mentioned Andrew Wyeth, as a representational painter. I know enough about his work to say that he does not regard himself as a representational painter and I have been told by people that know him much better than I do that when he is criticized he feels it is for all the wrong reasons. What I am trying to say is I do not think I can define representational painting. I think it could be defined in terms of portraits or something like that, but not otherwise.

Senator PELL. Well, before getting to our next witnesses I still want to get an understanding as to what sort of art the 60 art awardees produce. My understanding from informal conversations was that it broke down roughly along the 50-10 line. I am wondering if maybe you could consult with your staff and let me know now so that we can move from here?

Mr. STEVENS. As I have said, Mr. Chairman, this is an area where precise definitions are difficult. I just hate to say in the committee meetings something that I do not know the actual facts on.

Senator PELL. Would Mr. Cunningham be aware, does anybody know?

Mr. STEVENS. I do not know whether Mr. Cunningham has seen the list of awards or has made any definite determination. I mean, I would hate to confront a congressional committee and make a statement that I did not have proper information to back up.

Senator PELL. Understood. Well, as you know, I earlier requested pictures representative of each of the grantees work. You found that difficult to produce. If they were forthcoming I could have made my own judgment. I suppose one could say that, if you can tell whether it is right side up or not, then you can classify it as representational or abstract. I would be grateful if you would submit for the record in your own uninformed judgment which is like mine, the relative ratio of the awards that went to artists who are recognized as "representational."

Mr. STEVENS. I will be glad to do that, Mr. Chairman, except there is one other problem, you know, artists have many phases of their

work, and as you mentioned earlier Picasso has his blue period and the period you may like better than his later periods. There are also a number of these people who paint on commissions, as in the field of portraiture. We have a member of our council who was considered, for example, one time an abstract painter, for lack of a better word, and yet today he is regarded as representational by the abstract painters. I mean, artists keep changing. They keep changing their approach in their work, and which period of their life do you take?

They may be developing from one phase of their work into another, especially the younger artist who quite often, unfortunately, tends to be imitative. So we should consider that artists are changing all the time, if they are any good.

Senator PELL. Is there anybody on your staff here who could give us the information. We could then move on to the next phase of this hearing. Let them hazard the rough opinion as to the proportion between the two, half and half, 50 to 10, 20 to 40?

Mr. STEVENS. I think it would be safe to say that probably 75 percent of the awards could be regarded as not being representational within the framework of our discussion.

Senator PELL. Thank you.

Mr. STEVENS. I would be glad to give a little one way or another.

Senator PELL. Thank you very much indeed.

I again congratulate you, Mr. Stevens, on this tremendous job that you have done in your work, I hope that you will keep it up and I look forward to working with you in developing the program and hope to see it grow at the same rate that the National Science Foundation has.

Mr. STEVENS. Thank you, Mr. Chairman. I want to thank you for all you have done for us in the arts, and I know that the artists are very grateful as a group, throughout the country, and realize that they have many friends in the Senate and in the House.

Senator PELL. Thank you very much indeed.

(The program referred to follows):

PROJECTIONS OF NEEDS IN THE ARTS

LITERARY PROGRAMS

A federal literary program can perform a function which the private foundations, to date, have been unwilling to undertake. That is, to maintain a continuity of support that heretofore has been observed chiefly in relation to opera companies, symphony orchestras and museums. However, to work any perceptible improvement in the status and living standard of our writers will require sustained programs over a period of years.

Examples of new programs in literature which, to achieve maximum effectiveness, must be able to anticipate continuing support are the following:

(1) *Literary Anthology of Best American Writing*: The first volume of the literary anthology, whose contents are drawn from the nation's literary magazines, will be published early in 1968. Funding for the second volume has been approved by the Council on the Arts. Most of the more than 600 "little" magazines in the United States are eagerly participating in this project. Editors of these magazines suggest to the panel of judges the work which they have published during the preceding year which they wish to nominate for inclusion. Final selections for the first volume came from magazines in every part of the country, and from magazines of every size. Because not only the authors of the winning pieces received awards, but the editors who first chose their work, the project also assists magazines with their customarily severe financial problems. We estimate that \$70,000 could be well-spent in this area on an annual basis.

2) *Academy of American Poets: Poetry in the Schools*: One of the most effective and gratifyingly received programs undertaken by the Endowment, this

two-pronged program consisting of assemblies of high school English teachers listening to famous American poets discuss the reading and writing of poetry, and high school students receiving visits from poets in their classrooms, has opened doors to literature and creative expression for poor and deprived children in New York, Pittsburgh and Detroit. A new program being supported by the Endowment will reach children in the slums of Los Angeles and Chicago, as well as Minneapolis high school children, and schools in the Southwest, including Denver, Albuquerque, Phoenix, Tucson and El Paso. In this last grouping, many children of American Indian descent, as well as Mexican-American children, will be reached, where the need of such a program is particularly acute. We estimate that \$100,000 could be well-spent in this area on an annual basis.

3) *Coordinating Council of Literary Magazines*: This unique program has established a Council, consisting of representatives of the principal literary magazines to oversee the distribution of assistance to member magazines, and to small, struggling magazines, through the medium of advice, awards, scholarships and grants, in pilot projects involving direct subsidization and funds for special projects and special issues. This project, which only recently acquired matching funds from the Old Dominion Foundation and the U.S. Steel Company (through the American Council of Learned Societies), will set up headquarters in Washington, D.C., where the Council can establish a reception center for visiting writers and editors both from here and abroad. The first series of grants will soon be announced. It is hoped that support for writers of regional importance, not necessarily recognized in New York City publishing circles, can increasingly be channelled through this Coordinating Council of Literary Magazines, to reach the writer at the neediest period of his career before fame assists in solving his financial problems. This project can be an important means of sustaining the continuity of our literary and intellectual culture at a time when it is in grave danger of being swamped by the impact of the mass media and its accompanying cult of "instant art." It is an accepted fact that literary magazines have been unable to become self-sustaining in any society. It is also true that even literary fame does not solve the financial problems of poets, indeed of most writers until age overtakes them. We believe that \$200,000 could be well-spent in this area on an annual basis.

4) *Support of Publications*: Certain types of creative writing, particularly poetry, short fiction and the novella, have increasing difficulty in finding commercial and trade publication. This helps result in the neglect of poetry, and of natural story writers forcing themselves into the forms of long fiction in order to get published. The Endowment is devising a two-part program to help meet this need, as well as to offer support to some of the small, independent presses who have maintained high standards of production and publication over the years:

A) *Independent Publishers*: There are approximately forty independent presses who have established fine reputations over the years while existing on a shoestring. Most of them have also printed writers of limited interest to the general public whose work is of unquestioned value, particularly in the fields of poetry and criticism. The Council has recommended awards to the most prominent independent pressmen. These would range from \$5,000 to \$10,000 to assist them with their publications program. Presses which could be given initial assistance are located in such states as Iowa, Minnesota, California, New York, New Mexico, Colorado, North Carolina, Vermont, Illinois, Oregon, Massachusetts and Indiana. Each would have to have a non-profit tax-exempt status. We estimate that \$350,000 could be well spent in this area on an annual basis.

B) *University Presses*: Like the above program, this one will have the additional benefit of stimulating competition in the whole field of book-making and design. Discriminating support of presses in both categories will draw attention to their publications, and stimulate gifts to them from other sources. It will promote sales of their books to fine book collections of public and university libraries. These books are eminently suited for enhancing American cultural prestige abroad, by their display at fairs and through distribution by the U.S.I.S. This program is being developed in cooperation with the Association of American University Presses, to subsidize publication of these presses, over and above their normal publication schedules, of volumes of poetry (with emphasis on first volumes) and works of short fiction. Works selected for this program by a literary jury would also receive modest awards from the Endowment. We believe that \$300,000 could be well-spent in this area on an annual basis.

5) *Writers in Schools and Colleges*: The smaller American colleges, particularly those former land grant colleges, which achieved university status virtually

overnight, require assistance in the development of a significant liberal arts curriculum. For this, the communication of the values of English and American literature is paramount, and much depends on able and inspired teaching. Colleges must have help in attracting writers-in-residence, and writers themselves require aid in finding full or part-time teaching positions or places as writers-in-residence. The need is for:

A) A "clearing house," or employment agency, which matches writers to institutions, taking into account their varying talents and deficiencies. As it is now, writers are employed (or unemployed on a hit-or-miss, word-of-mouth basis which to their detriment and to that of the colleges.

B) The matching or supplementing of the salaries of writers in institutions which cannot afford to pay them adequately.

C) The development of pilot programs in establishing a writers-in-residence program for a city-wide high school system. Productive experiments of this type involving young writer-teachers in high school programs are well-worth exploration.

We estimate that \$530,000 could be well-spent in this area on an annual basis.

6) *Programs in Developing Colleges*: This program, just launched, will begin to function effectively in the fall of 1967. After this pilot program (\$30,000) has been evaluated, it is hoped that this project can be greatly expanded. This program is designed to assist developing colleges in the South, both Negro and white, to arouse student interest in American literature and learning to express themselves. It will aid in identifying and assisting local writers and artists of talent. It will assist the faculty in the cooperating institutions to expand their cultural and literary opportunities, through a carefully planned series of visits to their campuses of Negro and white writers, visits of not less than a week. This program is being matched and administered by the Woodrow Wilson Fellowship Foundation, whose two-year interns on these campuses will assume local responsibility for the programs. The activities of the concerned writers will include background lectures and discussions of American literature, at least one major lecture or reading, and one lecture or reading open to the public in the surrounding schools and communities, meetings with local writers and student writers who would have the opportunity of presenting their own work (and having it evaluated and criticized in private sessions with the writers), and follow-up discussions and classes with students about writing as a way of developing personal and social strength and as a way of establishing a responsive relationship with their society and their nation. Expansion of the program as presently constituted can include work with college and local magazines, anthologies, workshops, summer programs, scholarships, and the like. We estimate that \$400,000 could be well-spent in this area on annual basis.

7) *Writers' Workshops*: At present, the Endowment is giving \$25,000 in matching funds to Budd Schulberg's writers' project in Watts, California. This project includes a home for hitherto homeless Negro writers who are learning their craft at Douglass House, through the media of classes, expert advice and assistance with specific problems they encounter because of curtailed or faulty education. Programs of this type should be developed in six or eight major cities, as the need is urgent. We believe that \$600,000 could be well-spent in this area on an annual basis.

8) *Recorded literature and recorded classroom teaching*: The Endowment is preparing to support a study of existing resources in recorded literature in the United States, including individual, commercial and non-profit enterprises, university record archives and the Library of Congress before contemplating funding in this area. After this study has been made (anticipated cost: approximately \$18,000 for a two-year study), we anticipate funding:

A) *Recordings of living American authors* whose works are not presently adequately represented on tapes. These tapes would not only include the performance of literary works but would preserve literary reminiscences and biographical material of the author and his literary friends and acquaintances.

B) *Recordings for classroom use*: This would consist of recordings works of literature studies in classrooms at all levels (commencing with college literature classes). Specific works of literature would be keyed to the best classroom texts currently in use. In some cases, new texts or anthologies will be commissioned in areas where existing works are unsatisfactory.

NOTE: Both the above outlined programs should be contemplated in terms of television recording, both for archival and teaching purposes and for use on educational television.

C) *Classroom teaching in literature*: This would consist of television tape recording of class sessions conducted by America's most gifted writer-teachers and teachers of literature. A great teacher, like a great dancer or actor, has, like Keats, seen his words of wisdom "writ on water." This program could preserve at least samples of the work of great teaching "performers" for the use of students, scholars and historians, as well as its immediate value for educational television programs that would enable the whole nation to benefit from teaching hitherto confined to a small classroom. We estimate that \$350,000 could be well-spent in this area on an annual basis.

9) *Aid to Writer's Organizations*: The Endowment supported, in the spring of 1966, the first International Congress of P.E.N. to take place on American soil, with \$40,000 in matching funds. This Congress helped to bring a marked influx of prominent writers to American P.E.N., and pointed up the need for an adequate domestic program for American P.E.N. which has hitherto subsisted on the modest amounts provided in dues by the membership. P.E.N. has no permanent headquarters nor a paid, full-time executive secretary, although it is the principal writer's organization in the United States, as International P.E.N. is in the entire world. Also, P.E.N. wishes to establish a National Council, to represent all areas of the United States, and which would aid in establishing or strengthening local chapters. We believe that \$50,000 could be well-spent in this area on an annual basis.

10) *Cooperation with Writer's Organizations*: At the present time, the Endowment is providing \$15,000 annually in matching money to a revolving fund of the Author's League (the other principal writers' organization, dealing with functional problems of copyright, royalties, etc.), which helps provide emergency support for writers who have succumbed to illness, accidents and the unusual expenditures involved in personal catastrophes. It was felt that grants to writers should not involve considerations of matters extraneous to their literary merit. On the other hand, it seemed heartless to ignore the valid needs of writers simply because their work didn't happen to appeal to the members of a literary panel. Also, the time lag involved in making literary awards can work an immense hardship on a writer in a medical emergency. All appeals for help are referred to the Author's League, which has a committee to evaluate requests for aid (in cooperation with the appropriate social agency when that seems indicated) and which administers the entire project. We estimate that \$50,000 could be well-spent in this area on an annual basis.

11) *Individual Grants to Writers*: The Endowment hopes that, rather than dealing with the cumbersome and unwieldy jury system necessary in running an individual grants program from this office, which is suffering from lack of administrative funds and subsequent understaffing, that future individual grants programs may be administered by the Coordinating Council of Literary Magazines or some other organization in this area. Running the individual grants through the good offices of the C.C.L.M. would mean less chance of duplicating the efforts of the major private foundations such as Rockefeller and Guggenheim, and reaching younger, needier and more obscure writers all over the country, who are recommended for grants by the editors of regional magazines, possibly in collaboration with representatives of college English departments. We estimate that \$400,000 could be well-spent in this area on an annual basis.

12) *Translation Programs*:

A) *Latin America*: At the present time, the Endowment is helping to support through matching grants, the establishment of the Center for Inter-American Relations, with its primary emphasis on the development of literary programs which entail the translation of works of literature from Latin American countries and looking to the production of dramas translated through the auspices of the C.I.A.R. American translators and adaptors are to be employed for these projects. We believe that \$70,000 could be well-spent in this area on an annual basis.

B) *Asia and Middle East*: The Asia Society has at present a small program utilizing American translators in bringing great works of Asian literature to the American public. This program needs support, and expansion into the great, unexplored area of Mid-Eastern literature, which is virtually untapped so far as the American reading public is concerned. We estimate that \$70,000 could be well-spent in this area on an annual basis.

C) *Central Europe*: No single agency exists at present which is doing a complete job in bringing works of Central European literature to the American reading public, in contrast to the adequate representation of Western European literature. The Endowment hopes that by providing matching funds, a private

foundation will focus its attention on this important area. It should be noted that among the most brilliant American writers today are her translators from various languages and cultures. At the same time, this group receives the least recognition and the lowest remuneration. We believe that \$70,000 could be well-spent in this area on an annual basis.

13) *Literary Criticism*: Standards of criticism, particularly in the field of the performing arts—music, theatre and dance—are at an all-time low, while the performing arts themselves are proliferating as never before. A program is needed which will help to compensate for the diminishing number of newspapers and newspaper critics, and at the same time, to give able critics in places other than the major cities an opportunity to be more widely recognized. Traveling fellowships for these writers are part of the answer. In addition, support for some form of national magazine dealing with the performing arts would help to raise standards in this area. We believe that \$150,000 could be well-spent in this area on an annual basis.

The projects outlined in this presentation would cost \$3,760,000.

ARCHITECTURE AND DESIGN

INTRODUCTION

Our enabling legislation defines the interests of the National Endowment for the Arts as including "Architecture and allied fields, and industrial design."

In pursuit of its responsibilities, the Arts Council decided to investigate means for supporting the above areas through a program that would focus on the advance of design skill and performance applied to the physical environment, and to benefit the entire nation. Since the field is complex, the Council decided to embark on a formal study leading to a carefully structured program. This study was further necessitated by the number of programs and agencies now involved in America's physical environment. The study was authorized in the Spring of 1966, and is now being completed, with the use of outside consultants who constitute the most experienced and accomplished members of the design professions.

Briefly, the study reveals that the art of design has a far greater role to play, potentially, than it is playing, in addressing the problems of environmental design at all levels. By design, we mean to include those professions traditionally identified—architecture, planning, landscape architecture, and industrial design. While these professions and their services have begun to achieve recognition in programs of federal support, no programs begin to answer the vast needs for a broad base of support over a long period of time, and carefully administered by knowledgeable professionals.

For this reason, the study recommends an institutional framework—a national institute for design—to operate within the aegis of the Endowment. The purpose of this is mainly to administer the funds with the greatest effectiveness for every dollar spent.

PROJECTIONS FOR A NATIONAL INSTITUTE FOR DESIGN

I. Design Institute Study

A consultant study undertaken for a National Institute for Design will be completed within a month. The study reveals the following:

- 1) A National Institute for Design is needed.
- 2) Key representatives of the design professions support the idea of an institute with great enthusiasm. Among the persons interviewed were architect-planning-educator Jose Luis Sert of Harvard University, landscape architect Garrett Eckbo of the University of California at Berkeley, planner Christopher Tunnard of Yale University, urban journalist and editor Grady Clay of Louisville, planner-economist Harvey Perloff of the Brookings Institute, architect Karel Yasko of GSA, planner William L. C. Wheaton of the University of California at Berkeley, planner Richard Doebele of Harvard University, industrial designer Jay Dobbin of New York City, interior designer Arnold Friedman of New York City, planner Charles A. Blessing of Detroit, planner Edmund Bacon of Philadelphia, and redevelopment expert William Slayton of Urban America.
- 3) The institute will require Federal support, since the building industry of the country and the design professionals cannot muster the funds needed on a long-term sustaining basis. The "industry" involves vast amounts of money, but it does not command them. The industry is fractionalized and of a nature that renders it unlikely to mount a concerted and coordinated program of environ-

mental design. Neither industry nor the professions have the resources to take full responsibility for advancing the design capability of the country. Nor have the foundations the resources or the interest at this time. The situation is not likely to change soon. Meanwhile, the public welfare is at stake insofar as our increasingly man-made environment is concerned.

4) The institute concept needs to be developed. Its usefulness needs to be proved by actual pilot operations.

5) The institute's role is to improve the capabilities of the country's professional design corps and to enlarge the public's understanding of the benefits, increased variety of choices, opportunities, and economics of better-designed environments. Design is the key instrument in obtaining better environments for living, work, commerce, industry, and recreation. It will become an increasingly important concern over the next decades.

6) There is no danger that a National Institute for Design would duplicate the operations of other government agencies. On the contrary, it would be a vital complement to the operations of many of them.

7) Numerous public and private agencies and institutions concerned with environmental quality and are evident in all regions of the country. Most of them are embryonic and need support and service. A National Institute for Design would be the key for their support.

II. Design Institute Functions

A National Institute for Design would have these resources :

- 1) A platform for voicing design concerns at national level.
- 2) Contact with appropriate persons and groups at national level.
- 3) Professional staff.
- 4) Funds for operations and for grants.

These resources or means would be employed in two ways: the institute would have its own internal *functions*, and it would have a nation-wide program of *grants*. Under these two headings are accommodated every possible activity that has been identified through our consultant's year long study. It might be convenient to think of the institute's operations as internal (the functions) and external (the grants).

III. Description of Internal Functions

A *Design Studio and Center* would consist of a small number of young professional *fellows* who would work under the tutelage of the country's leading and most accomplished professionals, architects, planners, landscape architects, etc. Their main work would be developing new and advanced design projects, to serve as models of future developmental possibilities. The Studio and Center would also house a national collection of design data—case studies and prototypes of the most successful and relevant design examples of the country. The Studio and Center would be open to visitors from all over the country, particularly municipal officers and citizen leaders seeking ideas and information. The annual budget for this Studio and Center is calculated as \$500,000 to start.

A *Federal Design Advisory Service* would be an on-call operation to assist various Federal agencies, or the executive branch, in exploring and developing the design issues. Such work would require outside professional assistance on an *ad hoc* basis, through *ad hoc* committees or *ad hoc* studies. An annual budget of \$200,000 is envisioned to start.

Program Development affecting design parallels design advisory services, above. It, too, would be done on request, and through *ad hoc* professional committees or studies. An annual budget of \$100,000 is needed to start.

IV. Description of External Grants

Since design activity exists throughout the country, and since much of the work must be done where it is needed and where the design professionals are, a structured grants program is essential. This program could be operated under a Board of Design Advisors (a board of directors) who would oversee the entire operations of the Design Institute. They would be assisted by Review Panels who would evaluate grant proposals received from the field. The Review Panels would serve only once, being chosen anew for each review phase, annual or semi-annual. The external grants program would aim at improving professional performance on the one hand, and improving public receptivity on the other.

Professional Education grants would involve approximately 150 schools of architecture, planning, landscape architecture, industrial design and interior design. The number of programs involved is enormous, and includes undergradu-

ate, graduate, and post graduate teaching. Special refresher courses for practitioners are also needed. The Office of Education does not support this kind of educational work. For the first year's operations, \$2,500,000 could be judiciously spent.

Research in design is all but nonexistent. This is an incredible oversight in a country that is about to double its entire building stock in little more than one generation. Examples of research projects in design include studies of neighborhood sizes and densities, studies of open spaces for new uses, studies of more intensive land usage in crowded areas, and studies of the positive and negative effects of various control mechanisms on urban form, appearance and function. For the first year's operations, \$1,100,000 could be judiciously spent.

Experimentation in building is vital for testing theory and for testing the results of research. Actual building under an experimentation fund would be enormously costly. However, effective experimentation could be started by adding small incremental funds to on-going building projects, and by mock-up projects. For example, numerous experiments could be undertaken in the several new towns programs around the country to determine methods of mixing building types, building styles, and open and built up areas. Many helpful experiments could be made as part of various park and open space programs to learn of new and more beneficial operational techniques. For a year's operations, \$1,100,000 could be judiciously spent.

Scholarship in design is essential. Design is largely a cumulative art, building on past experience. The United States is now beginning to develop a corps of capable scholars who furnish new insights and understanding for practitioners to use and to increase public knowledge. This group is small but highly promising. Examples of the benefits of scholarship include revealing studies of community design in the past in the United States, and the experience of regional design efforts in various parts of the country. Such studies could be augmented by a first year's grants program of \$500,000.

Case Studies of successful and unsuccessful design projects must be made while a project is underway. One of the great oversights of design work is that we do not record our experiences systematically so that others can benefit from them. Medicine and science would not be where they are now had they not undertaken and recorded case studies systematically. The case studies would be kept in the Design Center library for all to see and use. In the first year we estimate we would need to have \$600,000 to initiate a case studies program.

Public Education programs range from public school courses to mass media. In between lie the production of books, films, study programs, etc. This is such a specialized field that it definitely requires independent treatment and development. A specific example is the program to inform school children and adults in Philadelphia over the past decade as to the planning in Philadelphia. Special displays were mounted in the city's Museum of Science and Industry. This effort was a key to the success of Philadelphia's urban programs. Such efforts are needed in all urban areas. A single major program of this type requires funding of over \$750,000 to be effective. To initiate this activity, \$1,500,000 could be judiciously spent for the first year.

Community Action programs amount to supporting local non-profit citizen action groups. There are basic and essential elements in urban redevelopment. Cities or regions which have undertaken successful redevelopment programs have had such groups. Examples are the Allegheny Conference, Goals for Dallas, San Francisco Planning and Urban Renewal Conference (SPUR), Design for Washington, the Oahu Development Conference, the Citizens Planning and Housing Conference of Philadelphia, and Old Philadelphia. Many more are needed, and these groups need support for special programs. For the first year we estimate that an initial \$850,000 could be prudently spent for these community programs.

A NATIONAL INSTITUTE FOR DESIGN

Resources, National Prominence, Liaison, Professional Staff, Funds for Grants

FUNCTIONS

Design Studio and Center: An advanced study and design center for research and anticipatory design projects; a national design data library.

Federal Agency Advice: On-request advisory service to other federal agencies.

Program Development: On-request assistance in developing programs and legislation.

GRANTS

Professional Grants: Education, Research, Experimentation, Scholarship, Case Studies.

Public Programs: Education, Community Action.

THEATRE PROGRAM

1. PERMANENT PROFESSIONAL THEATRE COMPANIES

The past ten years have seen the growth of a decentralized professional theatre from a handful of small, struggling companies to more than 40 permanent professional theatres, having management and policy continuity and playing extended seasons of 20 to 40 weeks or more. Last season, according to the entertainment industry weekly, *Variety*, there were more actors employed in regional professional theatres than in all of Broadway. The next five years could bring an increase in the number of these companies to approximately 50, a considerable raising of artistic standards among many of the existing companies, and the emergence of at least a few major companies of first quality. However, adequate financial assistance is of crucial importance to this development.

As the recently published Baumol and Bowen report, *Performing Arts; The Economic Dilemma*, makes clear, performing arts organizations costs almost always exceed their earned income, and this income gap can be expected to widen steadily with the passage of time. *The performing arts do not and cannot pay their own way.* These theatres are then faced with critical financial problems, which are now increasing year by year.

These companies may be divided into several categories, ranging from the major ones such as American Conservatory Theatre (ACT) in San Francisco, and the Association of Producing Artists (APA) which have yearly deficits of over half a million dollars, through the well-established resident theatres such as the Tyrone Guthrie in Minneapolis and Arena Stage in Washington, down to the medium sized and smaller companies whose operating budgets and corresponding deficits are lower.

Funds are needed for the artistic development and maintenance of approximately 50 permanent professional theatre companies within a three-year span. We estimate that \$10,000,000 is needed yearly to insure the development of these companies, essentially as challenge support to increase private funding for the future.

Touring

No matter how many good resident theatres come into existence, there will always be many communities which are simply too small to maintain a professional theatre, dance, or opera company. It is therefore important that the resident theatres tour the surrounding local areas, and that the major companies regularly make national tours. If a theatre plays a 35-week season, it can easily make a ten-week tour and still give its company adequate time for rehearsal and preparation for the new season.

Funds are needed for both national and local tours. We estimate that \$5 million could be well spent on touring projects on an annual basis. Touring is among the best means of developing future audiences, and of bringing the arts to areas which otherwise would not have the opportunity to see and appreciate and benefit from excellence in the living theatre.

2. PLAYWRIGHTS PROGRAMS

The young playwright, like the young novelist or composer, needs time and financial aid to develop his gifts. He needs as well a place to have his works performed. The Endowment's present playwrighting programs could be enlarged and extended, as follows:

a) *Individual grants to playwrights for works planned and works-in-progress.* Such a program could be prudently expanded to an annual total of \$750,000.

b) *Grants to theatres and professional workshop groups devoted to the production of new plays.* A program in this area is estimated at \$500,000 initially to meet present needs.

c) *Grants to permanent professional theatre companies specifically to support the production of new work.* We estimate that \$750,000 could be well utilized in this area.

d) *Playwright-in-residence programs at professional theatre and universities.* Projects in this field could be funded beneficially with between \$450,000 and \$500,000 during each of the next three years.

3. THEATRE TRAINING

There is little well-rounded professional theatre training available in the United States, and what there is is concentrated on the East Coast and in a few universities which have professional conservatory programs. The best existing schools should be supported and expanded, and new conservatory-type schools should be developed in other parts of the country.

Training programs which have been initiated within the professional companies themselves have shown good results, most notably in the case of the American Conservatory Theatre which has since its beginnings maintained a comprehensive training program for all its actors. *We estimate that approximately \$5 million could now be wisely invested support for professional training in conservatories (including those attached to universities like Carnegie Tech and Yale), and for training programs in permanent professional companies.*

Scholarships for Training.—There are presently no scholarships available under any federal program for professional training in non-degree granting institutions. Professional conservatories themselves give some scholarships, but cannot afford to fill the need. We estimate that to begin an effective program in this area, approximately \$1 million would be required.

Children's theatre as it exists today in the United States is sparsely distributed, and its quality can be greatly improved. There is a need to establish good, professional children's theatres (that is, professional adults performing plays for children), and this can best be done within the framework of the resident professional theatre company. It is already being tried with notable artistic success in a few such theatres (for example, Arena Stage in Washington, D.C.). New plays for children in a modern idiom and using contemporary themes should also be encouraged.

Support for assisting and establishing children's theatres within resident professional companies.—We estimate that \$2 million could be prudently expended in this area.

4. A NATIONAL THEATRE

To develop a national theatre company of the highest quality to compare with the finest companies of the world—the Royal Shakespeare Company, the Piccolo Teatro di Milano, the Kabuki, the Berliner Ensemble. Its organization and development would take several years, and funds would have to be available to attract the best performing and directorial talent during its formative period as well as subsequently. Over a three-year period, we would estimate that approximately \$4.5 and \$5 million would be needed.

5. LABORATORY THEATRE PROGRAM

This program, which the Endowment has now initiated in three cities, Providence, New Orleans, and Los Angeles, in cooperation with the Office of Education and local school boards, can be greatly expanded in future years. The project has been described in previous material submitted to the Committee during joint hearings. In summary, it brings excellence in the theatre, and the classics of dramatic literature, to secondary school students, as well as to the adult community in areas where such opportunities are not presently available. Endowment funds averaging \$165,000 per year support the project in the cities involved. We would project three new projects for 1969, six additional ones for 1970 and an expanding number in future years.

DANCE PROGRAM

To support this category of the arts, we project a program in a variety of areas, where we believe the needs are most acute. The figures indicated are intended to show what we believe would be a well-balanced program, based on expenditures of \$14.5 million.

1. Major Companies

Major companies include both larger companies like the American Ballet Theatre, the New York City Ballet, the City Center Joffrey Ballet, and the Martha Graham Company, as well as the smaller modern dance companies headed

by such choreographers as Jose Limon, Merce Cunningham, and Paul Taylor. Almost none of them are financially stable, and few can offer anything close to year-round employment. Support here is essential if these companies are to maintain their excellence. *Support for major companies, \$5,000,000.*

Touring and In-Residence Programs.—Both national and regional tours, as well as in-residence programs which involve teaching and intensive community audience development, are an integral part of support for these companies. Since they are all based in New York, touring is essential if the rest of the country is to see the best professional dance. *Support for touring of major companies, \$3,000,000.*

2. Regional Companies

During the past few years there has been phenomenal growth in ballet, with hundreds of companies across the country, some of them professional, many of the others doing high quality work and aiming toward professionalism. Direct support for full-season operation is necessary if the best of these regional companies are ever to realize their potential. Support is needed for the smaller companies as well, particularly in the areas of artistic development, managerial stability, and regional touring. *Support and Touring for Regional companies, \$3,000,000.*

3. Choreographers

Grants to leading choreographers for the creation and mounting of new works, \$1,000,000. The development of new choreographic talent is essential. Support is needed for existing choreographers workshops, for new workshops within dance companies, and for apprentice and fellowship programs for developing choreographers. *Grant Program for developing choreographers, \$1,000,000.*

4. Training

Support for professional schools and conservatories, \$1,000,000. There are no scholarships available through federal funds to any non-degree granting institution, and the best dance training is available mainly through such professional schools and conservatories. *Scholarships, \$500,000.*

PROGRAMS IN PUBLIC MEDIA

INTRODUCTION

One of the major responsibilities of the National Endowment for the Arts, as set forth by Congress, are the arts of public media—radio, television, and motion pictures, as well as tape and disc recording. In the short time that the Endowment has been in operation, with a relatively limited budget, a total of over \$2 million has been allocated or granted to support with Federal funds the public media arts: educational television—\$605,000; radio—\$57,000; and motion pictures—\$1,390,000. Since grants are made on a matching basis to arts organizations, and since a major portion of the Endowment's program in this area has been assisted by unrestricted gifts made to the Endowment, almost \$5 million in additional sums from private sources are being stimulated to support the Endowment's activities. In addition to the support for television programs in the arts, the Endowment has established an American Film Institute, and has made plans for helping create a new repertory company in the field of radio.

Programs and projects in public media are aimed at meeting the following objectives of the National Council on the Arts:

1. To create wider distribution of the nation's artistic resources throughout all areas of the country by means of America's unique system of non-commercial television and radio broadcasting stations. All arts programs produced for television and radio will be distributed on a national basis, the programs embracing virtually all of the performing arts.
2. To sustain and encourage individual performing and creative artists by providing, through the American Film Institute and other auspices, opportunities for talented individuals to make their special contributions to the film medium.
3. To sustain and develop existing institutions in the arts through the provision of support for the production of television and radio programs designed for a national audience.
4. To increase public awareness and importance of the arts through dissemination of experimental television and radio programs to a national

audience and, through the American Film Institute, to offer the highest quality education and training to talented filmmakers.

5. To establish entirely new national artistic institutions, such as the American Film Institute, capable of greatly enhancing the arts associated with public media.

I. Experimental Projects in Film, Television, Radio, and Disc and Tape Recording

The Endowment believes that \$13,475,000 could be prudently spent to support these areas of the arts, beginning in 1969, as follows:

Television -----	\$8, 875, 000
Radio -----	500, 000
Film -----	5, 000, 000
Disc and tape recording -----	100, 000

While recognizing that general support for noncommercial public media is necessary, the Endowment can make its most significant contribution to this field by placing an emphasis on the support of innovative projects; programs which will be, in themselves, agents of change. It is hardly a matter of dispute that helpful changes in mass media are desirable. Both television and radio have been, in large part, derivative. They have failed to examine their own unique forms and have rarely inquired into the nature of their special art. It is in the developmental, experimental, innovative work with the form and art of public media that the Endowment can make one of its most important contributions.

Such work can perfectly complement the activities, as they are presently projected, of a Corporation for Public Television, the American Film Institute, as well as noncommercial production and distribution agencies such as National Educational Television, Educational Television Stations, and Public Broadcast Laboratory.

Example of experimentation in television which the Endowment has thus far supported include the support of innovative television programs in the arts produced by local, independent educational television stations, a project in which production emphasis is upon the art of television itself, and an experimental television project conducted by Station KQED in San Francisco. The KQED project is a one-year program (to be initiated in the fall of 1967) of exploration into the nature of television as an art. This project is being jointly financed by the Endowment and the Rockefeller Foundation. Among the goals of the KQED project are those of creating television programs that are works of art in themselves and creating *new* audiences by drawing upon events which are meaningful and pertinent to contemporary life. A group of five creative artists, a poet, a composer, a visual artist, a choreographer, and a playwright will be employed for one year to engage in an exploration of television as a means of expressing their talents.

The Endowment also plans to support in 1968 a noncommercial radio project with station WGBH in Boston. Here a new repertory group of directors, writers, and actors would be created to explore the potentialities of radio drama. The project is being undertaken in the belief that radio drama, once a vital force in American cultural life, can be revived, providing new opportunities for creative writing talent. The one-year project would include a national radio drama competition and the participation of guest producers, some from other countries, bringing new ideas and approaches to radio drama. Central to the aims of the project is the national distribution of the 10 most outstanding works produced. These programs will be distributed free to noncommercial radio stations serving entire communities; to approximately 200 graduate drama schools, as library and teaching resources; and to critics, reviewers, and leading repertory theatre groups. This project would be jointly financed by the Endowment, the Old Dominion Foundation, and other private philanthropic sources.

The establishment of the American Film Institute is, of course, based upon the Endowment's interest in providing new opportunities for creative new talents in filmmaking as a contemporary art.

The Endowment has not yet made specific grants in the field of disc and tape recording, but it has studied a variety of proposals in this field. It is anticipated that several projects which concern programming for the new cartridge tapes and the imaginative development of tape and disc archives will be established.

Consideration of proposals for the support of experimental projects in radio, television, film and sound recording will be made by a panel of public media experts. It is important to emphasize the complementary nature of the support

for experimental programs. Every effort would be made to insure that such production and distribution activities do not overlap those which are carried out by other private and government sponsored agencies.

Budget estimates with respect to each of the media have been based upon present experience of the Endowment and the studies and observations of its staff.

It is anticipated that the \$8,875,000 reserved for television programming in the arts would result in 400 single, half-hour programs ($400 \times \$10,000$) and 25 series, averaging 13 programs in each series ($25 \times \$195,000$) or a total of approximately 725 half-hour programs. These figures represent the Federal participation in the program costs, one-half of the total. Local stations, regional and national noncommercial television production agencies would contribute an equal amount in production and national distribution costs.

Administration of this project represents an extension of the Endowment's current and successful television incentive program which is based upon the opportunity to assist *local* ETV stations, distributing the locally produced programs in the arts to a *national* audience.

II. Adding a Public Media Dimension to Programs Supported by the National Council on the Arts.

In addition to its responsibilities with respect to fostering innovative and experimental programs in television, radio, and motion pictures, the Endowment has been an unparalleled opportunity to extend its programs to a wide national, and even international, audience through radio, television, and film. A public media dimension should—and could—be added to nearly all programs in music, literature, theatre, dance, architecture and the visual arts if adequate funds were available.

Adding a radio, television, or film component to most of the Endowment's projects would immeasurably enhance their effectiveness and extend their range to the largest possible audience. Concerts, operas, poetry readings, plays, and exhibitions made possible by Federal support should be available to *all* Americans, particularly those who live in relatively inaccessible parts of the country. Funds for public media extension of the Endowment's programs would also be used to record many of the ballets, theatre productions, and other performing arts. Some of the Endowment's projects lend themselves more readily than others to television, film, and radio coverage. But nearly all of them could be taken to a much larger public through the mass media.

We would suggest that a panel of approximately nine members be established to periodically assess, in terms of their public media potential, all projects by the Endowment. Projects selected for television, film, or radio treatment (production and national distribution) would be publicly announced and brought to the special attention of the most skillful and experienced practitioners of those media arts. Radio, film, and television programs would eventually be produced by noncommercial production agencies through matching grants from the Endowment.

It is very conservatively estimated that the cost of producing and distributing a public media version of the Endowment's projects would be approximately $\frac{1}{5}$ of the total original cost of the projects. Therefore, on an annual budget of \$50,000,000, the cost of producing and distributing a significant number of the arts programs developed by the Endowment would be \$10,000,000; requiring matching grants of \$5,000,000. Approximately \$2,000,000 for film, \$2,500,000 for television, and \$500,000 for radio and sound recording.

This program would complement the current and projected activities of the noncommercial motion picture, radio, and television interests. In addition to the objectives stated above, the program would be of enormous value to our national archives of artistic performance.

SPECIAL PROGRAMS IN EDUCATION

Educational programs have been established in virtually all of the substantive areas of the arts for which the Endowment is responsible. The Laboratory Theatre project and the project being undertaken with the Academy of American Poets for both teachers and students are examples. Additional education programs are found in the visual arts, music, and architecture. Pilot programs have been established to emphasize the use of feature films in secondary education, and studies have been directed toward learning more about how current admission requirements affect the secondary school curriculum in the arts.

Additional educational projects are contemplated in such areas as establishing a clearinghouse of information for artists and institutions of higher education which would seek to place professional artists in academic institutions; and the organization of arts festivals, particularly for smaller institutions.

This portion of our presentation will concern three specific projects as well as the need for support of a variety of studies. Two of the projected programs are based upon successful pilot projects financed in the first phase of the work of the Endowment, i.e., the artist/teaching program (sabbatical leave) and the graduation award program.

I. Artist/Teaching Program

First year, \$1,500,000: 100 artists on leave and 100 artists on campus, at \$7,500.

Second year, \$2,250,000: 150 artists on leave and 150 artists on campus, at \$7,500.

Third year, \$2,625,000: 175 artists on leave and 175 artists on campus, at \$7,500.

This program provides an opportunity for outstanding artists—in the visual arts, music, and literature—who are actively engaged in teaching to spend one year relieved of their teaching duties in order to concentrate on their work as creative artists; and it provides an opportunity for an equal number of artists who have not had teaching experience to serve as teachers for one year in institutions which have offered leave to the first group of artists.

One of the chief strengths of the Endowment is its close association with the professional artists of the country. The Endowment is, in consequence of this strength, in a unique position to manage (with the assistance of a carefully selected panel) a program which will place the artist in a central position in education; an advantage to the artist as well as to higher education.

There are excellent reasons for placing professional artists in the central positions in art education; they include:

To correct a disproportionate emphasis upon academic experience as the major qualification for academic employment and advancement in art education. The present emphasis upon degrees rather than talent and demonstrated creativity needs correction. Courses in writing (and literature), theatre (and dramatic literature), composition (and musicology), painting (and art history) should seek a spirit of creativity in their teachers no less than in their students.

To ease the critical shortage of teachers of the arts. (While the percentage of secondary schools reporting an increase in enrollment in art has increased to nearly fifty percent, only about one school in six reports any increase in staff.)

To develop new and imaginative educational programs and to encourage the break-up of a general hardening of the academic categories. (Contrary to much popular opinion, artists very often make outstanding education administrators, demonstrating that talent makes itself apparent in many ways.)

To enhance the social and economic position of the artists. Such a process will almost certainly cause a shift of national values, placing both the artist and the products of art in a more enlightened perspective.

The program which is here suggested, an enlargement of a current pilot program, could be organized in the following manner:

1) Each year a panel of artists representing the visual arts, music, and literature, chooses 100 outstanding teacher/artists to receive grants of \$7,500 each so that they may be relieved of their teaching responsibilities for a complete academic year. The institution which employs the teaching artist is urged to provide a matching grant to make a year-long leave possible. If the institution is unable to provide matching funds, the individual grant of \$7,500 enables the teaching artist to take a one-half year leave.

2) The panel chooses 100 artists who have *not* had teaching experience to participate in the program as substitutes for the artists who have taken leave for one year. The institutions requiring a substitute teacher will, of course, be consulted on the final choice of a substitute artist. The institution will be urged to provide a matching \$7,500 grant for the full year's salary of the substitute teaching artist.

This proposed two-way flow of artists will, we believe, have an important effect upon the artists as well as the institutions they serve; it should be particularly helpful to the students who are studying at these institutions.

II. Graduation Awards Program

First year, \$200,000 : 200 students, at \$1,000.

Second year, \$400,000 : 400 students, at \$1,000.

Third year, \$500,000 : 500 students, at \$1,000.

This is a program based upon the unusually successful pilot project established by the Endowment. It provides graduation awards of \$1,000 to outstanding senior students in the visual arts, music, and literature. To date 77 students have received these awards.

During fiscal 1969, 200 institutions could be chosen to participate in the program by a panel of Arts Deans. The heads of these institutions of higher education would then be contacted by the Endowment and asked to recommend a senior student for an award.

These awards are unique in the field of higher education ; unlike many government and private student grants and loan programs the grants may not be used for graduate school. Instead, the emphasis is upon useful and productive travel to broaden the outlook and experience of young artists. Many students have used the funds to visit museums in locations far removed from their homes ; others have made long journeys to visit and hold conversations with established artists whom they admire and who can help them in the development of their career. The grant requires that the funds be used in a specific 12-month period and that the students render both a general plan of activities and a report of these activities when they have been completed.

III. Studies in Education

In one of its first resolutions, the National Council on the Arts stated that it "recognizes that a continuing and significant flowering of the arts in America today will depend largely on education ; that our schools, at all levels, primary, secondary and college must accept the challenge to create a new and propitious environment for the Arts."

Among the pilot programs suggested to create this "new and propitious environment" were those designed to encourage curriculum changes to serve the gifted student ; the development of more adequate testing procedures to recognize talent ; the study of admission requirements ; the fuller utilization of resident-artists ; the increased use of facilities by those interested in the arts, and the improvement of such facilities and teaching methods ; and the instituting of a training program for administrators of visual and performing art schools, including museums.

The Endowment has thus far commissioned a preliminary study of the impact of college admission requirements and examinations upon the arts curricula of schools, colleges, and universities. The results of this inquiry are being followed up by a more definitive 12-month study of this subject conducted by the Association for Higher Education.

It is anticipated that these programs will serve to alert the academic community as well as the general public to the need for strengthening high-quality instruction in the arts at all levels of education.

The time is now appropriate for expanding the range of these educational activities in accordance with the Council's early resolution. It is therefore suggested that adequate funds in each of three years (beginning in FY '69) be reserved for the support of study projects and dissemination programs. The following are examples :

(1) An assessment of present strengths and weaknesses in formal art education in the nation's elementary and secondary schools.

(2) A case of the use of private and public school facilities for programs in the arts during the summer.

(3) A program of public information—utilizing film, educational television, and radio resources—which is designed to focus public attention upon the strengths and inadequacies of art education at all educational levels.

(4) A case study of outstanding informal art programs on college and university campuses (student organized art exhibitions, festivals, recitals, filmmaking and film study groups, literary activities, etc.) with an evaluation of the extent to which these programs have affected, or will affect, the arts curriculum.

(5) Research into the adequacy of tests for creativity and understanding of the arts.

(6) A study of the education and training role of fine arts and performing arts centers on college and university campuses.

Any such studies would be carefully coordinated with the U.S. Office of Education. It should be stressed that representatives of this Office attend all Council meetings, and that information is constantly being exchanged between the Office of Education and the Endowment.

IV. Development of Programs in Arts Management

Study and experimentation leading to the development of a specific undergraduate/graduate curriculum in arts management should be initiated immediately by one, and preferably more than one, major liberal arts college. While the study may involve conferences on this subject, the project should be characterized by a commitment on the part of the colleges to establish well-defined programs in arts management, programs which will educate and train (particularly in the graduate school phase) persons who are uniquely equipped to enter the profession of arts management, where there is a major need for trained and skilled personnel.

The subject of arts management has been a matter of considerable concern to the National Council on the Arts since the beginning of its program. The staff has been studying current arts management education activities in higher education, and members of the Council staff have discussed this important topic with leaders in professional arts management as well as artists themselves.

It is estimated that pilot programs in this area would require a minimum of \$150,000 initially, and that the programs could be successfully extended in future years.

PROJECTIONS FOR MUSIC

The recent dramatic documentation by Baumol and Bowen of the economic dilemma in the performing arts underscores with specific figures a long suspected fact—that music, like the other performing arts, is facing a time of increasing financial crisis.

Because of its precarious nature, much of the potential for growth in music is not reached under present circumstances. For example:

Many young artists and composers are frightened away from a productive career by the risks and struggle of the early lean years.

Community music organizations start with high hopes and fold up after three or four years, victims of the community's inability to sustain financial support until a tradition of quality performance can bring about continued support.

Very few music or other performing arts organizations have staffs of any size trained for this highly technical and devoted kind of work. These organizations could function in a much improved fashion if they had professionally trained personnel functioning with modern methods of business management and fund-raising techniques.

With such a background of struggle, it is understandable that musicians and their organizations need continuing and substantial assistance.

Long-term assistance to the arts must depend upon long-term commitments. The music world needs assurance that projects started can be sustained, otherwise there can be no really sustained growth or creativity. Assistance needs to be broad and across the board for the music world to develop the confidence through which creativity in music (and all the performing arts) can flourish.

To this end, let us consider the following broad suggestions to help artists, composers, and the orchestras, operas, and choral groups in which they function.

I. ASSISTANCE TO MUSIC PRESENTING ORGANIZATIONS

We estimate that 80% of a realistic music program should go to such activity, and base our projections on immediate needs of \$26,660,000 out of a total budget of approximately \$33,000,000 for the first year.

For the individual citizen-musician to have any kind of constructive life, he must be served by a stable organization in which his talents can be used. And yet, over and over we hear that the performing arts are unable to keep up with the developing financial pressures which their condition as a handcrafted operation in an automated world constantly intensifies.

Occasional assistance from foundations, private benefactors, and crash campaigns such as "Save Our Symphony", have just barely kept body and soul together for the nation's distinguished musical organizations. One by one, many of these are falling by the wayside. The Chicago Lyric Opera will not open this fall, unable to meet demands for salary increases for the musicians. Several of

our most illustrious symphony orchestras have experienced crippling strikes for higher wages and longer seasons that were beyond the ability of the orchestras to pay, and yet perfectly justified in terms of the musician's need. The risk of production in opera makes producers and boards more and more hesitant about future productions because the size of the theatres, the number of seats, and the number of performances per week remain the same while the costs continue to rise with the national index.

How can the Federal Government help with this problem? By helping to give financial stability, so that the composer, the musician, and the local symphony can begin to concern themselves totally with music instead of spending most of their energy on the means of survival.

And the Federal support should be broad enough to maintain stability across the whole music field. It is important to protect the present music structures while they become used to the fact of financial stability and can learn to use it creatively.

A. Development of High Quality, Small Groups in Communities

National support for small musical groups (quartets, quintets, 20-piece orchestras) established in as many cities in the country as possible, could change the American music scene almost overnight. Such groups would be available to perform locally and travel within a region, to take part in the local symphony, to perform with opera productions and musical theatre, to teach, to work with elementary and secondary school programs, or with the war on poverty. Such groups, moreover, could initiate performances of the music being written today, and could encourage experimentation of a kind the symphony orchestra cannot undertake because of exorbitant costs. Furthermore, such a program would make it possible for a gifted musician to pursue his career with some personal satisfaction and dignity.

For a program of this kind, \$5 million per year could produce conditions for expanding growth.

B. Assistance to Major Music Organizations

We estimate that \$17,660,000 would provide a basis for the kind of constructive growth we are discussing: Symphony Orchestras—\$14 million; Opera Companies—\$3 million; Choral Groups: \$660,000.

There is no question that at the present time the symphony orchestra is the heart of the music structure in those major cities of the United States which are able—with enormous effort—to afford them. At the recent hearings of the Special Senate Sub-Committee on Arts and Humanities and the Special House Sub-Committee on Labor, Mr. William Severns, Chairman of the Board of the American Symphony Orchestra League, cogently outlined the spiraling financial difficulties of the nation's orchestras, pointing out that the income gap growth rate has been increasing almost three times faster than predicted, and that in spite of such assistance as the Ford Foundation's contribution of \$85 million to some 61 orchestras, the alarming net deficit increase can lead only to disaster for the symphony orchestras. As Mr. Severns stated, "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. 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."

Opera companies have, in some ways, an even more difficult job. This art form, often called the summit achievement in the performing arts, is represented in the United States today by only three major resident companies with substantial seasons: The Metropolitan and New York City Operas, and the San Francisco Opera. The Chicago Lyric Opera has just closed its doors. The first three have already indicated that their futures are problematical, unless some support can be found to sustain them as opera is sustained in other countries of the Western World. It should be noted that an estimated 600 talented American singers are now seeking work in European opera houses, because there is no opportunity for them in their native land.

The problem of our choral societies is somewhat different. This art form, one of the most popular of all musical activities, suffers from an almost complete lack of any structure and has only a few national exponents of quality. Assistance to these professional groups to help them broaden their influence and begin to encourage more professional quality would have great national importance, because thousands of men and women, singing in church choirs and community groups, are yearning for the joy and satisfaction of presenting choral music of the highest quality.

C. Assistance to Local, Regional, and National Programming Organizations (\$1 million)

Without vigorous and interested programming groups, no solo artists can ever expect a career in music. Someone has to present Van Cliburn or Artur Schnabel, and in the present day, the old-time personal impresario has become generally a nonprofit association. These associations are having the same kind of trouble with the income gap that plagues the symphony orchestras. Although the actual dollar deficit is smaller, costs of fees and presentation have risen enormously in the past ten years. The concert series which in 1957 might have sold for ten dollars now has a season ticket for about sixteen, an increase of over fifty percent, while costs of operation have increased at an even greater rate. This is producing a situation where every program must be sold out—which is like insisting that every retail store clear all of its merchandise annually, without special markdowns. Many programming organizations cannot count on such sell-out business, and even if they could, are constrained by this system from ever trying anything with any risk attached. Thus new musical works and young unknown artists are constantly by-passed in favor of the traditional and well-known, because they are safe at the box-office.

Funds for innovative programming for these organizations is a most important need, to give contemporary musicians a chance to perform now—while their talents are reaching fruition.

The local arts organizations, while not usually set up as producing or presenting agencies, can play an important role in encouraging such creative activity if they have funds which they also can administer for commissioning new works, supporting special programs, developing high-quality regional festivals, and encouraging music of the present day, so that our concert halls are not always housing only the sounds of the eighteenth or nineteenth century, but reflect work by present day musicians as well.

D. Community Music or Settlement Schools—\$1 million

The Endowment has received a great many requests for assistance to community schools and settlement projects, and the applications are frequently very imaginative. The most creative suggestions all use music as a means of communication with the disadvantaged and a method of enriching the lives of millions of young city dwellers who can find through music new perceptions and opportunities denied them in their culturally thin daily lives.

All kinds of activities to build bridges of communication suggest themselves in this area: Genuine musical training in the community music schools for talented youngsters who cannot afford either lessons or instruments; space for practicing since few "inner city" homes have practice space available; singing groups, small orchestras, jazz groups, guitar or recorder groups, marching bands.

E. Developing Audiences and Music Appreciation Through Educational and Other Institutions at All Levels (\$2 million)

No amount of financial assistance can be of any use to music unless there is an audience to attend and appreciate the programs. This audience development should start at the earliest age, in the primary grades, when the youngsters are freest in their acceptance of new phenomena.

Much work has been done in this area by the Office of Education, operating through local school boards, but the Endowment can be of special use by providing musicians, coaches, and music groups to work with OE and school boards giving concerts, coaching, and teaching on a short-term workshop basis.

For example, several schools in a region might request a choral coach to work independently at each school, and ultimately bring all choruses from every institution together in a festival performance. Half a dozen schools from all parts of a city working this way together could have great value in building bonds of cohesiveness and friendship. While the actual cost would be small in relation to a total budget, it might be difficult otherwise to find funds in all six school budgets for such a joint expenditure.

II. ASSISTANCE TO ARTISTS AND COMPOSERS (15%) (\$5 MILLION ANNUALLY)

- A. Individual Grants and Fellowships for Training: \$2,500,000.
- B. Commissions: To Composers and Presenters
Composer Commissioning: \$500,000.
Presentation (Operating Funds): \$1,500,000.
- C. Tours in the United States: \$500,000.

The National Association of Music Schools reported in 1965-66 that there were 35,981 music majors enrolled in 238 member institutions. What will happen to them? Where are the music outlets in the United States to absorb even half of these trained young people into productive jobs? And if they get jobs in music, will it pay enough to give them an adequate living?

While the orchestras on the one hand are saying they must have more and better-trained players, on the other hand they are plagued by not being able to pay them.

Young people need the training necessary to become skilled practitioners of the art of music, and yet its long apprenticeship often discourages financially some of the most talented. Annual assistance through individual grants and fellowships to a thousand gifted students could help to assure to the future some of the great gifts now lost in a generation which has not had such an advantage.

Commissioning is the life-blood of the creative community. New orchestral music, small group pieces, operas, festival fanfares, marches, overtures for special occasions—all these and others add zest to life and yet how rarely they occur because composers have no inducement or opportunity to take time away from the job that sustains them and their families in order to spend the necessary hours in composition.

Likewise, many performing organizations would like to commission new works and perform them, but the cost of commissioning, the risk of loss of box-office income while the new work achieves public acceptance, the enormous cost of mounting a new production (in the case of opera especially) and the rehearsal cost which equals performance cost, has stifled creativity in America. It is easier, cheaper, and safe to perform the old works. Without assistance, few organizations will risk a new product. Their boards cannot afford it.

Tours in the United States and overseas, underwritten for young promising artists, not only could help these gifted citizens to stabilize their careers, but also could provide yet another expression of the creative resources of American life. As W. McNeil Lowry of the Ford Foundation recently stated at the joint House-Senate hearing on the extension of the Foundation, the arts "speak more intimately to the young, many times, than even formal education."

The arts, expressed by gifted articulate young people, can also communicate internationally with a statement abroad about the moral and creative conditions in the United States that is far more explicit than any publication.

Such tours for carefully selected, promising young people, arranged through the United States and with the assistance of the State Department overseas, will not only develop the young artists themselves, but also will create a whole new group of "pre-seasoned" recitalists ready to be presented on the national music market. The most difficult hurdle for any young artist is to get sufficient reputation and experience to be accepted by a national manager for commercial presentation in concert.

III. ADMINISTRATIVE TRAINING (5%) (\$1,660,000 ANNUALLY)

A. Sustained Support for Training Programs in Institutions of Higher Learning: Workshops, Symposia, Conferences (\$760,000).

B. Fellowships with Active Management Work at Colleges and Universities (\$400,000).

C. Internships with Arts Councils and Major Music Organizations and Non-Profit Agencies (\$500,000).

With development of music organizations to fulfill the needs of an expanding population, and with the creation of many new arts councils on the national, state and local levels, the ever-present need for well-trained, imaginative administrators is becoming critical. The individual artist cannot function without an organization, such as an orchestra, quartet, series of concerts for the recitalists, or opera company. The organization cannot function without experienced, intelligent management, combining creative imagination with business training.

These are three ready-made areas for this kind of training in our country, and Federal assistance could help the young aspirant-administrator, the agency with which he works, and the whole future of the music and performing arts fields. It takes training and experience to turn out a good-sized audience, to assure adequate box office returns, to present the artist under congenial circumstances, and especially to offer interesting new programs which can really build new audiences and create new markets.

The core of such career training should be in thoroughly planned, sustained support for annual workshops, symposia, and conferences where new ideas and projects can be continually discussed and broadened.

With such training through discussion should be combined training through practical application: fellowships in active management work at colleges and universities presenting vigorous performing arts seasons, and internships with local organizations, major music organizations, and non-profit concert agencies. Here the student-administrator learns his craft in the same way that the great violinist learns a sonata, by actual practice.

VISUAL ARTS PROGRAMS

MUSEUMS

We believe that any well-balanced program to support the development of the visual arts in the United States should place major emphasis on assistance to art museums, both large and small. In many areas of the country, museums constitute the only kind of cultural centers now existing to provide painters, sculptors, photographers, graphic and craft artists with suitable facilities for the exhibition of their work to the general public. Museums thus serve as potential sources for the development of greatly increased new audiences for the visual arts, and they also serve important educational functions in helping to instruct such audiences in an understanding and appreciation of the arts in many fields, for they can serve as focal points for presentation of the performing arts as well.

Since most museums do not charge attendance, and since increasing demands are being made on the services they offer, since they are rapidly increasing in number and increasing numbers of our people are visiting them as has been described in these hearings, the same income gap manifest in the Bowen and Baumol study as applicable to the performing arts also applies to the museum field.

In earlier testimony on our enabling legislation, it was pointed out that museums were facing growing financial deficits. It is increasingly true two years later in time.

To date the Endowment has supported within financial limitations three relatively small pilot projects aimed at helping museums expand their resources to a wider community. The projects under way in Fort Worth, Detroit and Boston stress the educational aspects of museums and through these pilot efforts new ways are being discovered and planned to engender greater community involvement and support.

A program involving between \$7 and \$10 million at the outset could enable art museums throughout the country to undertake a wide variety of new endeavors to advance their benefits, not only to the communities they now serve but to enlarge their audience beyond present limits. Such activities as carefully-prepared traveling exhibitions can accomplish these goals, and serve a double purpose of not only bringing exhibits out to small communities, but of interesting these communities to visit the museum itself where more comprehensive exhibits are on permanent display.

Another method of assisting both museums and the visual artists involved is to make available on a matching basis funds for the purchase of contemporary works of American art. Art museums are often inclined to purchase works of art from the past, rather than the present—works by artists whose reputations have become fully established; works by foreign artists from past centuries. Such collections provide a valuable historical perspective on the development of the visual arts, but they do not assist today's artist whose work is part of the evolution constantly taking place in this field, as artists explore new means of expression just as they have done from the very beginning and throughout history. Matching grants ranging from relatively small grants to \$75,000 each to up to 50 museums for purchase of contemporary American art at the outset could be of immense value to today's artists and to museums which wish to begin or increase such collections for exhibit. A program of this kind could be considerably increased in future years.

A similar program could be initiated in the area of the "graphic and craft arts," as set forth in our enabling legislation. American craftsmen and designers need expanded opportunities to bring their work to the attention of wider audiences. Museums can importantly serve this purpose. In addition, through matching grants museums can be encouraged to purchase and develop collections and exhibits of excellence in the field of American photography.

Another area which the Endowment could support with increased funds concerns assisting museums to remain open during evening hours. This would apply perhaps best in the beginning to large museums in metropolitan areas, particularly those which mount during a given year and a specific period of time

an exhibit of significant interest. Cost figures would, of course, vary, but it is estimated that such a project could be initiated with \$850,000 for expansion in future years.

AID TO INDIVIDUAL ARTISTS

Grant awards to individual visual artists is considered one of the most important ways of stimulating and encouraging excellence. There are very few visual artists in this country who are able to support themselves exclusively from the sale of their work. In general, therefore, they must take on additional work, often as teachers, sometimes in work unrelated to their artistic careers. A continuing program of grants would free a significant number of artists to pursue their work and would encourage the development of the arts at their base—the individual artist.

The Endowment has initiated a program in this area, which has proved successful on a pilot basis. Praise for the caliber of the 60 artists who received awards of \$5,000 each and were selected by panels of experts on a regional basis, has been received from leading figures in the field of the visual arts.

We believe that this program could be beneficially expanded and that it should include not only painters and sculptors, but also the fields of photography and the graphic and craft arts.

We believe that the program could best be carried out through the procedures we have already established of utilizing panels of experts to make recommendations, and also through providing assistance to organizations whose primary purpose is to assist the individual artist. Such organizations as the American Federation of Arts could prove helpful in this respect.

Expanded projects for assistance to individual visual artists would be essential to any developing program of the Endowment. To meet priority needs, we believe that \$2.5 million could prove highly beneficial in this area, at the outset, so that up to 500 artists could be benefited.

PRINT WORKSHOP PROGRAM

We feel that support of print workshops across the country should be a continuing program begun by the Endowment on a pilot basis. The aim is to encourage research and development in the fields of etching, lithography, silk screen and other print media. The work produced in print workshops would add to the growing awareness in this country on the part of both artists and the public of excellence in the graphic arts as a major artistic expression. Matching grants of between \$10,000 and \$30,000 could prove beneficial in this field. We could prudently spend \$150,000 in this area in 1969, 1970 and 1971.

FOUNDRIES FOR SCULPTORS

Modern sculptors today are working with materials that for years have been the staples of industry, but until recently were not the media of artists. These materials, especially iron and steel, are expensive and unwieldy. Many sculptors who work with such materials have indicated that one of the most useful projects the Endowment could initiate would be the formation of foundries in regional areas of the country where artists could work with metals. This could be accomplished either by assisting in establishing foundries attached to universities (there are a few already established), or working with industrial corporations that could make their facilities available to individual artists to work with metals and other materials for a specific period of time, for which the Endowment could make individual grants to artists so that they could relocate for one or two years. (Recently, a steel corporation in California made its facilities available to sculptors from all over the world who went to work there, the only stipulation being the sculpture would be left with the corporation for the purpose of creating a sculpture garden. In Gary, Indiana, where workmen are forging metals that will become part of a 50 foot work of sculpture by Pablo Picasso for the city of Chicago, the workmen have become intensely involved in the casting of this sculpture. (The foreman of the project, a naturalized American, said he felt this was the greatest thing that had happened to him since coming to the United States.) We believe several of these foundries should be established at universities, and that matching projects should be initiated with interested corporations, and that \$1 million could be usefully spent over the next two years on such projects.

WORKS OF ART FOR PUBLIC AREAS

In order to honor distinguished achievements in the visual arts and in line with the President's announced program of beautification of the U.S., the Council has approved a program involving the commissioning and acquisition of contemporary American sculpture for placement in public areas throughout the nation.

Three cities are now participating in this project on a matching fund basis and have made preliminary plans: Philadelphia, Grand Rapids and Houston.

In each case the site is chosen by the city and the artists to be commissioned to create the work will be selected by a panel of experts mutually acceptable to the participating city and the Endowment.

This program could be greatly expanded with matching grants ranging between \$30,000 and \$45,000. We would hope that the day would come when major works by contemporary American sculptors would be located in cities in each state. The project benefits the community involved and the artist, and it also serves to call attention to the contributions made by the visual arts to public squares and centers which large numbers of people daily visit.

 A REVIEW OF PROGRAMS AND PLANNING OF THE NATIONAL ENDOWMENT FOR THE ARTS

The following summarizes the Endowment's program in accordance with projects recommended by the National Council on the Arts to support the art categories set forth in the enabling legislation.

ARCHITECTURE AND ALLIED FIELDS

Design Internships.—A matching grant to the National Area Council of New York and the America the Beautiful Fund of Washington, D.C., to provide stipends for students of agriculture, planning of landscape architecture to obtain practical experience through work in selected public agencies on significant public projects throughout the country. (\$30,000)

Undergraduate Student Travel.—Seventy-five grants-in-aid of \$500 each for undergraduate students selected by schools of architecture, planning and landscape architecture, for research and travel during the summer of 1967, before their final year of study. (\$37,500)

National Institute for Design.—The Council plans to support the establishment of a National Institute for Design whose responsibilities would include projects to increase designer capabilities and public receptivity to excellence in architecture, planning and design. (Robert R. Nathan Associates, Inc., Washington, D.C., received an \$86,000 grant to develop a plan for a national institute.)

American Guide Series.—A grant to Carl Feiss, FAIA, AIP, member of the Board of the National Trust for Historic Preservation, to develop a program for producing an *American Guide Series* on significant architecture, landscape architecture and planning. (\$25,000)

Basic Design Manual.—A grant to Professor Ralph Knowles of the University of Southern California to develop a basic design manual based on his courses and experiments with the effects of natural forces on three dimensional forms for distribution in schools of architecture, planning and landscape architecture. (\$25,000)

Exhibition and Book on American Architecture.—A joint grant with the Graham Foundation for Advanced Studies in the Fine Arts in Chicago for a two-year program under which G. E. Kidder Smith will prepare material for an exhibition and book of photographs of American architecture, landscape architecture and planning. (\$25,000)

Hawaii State Foundation on Culture and the Arts.—A project to develop effective design techniques and means for preserving Hawaii's natural beauty by supporting current studies by the Oahu Development Conference and other community action groups working with professional designers. (The Council allocated \$50,000 for projects in this area; a grant of \$12,600 to the State Foundation on Culture and the Arts in Hawaii has been approved from this allocation.)

Highway Signs and Graphics.—A grant to Ronald Beckman of the Institute of Research and Design in Providence, R. I., to improve highway signs and graphics to enhance the appearance of the highway and aid highway safety. (\$10,000)

Redesign of an Old Industrial River Area.—A matching grant to the Lake Michigan Regional Planning Council to develop a design plan for Little Calumet

River Basin in southern Illinois and northwestern Indiana. The concept here, as in other projects in this category of the arts, is to develop a prototype useful to other areas of the country. (\$10,000)

Tock's Island Regional Advisory Council.—A matching grant for a design action conference permitting local officials and civic leaders to confer with leading design professionals and other experts on developing excellence in design in this area which includes six counties of New Jersey and Pennsylvania. The area could serve as a prototype for other such developments. (\$10,000)

COSTUME AND FASHION DESIGN

Costume Design Program.—A matching grant to National Educational Television to provide a film for teachers of textile and costume design made in the studio of a leading designer for distribution to costume-design-teaching schools and museums. (\$12,500)

Historical Costume Exhibit.—A matching grant to the Metropolitan Museum of Art for a comprehensive exhibition of 100 historical and 65 contemporary costumes reflecting the characteristics of our environment, and leading to publication of an illustrated catalogue of excellence in this field of design. (\$25,000)

CREATIVE WRITING

Individual Grants to Creative Writers.—Grants-in-aid to 22 writers to complete works in progress or conduct special research essential to their continuing work. (\$205,000) Five recent awards of \$10,000 each have also been made to additional writers under this continuing program.

Academy of American Poets.—Matching grants to launch a lecture series entitled "Dialogues on the Art of Poetry" for high school teachers and to enable younger poets to read and discuss poetry in pilot programs in high school classrooms in New York, Detroit and Pittsburgh. The project was initiated with \$80,000 from the Endowment and is being continued, in other areas.

American P. E. N. (Poets, Playwrights, Essayists and Novelists).—A matching grant to help meet costs of sponsoring the 1966 International P. E. N. Congress in New York. (\$40,000)

Authors League Fund.—A matching grant to enable the Authors League to establish a special fund to assist creative writers. (\$30,000)

Coordinating Council of Literary Magazines.—A matching grant to the National Institute of Public Affairs to establish a Coordinating Council of Literary Magazines to aid individual writers and literary magazines. The project has been initiated with \$50,000 and its continuance is planned.

Literary Anthology.—A project to establish an annual anthology of outstanding examples of American poetry, fiction, essays and criticism from American literary magazines. The project is being assisted by George Plimpton, editor and author, and the first volume is planned for publication by Farrar, Straus and Giroux. The Endowment has committed \$55,000 to this project, with awards going both to the authors selected and the editors of the magazines involved.

Radcliffe Institute for Independent Study.—A matching grant to expand its program of fellowships for women creative writers. (\$25,000)

Westminster Neighborhood Association, Inc.—A matching grant to continue and expand the activities of Budd Schulberg's Writers' Workshop at Douglass House in the Watts area of Los Angeles. (\$25,000)

The Inter-American Foundation for the Arts.—A program to stimulate Inter-American artistic activities in the United States and to assist American artists to translate and adapt important Latin-American writings. (\$150,000)

DANCE

Individual Grants to Choreographers.—Individual grants to eight choreographers to enable them to create, rehearse, and produce important works in the field of dance. (\$103,000)

American Ballet Theatre.—An emergency matching grant (\$100,000) to enable the company to continue operations, and an additional matching grant (\$250,000) for nationwide tours in the fall of 1966 and the spring of 1967. (Total: \$350,000) Through unrestricted gifts made to the Endowment and in accord with recommendations made by the National Council on the Arts, support is being continued for this outstanding company.

Capitol Ballet Guild in Washington, D.C.—An emergency matching grant to enable the company to continue operation. (\$5,000)

Martha Graham National Tour.—A matching grant to permit the company to make an eight-week national tour in the fall of 1966, its first American tour in 15 years. (\$142,250)

Regional Development Program.—A matching grant to the Washington State Arts Commission to establish a summer residence in the Northwest for the Robert Joffrey Ballet. (\$25,000) (The Endowment will continue to support this excellent company in 1968 with a matching grant of \$100,000.)

Technical Assistance for Dance Companies.—A project to organize a meeting of dance companies to survey the feasibility of establishing a national service association for dance. (\$5,000)

Association of American Dance Companies.—A study grant (\$11,450) and a matching grant (\$13,550) to develop plans for training seminars for dance managers and prepare reports and disseminate information on existing and needed dance facilities. (Total: \$25,000)

DRAMA

American Conservatory Theatre.—A matching grant to assist the development of the American Conservatory Theatre's professional training program, which is an integral part of the company. (\$160,000)

American National Theatre and Academy.—A matching grant to enable ANTA to aid non-profit theatres by the establishment of two regional offices. (\$30,000)

American Playwrights Theatre.—A project to enable the production of two new plays by established playwrights by the 153 university, community and resident professional theatres included in the APT membership. (\$50,000)

International Theatre Institute, U.S. Centre.—A matching grant to the U.S. Centre of the International Theatre Institute to help support the ITI's 12th international congress in June 1967, the first international theatre event of its kind to be held in the United States. (\$35,000)

Minnesota Theatre Company (Tyronne Guthrie Theatre).—A matching grant to meet the demands of producing the "Oresteia," which is to be directed by Tyronne Guthrie during the 1967 season, and will become part of the regular repertoire. (\$45,000)

National Repertory Theatre.—Matching grants to assist the company to expand its audience development program and broaden its student education program (\$75,000), and to enable the company to perform on Broadway for a three-week period (\$30,000). (Total: \$105,000)

New York Shakespeare Festival.—An emergency matching grant to enable the company to conduct in the summer of 1966 educational programs throughout the city which otherwise would have to be canceled or curtailed. (\$100,000) Through unrestricted gifts made to the Endowment, the company will be further supported by a matching grant of \$250,000 during the coming year.

Pittsburgh Playhouse.—A matching grant to enable the company to fulfill commitments for the 1966-67 season, and to augment substantial emergency fund-raising activities undertaken by the citizens of this area to preserve the Playhouse. (\$25,000)

Playwrights Experimental Theatre.—Matching grants of \$25,000 each to assist playwrights to secure a public performance of high professional standards in resident professional and university theatres at Arena Stage (Washington, D.C.), Barter Theatre (Abingdon, Virginia), Brandeis University (Waltham, Massachusetts), the Professional Theatre Program of the University of Michigan (Ann Arbor), and Yale University Drama School (New Haven, Connecticut). (\$125,000)

Resident Professional Theatres.—A series of grants ranging from \$11,250 to \$125,000 to resident professional theatre companies to encourage their artistic development by enabling them to increase actors' salaries, engage guest directors and performers. Larger grants were also for general artistic support. (\$483,500) In addition, through unrestricted gifts, the Association of Producing Artists will be supported during 1968 with a matching grant of \$250,000. APA tours to various parts of the country.

EDUCATION

American Educational Theatre Association.—A project for development of the theatre at the secondary school level. (\$7,000)

Fordham University.—A matching grant for a one-year research and demonstration program to develop superior teaching methods using exceptional films dealing with literature, social studies and the arts to stimulate effective communication among secondary school students, particularly those from culturally and economically disadvantaged backgrounds. (\$72,000)

Laboratory Theatre Project for Education.—A program, in cooperation with local school boards and the U.S. Office of Education, which is enabling theatre companies in Providence and New Orleans to give free performances to student audiences, play to the general public at reasonable rates, and develop techniques to improve the instruction of dramatic literature in secondary schools. The program is also aimed to developing new audiences for excellence in the theatre. In 1967 the Endowment supported the projects in each city with \$165,000, with the newly established Repertory Theatre in New Orleans receiving added funds of \$22,500 to assist in its audience development program. The project is being continued in both cities with Endowment support and a similar project, at the same level of funding has now been initiated in Los Angeles.

Music Education.—A grant to Alexander Ringer, Professor of Musicology at the University of Illinois, to explore the feasibility of bringing the Kodaly method in music education to elementary and secondary schools in the United States. (\$12,150)

Program to Strengthen Arts Curricula.—A project on a matching basis with the Association of Higher Education for a comprehensive study of the impact of college entrance exams and admissions requirements on school arts curricula. (\$33,000)

FOLK ART

National Folk Festival Association.—A matching grant to help the Association make plans for an annual national folk festival, encourage regional festivals, and study, collect and publish data on the origin of various forms of American folklore. (\$39,500) Continued support in this area of the arts would be beneficial in future years.

MUSIC

American Symphony Orchestra League.—A matching grant to assist the League to establish workshops on orchestra management and related problems, and to render technical assistance to orchestras. (\$33,575)

The Boston Opera Company.—An emergency matching grant to enable the company to meet commitments for the 1966 season. (\$50,000)

Boston Symphony Orchestra.—A matching grant to record the Elliott Carter Piano Concerto, for distribution to music schools in the United States and abroad, and U.S.I.A. and U.S.I.S. centers. (\$7,500)

Composers Assistance.—Up to 50 grants averaging \$2,000 each to enable composers to defray costs of copying scores and parts for orchestral presentation of their work. (\$100,000) Under this program up to 25 matching grants averaging \$2,000 each are also involved to enable orchestras to commission new works and to prepare them for performance. (\$50,000)

Denver Symphony Orchestra.—A matching grant to study the feasibility of converting the organization from a local to a regional performing group. (\$2,500)

Metropolitan Opera National Company.—A matching grant for a pilot program to develop new audiences for opera by enabling the company to give additional performances for labor groups and students in many states. (\$150,000)

Project to Develop String Musicians.—A grant to Alexander Schneider, violinist, chamber musician and conductor, to plan and develop a project to meet the acute shortage of string musicians in the United States and thus assist both music training and orchestral development. (Allocation: \$32,500)

National Music Camp at Interlochen.—A matching grant to permit the United States to host, for the first time, the 1966 International Society for Music Education Conference at Interlochen, Michigan. (\$25,000)

New York City Opera Company.—A matching grant to enable director Julius Rudel to expand a program to train assistant conductors and young singers. (\$40,000)

Project for Young Musicians.—A project with Carnegie Hall-Jeunesses Musicales, Inc. to develop a program which will enable promising young musical artists to participate in national tours. (\$31,500 for the initial development)

Regional Opera Project.—A program to establish a regional opera company in the Southeastern United States. (Allocation for research and demonstration projects: \$98,000)

San Francisco Opera.—A matching grant to enable this company to create a small, flexible opera ensemble to perform condensed and full-length versions of operas for schools, disadvantaged neighborhoods and community organizations, and labor groups in areas where opera on a large scale is not feasible, and to tour in other western states. The company, with Endowment support, has re-

cently performed in the Watts area. (\$115,000) Plans have been made to continue support of the company.

Thorne Music Funds.—A matching grant to expand the Fund's program of fellowships to deserving composers. (\$50,000)

Recent matching grants have also been made to support a summer institute for choral conductors at both the Eastman School of Music in Rochester, New York, and at the University of Wisconsin (\$50,000) and to support a conference of young composers from various parts of the country at Bennington, Vermont. (\$13,000)

PUBLIC MEDIA

American Film Institute.—Through unrestricted gifts made to the Endowment, an American Film Institute has been created as a nonprofit organization to develop excellence in this area of the arts. This is a major project, for which the Endowment has been planning for many months. An initial study was undertaken by Stanford Research Institute (\$91,000) to determine the needs in this area. The study included both the U.S. and European countries where such institutes have had a major impact on developing excellence in filmmaking abroad. The Endowment's share in establishing the Institute is \$1.3 million; the Ford Foundation has contributed an equal amount, as has the Motion Picture Association. It is expected that the Institute will operate with a three-year budget of \$5.2 million, with remaining funds coming from private sources. It is expected that the Institute will concentrate essentially in the following areas of endeavor: filmmaker training; film education and production; preservation and cataloguing of films; and publications.

Educational Television.—A program of matching grants to the Educational Broadcasting Corporation (\$625,000), National Educational Television (\$75,000), and Educational Television Stations, a division of the National Association of Educational Broadcasters (\$68,000), to enable educational stations throughout the country to provide additional programming in various arts fields. (Projects funded through unrestricted gifts made to the National Endowment for the Arts.)

Chicago Educational Television Association.—A matching grant to permit the distribution of 20 programs of WTTW's "Chicago Festival" arts series to all noncommercial educational television stations in the country. (\$20,000)

KOED (San Francisco) Television Project.—A matching grant to support a one-year project which will enable creative artists and television production experts to develop new programming concepts and techniques for television. (\$70,000)

STATE PROGRAMS

We believe that the developing partnership between the National Endowment for the Arts and the official agencies supporting the arts in the 50 States and other entities defined in our enabling legislation is proving extraordinarily effective.

The reaction of the States was best demonstrated, first of all, by their immediate response to the challenge created by the 1965 Act. At the beginning of fiscal 1967, all of the states and the District of Columbia, Guam, Puerto Rico, and the Virgin Islands had designated agencies to serve as official channels for support of the arts.

In a few States, support of the arts had been a part of state and local government planning. In the great majority of them, however, the idea of a separate and distinct voice for the arts within State government was a new concept.

The degree of cooperation which now exists, and has existed from the beginning of this Federal program, was indicated clearly on December 17th, 1966, at a meeting of the chairmen and presidents of the official State arts agencies in Washington, D.C. A resolution passed unanimously at that meeting said:

"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 and 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."

During fiscal 1967—the first year funding for the State-support program was provided by the law—all of the States and the four other entities mentioned received grants from the National Endowment for the Arts. The funds enabled

them to study their cultural resources and develop programs, facilities and services at the community level.

Eleven of the States, Guam and the Virgin Islands, received non-matching study grants of up to \$25,000; eleven States, the District of Columbia and Puerto Rico, received up to \$50,000 program grants on a 50-50 matching basis. The remaining 28 States received study grants which were followed by a matching program grant of slightly more than \$12,000 before the end of fiscal 1967.

In each of the two beginning years of the program, \$2 million was appropriated, as contrasted with the maximum authorization of \$2.75 million in each year.

For fiscal 1968, all but eight States have been allocated \$39,383. The remaining eight did not request the maximum possible (\$50,000) in matching funds due to their own programming. The States receiving less than \$39,383 are: Delaware—\$25,472; Idaho—\$14,947; Nebraska—\$35,000; Nevada—\$25,000; North Dakota—\$14,050; South Carolina—\$24,500; and South Dakota—\$10,000. American Samoa is the only entity included in the legislation which thus far has not applied to participate in the program.

During the first fiscal year of the program, more than 250 separate projects beneficial to the arts have been undertaken by State arts agencies. In fiscal 1968 we expect that this number will be more than tripled, as the States, having completed their studies, are now in a position to embark on programs on a matching basis with the Endowment.

We believe that the State programs, particularly beneficial to the development of the arts at a local and community level, can be substantially expanded in future years.

Attachments include the following:

1. A breakdown of 1967 fiscal year grants;
2. The summary of applications received from the States for fiscal 1968. Figures used in this summary reflect the original request for funding when both the States and the National Endowment for the Arts were hopeful it would be possible to make the maximum allocations authorized.

STATE GRANTS—FY 1967

The National Foundation on the Arts and the Humanities Act of 1965 was specifically designed to encourage States to furnish "adequate programs, facilities and services in the arts to all the people and communities in each of the several States," and authorizes \$2.75 million annually for the program, requiring that funds be matched and equally allotted among the States and special jurisdictions. Congress appropriated \$2 million for the program in fiscal 1967, the only year in which non-matching study grants are available.

Following is a breakdown of the program of assistance to State arts agencies:

	Study	Program		Study	Program
Alabama.....	\$25,000	\$12,053	Montana.....	\$25,000	-----
Alaska.....	25,000	12,053	Nebraska.....	22,080	\$12,053
Arizona.....	25,000	12,053	Nevada.....	25,000	-----
Arkansas.....	25,000	12,053	New Hampshire.....	25,000	12,053
California.....	-----	50,000	New Jersey.....	-----	50,000
Colorado.....	25,000	12,053	New Mexico.....	22,840	12,053
Connecticut.....	7,000	43,000	New York.....	-----	50,000
Delaware.....	25,000	12,053	North Carolina.....	24,820	12,053
District of Columbia.....	-----	50,000	North Dakota.....	25,000	-----
Florida.....	25,000	12,053	Ohio.....	25,000	12,053
Georgia.....	25,000	-----	Oklahoma.....	25,000	12,053
Guam.....	25,000	-----	Oregon.....	25,000	-----
Hawaii.....	25,000	12,053	Pennsylvania.....	25,000	12,053
Idaho.....	25,000	-----	Puerto Rico.....	-----	50,000
Illinois.....	25,000	12,053	Rhode Island.....	-----	50,000
Indiana.....	25,000	-----	South Carolina.....	25,000	-----
Iowa.....	25,000	-----	South Dakota.....	25,000	-----
Kansas.....	25,000	12,053	Tennessee.....	25,000	-----
Kentucky.....	-----	\$50,000	Texas.....	25,000	12,053
Louisiana.....	\$11,800	25,000	Utah.....	25,000	12,053
Maine.....	25,000	-----	Vermont.....	25,000	12,053
Maryland.....	25,000	12,053	Virgin Islands.....	25,000	-----
Massachusetts.....	25,000	12,053	Virginia.....	-----	43,000
Michigan.....	-----	50,000	Washington.....	-----	50,000
Minnesota.....	25,000	12,053	West Virginia.....	-----	50,000
Mississippi.....	25,000	-----	Wisconsin.....	25,000	12,053
Missouri.....	-----	50,000	Wyoming.....	25,000	12,053

An extraordinary variety of programs, developed and implemented by State arts agencies, is currently providing technical assistance, tours, exhibits and special educational services in the arts to individuals and organizations throughout the Nation.

Since the National Endowment for the Arts was created—

State agencies are functioning in every State and jurisdiction of the United States as the result of legislation or executive action. Thirty-three States, the District of Columbia and Guam have established official agencies since 1965. Only six existed before the New York State Council on the Arts was formed in 1960 and Utah was the only one with an active program using State funds.

State agencies are generating funds to match Federal support from public and private sources. It is estimated that legislatures in more than 30 States have appropriated \$5.4 million for State arts agency programming since 1965. The private support of individuals, corporations and foundations has also increased.

State agencies surveyed the cultural resources in almost all States and 39 States developed approximately 300 new arts programs which provided performances and exhibits in communities which never had the opportunity to participate in such activities.

As a result of the program, existing new projects are stimulating new artists and new audiences. A few examples:

In Oklahoma, a festival of resident singers, dancers, actors, writers, painters and sculptors is touring the State.

In the District of Columbia, a national contest is developing new sculpture for recreation areas.

In Minnesota, a special flexible graphic exhibition of city planning possibilities is encouraging small towns to examine their potential for improvement.

In Missouri, social, civic and student groups are enjoying lectures on the history of art through a specially developed sight-sound unit.

In Alabama, the Mobile Symphony Orchestra is touring the State for the first time.

In Wyoming, the Jackson Hole Festival Orchestra, which once played only to visiting tourists, is performing in communities throughout the State.

NATIONAL ENDOWMENT FOR THE ARTS

SUMMARY OF APPLICATIONS UNDER PL 89-209, SEC. 5 (h) FOR FY 1968

Alabama, primarily a rural State, intends to spread the art resources of its three largest cities throughout the State as well as encourage visits by outstanding groups from out of the State. Projects to be assisted include a circulating exhibit of Alabama Indian artifacts—\$10,000; a performance in Huntsville by the Royal Winnipeg Ballet of Canada—\$4,000; an Arts in Education Conference at the University of Alabama—\$4,000; provision for a full-time museum director for Huntsville—\$10,000; a series of dance workshops in different parts of the State—\$7,000; a youth matinee of the Mobile Opera—\$6,000; and an eight-city tour by the University of Alabama Cadek String Quartet—\$2,600; a four community tour by the Birmingham Ballet Company—\$12,000; a touring art exhibit prepared by the Art Department of Auburn University—\$2,000; a series of visual art seminars to be held in various parts of the State—\$5,000; a series of theatre workshops for the community theatres of the State—\$7,000; touring performances by the Birmingham and Mobile Symphonies—\$26,400; and technical assistance to the Town and Gown Theatre of the University of Alabama.

Total program cost: \$100,000; Federal share: \$50,000.

Alaska.—The State of Alaska formed a new Council in March 1967, and therefore was limited in the time available to prepare an application. The State is also faced with the problems of limited art resources and transportation difficulties. In light of these limitations, the State has prepared a modest program which includes budget items of \$30,293 for touring projects in the performing and visual arts; \$7,300 to assist art festivals; \$6,273 in technical assistance projects; \$5,500 for education in the arts; and \$2,000 for sculpture acquisition and installation. Before May 1, the Alaska State Council intends to file requests for additional projects totalling the full \$50,000 for matching purposes.

Program requests to date: \$51,366; Federal share: \$25,683.

Arizona. Although the Arizona Commission on the Arts and Humanities has no State subvention, the members of the Commission intend to raise privately more than \$86,000 for programs plus funds for the administration of the Commission's activities which will more than match the Federal grant under Sec. 5(h). The program funds will support 22 on-the-road concerts by the Phoenix, Tucson and Flagstaff Symphonies—\$34,080, ten tour performances by the Francesco Chamber Music Trio—\$5,000, and six concerts each by the Arizona and Phoenix Chamber Orchestras—\$5,200. In dance, the funds will support 50 touring performances in Arizona schools by the Desert Arts Ballet, the Janey Jones Dance Company, the Kadimah Dancers and Arizona State University's Orchestra Dancers—\$10,000. Theatre is represented in the Commission's touring program through 25 performances of the Arizona Repertory Theatre, Actor's Inner Circle, and the Arizona Mobile Theatre—\$30,000. The Commission will also assist in the expansion of the Flagstaff Summer Festival of the Arts from one week to three weeks—\$43,435, sponsor the first Arizona Film Festival—\$1,500, and assist the Phoenix Art Museum, the Tucson Art Center, and the University of Arizona Art Gallery in making materials and exhibitions available to out-lying communities—\$7,000.

Total program cost: \$136,515; Federal share: \$50,000.

Arkansas has elected to provide a series of grants-in-aid to selected State arts organizations for the purpose of strengthening their operations and raising their artistic quality. Six community theatre organizations will receive aid for purposes, such as, hiring professional actors, directors and technicians and to aid in beginning tour activities—\$13,076. Eight organizations active in the visual arts will receive grants to assist them in expanding their educational services, exhibit activities, and art competitions—\$27,424. Four music organizations, including an opera producing group, will receive aid for obtaining professional musicians and raising the standards of their performances—\$39,000. In addition, the Arkansas Educational Television Commission will benefit through a grant to lease performing art films for general broadcast—\$500; and the Arkansas State Ballet Company will be assisted in mounting touring performances throughout the State—\$20,000.

Total program cost: \$100,000; Federal share: \$50,000.

California. The California Arts Commission proposes to expand three of their program categories: *Touring Programs*—\$50,000, *Technical & Consultative Assistance Programs*—\$25,000, and *Assistance to Community Arts Councils*—\$10,000; and initiate two new programs—an awards program to give State-wide recognition to outstanding professional artists in the visual and performing arts—\$5,000 and a pilot program to encourage the private funding of arts projects by California-based corporations and foundations.

Total program cost: \$100,000; Federal share: \$50,000.

Colorado's proposal contains 25 projects approved by the Colorado Council on the Arts and Humanities based on applications tendered by arts organizations within the State. *Music*—\$66,100—to support and develop a mutual assistance program and additional performances of the State's three opera companies; assist community symphonies, tours of college and university faculty music ensembles, and tours by the Classic Chorale of Denver and the Denver Symphony; expand the music programs of the University of Colorado; provide a graduate teaching fellowship to teach string students in a small community; provide in-service training for private music teachers; assist the presentation of Young Audiences concerts; support a music appreciation program as part of the State's 4-H convention; and aid in increasing the staff of the Colorado Philharmonic Summer Training Orchestra. *Theatre*—\$8,000—to assist the summer tour of the Trident Resident Theatre Company. *Dance*—\$10,800—to expand the Summer Dance Festival of the Denver Civic Ballet, to tour the Colorado Concert Ballet Company, and to sponsor a dance clinic. *Visual Arts*—\$12,000—to provide a major art exhibition, to launch artist-in-residence projects, to assist a summer children's art project, to support an exchange program of Mexican and North American art, and provide funds for adding sculpture entries to an annual arts festival. *Variety of Art Forms*—\$16,000—to sponsor a conference on art criticism, to provide broader exposure to arts experiences for a small rural area of the State, and to expand the art activities in the State's library system.

Total program cost: \$112,900; Federal share: \$50,000.

Connecticut. In order to meet the need of the people of Connecticut for additional exposure to the performing arts, especially in the less urban areas, the Connecticut Commission on the Arts is embarked on five projects underwriting

a program to increase the availability of quality performances on TV, radio and film, and live performances in dance, music and the theatre—\$54,000. In addition, the Commission will assist the State's art museums in the expansion and promotion of their resources and will hire a professional consultant in the visual arts to assist the Commission itself—\$28,000. In arts education, the Commission intends to work closely with the University of Connecticut and the State Education Department in three experimental projects for the State's elementary and secondary schools—\$16,000. The Commission will also provide technical assistance to the State's arts agencies through a series of conferences on various art subjects—\$2,537.

Total program cost: \$100,537; Federal share: \$50,000.

Delaware has completed the preliminary study of the State art resources and proposes to act on the needs revealed by supporting five touring projects in music through the Wilmington Symphony, the Wilmington Music School's Symphonette, the Wilmington Concert Band, the University of Delaware's String Quartet and the Philadelphia Chamber Orchestra—\$7,000; two projects in dance—a tour by the Pennsylvania Ballet Company and lecture/demonstrations by Wilmington's Bea Bell Troupe—\$6,000; a touring project by Philadelphia's Theatre of the Living Arts—\$5,000; four projects in visual arts—a juried art show, a visiting artist lecture series, the use of the State's ETV network to provide exposure for the State's artists and a series of exhibits of graphics—\$6,700; and a symposium to explore the role of artists and engineers in contemporary society—\$1,100. Before May 1, the Delaware State Arts Committee intends to file requests for additional projects totalling the full \$50,000 for matching purposes.

Program requests to date: \$25,800; Federal share: \$12,900.

Florida. The program intent is to repeat the procedure of last year. Applications for grants to improve and expand services to local communities are received by the State arts agency and juried with the assistance of an expert from outside the State. These applications are presently being collected for decision in the early summer. The State application precisely details the procedures and standards for selecting arts projects, and lists the probable selectees.

Total program cost: \$100,000; Federal share: \$50,000.

Georgia. The Georgia Art Commission proposes seven projects for FY 1968. *Visual Arts*—\$66,000—the continuation and expansion of a pilot project begun in FY 1967 whereby three additional centers will be established in addition to the two existing centers for the housing of art collections which are made available to the public schools of the State. The materials in the collections will also be made available for a video-tape series on art to be produced for the State's ETV network. *Music*—\$5,200—the commissioning, scoring and premiere performance by the Atlanta Symphony of a major new orchestral work by a Georgia composer. *Dance Workshop*—\$7,400—a series of dance workshops for teachers and serious students to be conducted by a nationally recognized modern dancer. *Poetry*—\$8,400—a series of poetry readings by promising young writers to be made available to colleges, universities and community groups. *Chattahoochee Literary Magazine*—\$4,000—to encourage and assist in the development of a new literary magazine in the State. *Appletree Theatre*—\$4,000—to assist the Georgia Mountain Planning and Development Commission in this project to bring understanding and active participation in live theatre to persons in a four-county underdeveloped area of Georgia. *Financial Assistance*—\$12,500—to establish a low-interest emergency loan fund for Georgia writers, composers and artists.

Total program cost: \$107,500; Federal share: \$50,000.

Hawaii intends to continue its wide-ranging program in all the arts using both private funds and State appropriations which more than match the requested Federal grant. *Music*—\$14,500—to extend the music resources of the major islands to the outlying islands through tours, workshops and festivals, and provide technical assistance to these same groups for improving their quality. Very similar programs would be supported in *Dance*—\$14,500 and *Theatre*—\$22,000. In the *Visual Arts*—\$35,000—the program would include traveling exhibits, workshops, studio and master classes, competitions, marketing studies for the craft artists on the islands, and an artist-in-residence project. *Environmental Design*—\$18,000 would receive extensive attention through audio/visual promotional techniques, international exchange of ideas through the Hawaii Chapter, A.I.A. advisory services, and a two-week post-professional urban design course for architects, engineers, and planners. *Education in the Arts*—\$12,000—would be supported through assistance to the State's educational agencies and master classes for teachers in all of the art disciplines. In addition,

a *Newsletter* and *Calendar* would be published to promote and publicize the art activities of the islands—\$12,000.

Total program cost: \$134,000; Federal share: \$50,000.

Idaho. Special permission granted to extend deadline.

Illinois. The Illinois Arts Council bases its proposal on its plan for the biennium, 1967-69. During this period, the Council will concentrate on three major programs: *Technical Assistance*—2 yr. total \$110,000—the Council will pay expert consultants a stipend plus travel costs to provide local arts organizations, at their request, guidance, evaluation and instruction in such areas as administration, community relations, organizational techniques, programming, promotional techniques, artistic and technical production, etc.; *Artists-in-residence*—2 yr. total \$187,000—the Council will provide the funds to enable professional artists in any of the art disciplines to live in a community for one year and work with arts and educational institutions throughout the State for the benefit of that community; and *Touring Assistance, Special & Educational Projects*—2 yr. total—\$550,000—the Council plans programs in *theatre*—\$145,000, including encouraging the establishment of a permanent professional repertory theatre company for Illinois; *dance*—\$50,000—including the long-range goal of establishing a permanent professional repertory dance company for the State; *opera*—\$40,000—including a feasibility study for the establishment of a Contemporary Opera Company; *music*—\$75,000—including State tours of at least 12 professional orchestras and ensembles; *visual arts*—\$140,000—including the trucking of exhibitions to communities throughout the State; *architecture*—\$35,000—including grants to assist the restoration of architecturally and historically significant structures; and *literature*—\$35,000—including assistance in the publication of art education journals and competitions in creative writing.

Total program cost for Biennium—\$847,000; Federal share (FY 68 only)—\$50,000.

Indiana. The Indiana Arts Commission now exists by Legislative Act and bases the application on the findings of the current survey of existing resources for the arts and in consultation with experts and cultural leaders. A five-part program is proposed: *Touring Programs* (performing and visual arts)—\$73,100—10 performances of "Albert Herring" by the Indiana Univ. Opera Theatre, 10 concerts by duo-pianists Stecher and Horowitz; 12 concerts by community, metropolitan, and major symphony orchestras; 12 performances by a Baroque group, five amateur dance groups touring to communities and schools, readings and workshops by writers and poets, the Indiana Theatre Company touring repertory, a combination adult reading theatre and childrens performing group; (Visual arts) touring art exhibitions by vehicle, "How to Look at a Painting" exhibition prepared by American Federation of Arts, "Original Works by Masters" exhibition from private collections, "Architecture in Indiana" exhibition, "Indiana Murals" from the Tom Sawyer project of the Kennedy Center. *Technical Assistance Programs*—\$8,800—technical and consultative aid to institutions and schools on problems in the arts; *Audience Development Programs*—\$4,600—four projects, including a newsletter, a radio series, a service to community arts councils, and a State-wide arts conference. *Individual Support Programs*—\$10,000—grants to artists and acquisition of art works. *Research and Planning*—\$3,500 for studies of children's theatre, problems of young artists, and crafts.

Total program cost: \$100,000; Federal share: \$50,000.

Iowa. The Iowa State Arts Council has elected to open a two-pronged attack on the artistic problems of this predominantly rural State. One aspect of this effort is to provide technical assistance in the organization of community effort as well as the technical problems faced by individual art organizations. The other inter-related aspect is to provide support for an extensive touring program. The *Technical Assistance* program—\$40,000—will use the services of professional consultants and artists-in-residence to provide communities and art organizations advice and service in both administrative and artistic matters. The consultants will also advise the Council on how to improve its services and how to solve new problems uncovered within the State. It is estimated that the *Touring Program*—\$60,000—will provide the means to sponsor five symphony orchestra concerts or opera productions, ten major one-month art exhibitions, eight small music ensemble concerts, 10 college or community theatre dramatic productions, 10 month-long low-cost art exhibits, 10 solo musical performances, 15 month-long craft shows, and four dance productions. All of these attractions would receive up to 75 per cent support from the Council.

Total program cost: \$100,000 (plus local support for touring productions); Federal share: \$50,000.

Kansas. The Kansas Cultural Arts Commission has submitted a well documented proposal supporting their State-wide program. The program makes provision for 10 touring performances by the Wichita Symphony—\$25,000; six pairs of concerts by the Kansas City Philharmonic—\$33,000; and four touring performances by the Kansas City Lyric Opera—\$30,000. A technical assistance program for the State's art organizations will be implemented through the use of professional consultants—\$10,000. Through the efforts of the Commission, a Kansas Chapter of Young Audiences is being organized and the Commission will support its goal of 200 musical performances during the 1967-68 school year—\$30,000. In the visual arts, a series of circulating art exhibits will be funded—\$20,000. An allocation has been requested for the support of various special projects as they arise during the year—\$20,000, and the Commission will undertake limited publication responsibilities as well as the sponsorship of the second State Conference on the Arts—\$32,000.

Total program cost: \$200,000; Federal share: \$50,000.

Kentucky. The Kentucky Arts Commission, building on the experience gained in its first full year of operation, will continue its emphasis on support of tours by professional performing arts groups. The method of providing this support has been changed, however, to place more responsibility on the sponsoring group. The sponsor must make preliminary arrangements, commit himself to cover some portion of the expense, and then apply to the Commission for subvention of the remaining costs. The Commission will then select the events to be assisted within the limits of its budget—\$75,000. In addition, the Commission will sponsor two circulating visual arts exhibits, one in the art of textile weaving and the other on the art of typeface design—\$10,000, and will continue its technical assistance program for the State's art organizations—\$15,000.

Total program cost: \$100,000; Federal share: \$50,000.

Louisiana. The Louisiana Council for Music and the Performing Arts solicited grant applications from every art and cultural agency in the State. Each application received was evaluated by the officers of the Council and a research team from the Gulf South Research Institute on the basis of geographic distribution, variety of new audience participation, availability of local matching funds, and history, credibility and stability of the art organization requesting the funds. The following grants have been approved: *Music*—to provide additional string musicians for the performances of the L.S.U. Symphony Orchestra, to provide an additional series of three free youth concerts by the Baton Rouge Symphony, a project to strengthen the string teaching program at Southwestern La. College the expansion of the touring activities of the New Orleans Symphony, to assist the Xavier Univ. Opera Theatre in providing two additional performances, to provide La. school children with 2,500 tickets for performances by the New Orleans Opera, to provide three additional concerts during the artist series for high school students sponsored by the North La. Educators Association for Advancing Appreciation of the Arts, to assist in the establishment of other La. groups similar to Jeunesses d'Orleans which is affiliated with Carnegie Hall—Jeunesses Musicales, to sponsor a State-wide series of music festivals, to organize Future Music Leaders of America Clubs throughout the State, and to establish a summer music camp for selected music students—\$39,150. *Theatre*—to assist the Repertory Theatre/New Orleans in defraying the cost of rental equipment and to assist in a tour by the Speech and Drama Dept. of Centenary College—\$11,500. *Visual Arts*—to sponsor the operation of an artmobile—\$5,000. *Dance*—to sponsor the La. Ballet Festival in the Spring of 1968—\$10,000. *Literature*—a series of radio and TV programs aimed at the State's teenagers to increase their understanding and comprehension of good literature—\$2,000. In addition, \$34,350 of the La. budget remains unallocated.

Total program cost: \$102,000; Federal share: \$50,000.

Maine. The Maine State Commission on the Arts and the Humanities has determined that the bulk of their program funds should be used to support tours of the State by professional performing arts organizations in music, theatre, and dance, as well as touring visual arts exhibitions—\$116,800. Looking to the future, the Commission will support the arts institutions of the State through a technical assistance program—\$10,000; a series of special projects, workshops, seminars and conferences—\$35,000; and a wide-range program of support for the arts education activities of the State's elementary and secondary schools—\$10,000.

Total program cost: \$171,800; Federal share: \$50,000.

Maryland. The Governor's Council on the Arts in Maryland will support extensive touring presentations in the performing and visual arts by providing the funds necessary to make up the difference between the community's ability to pay and the overall cost of the presentation—\$77,500. The Council will also initiate a State-wide playwrighting competition and a limited number of "Journeyman Grants" to deserving arts graduates who are Maryland residents—\$12,000. A technical assistance program initiated in 1966 will be expanded—\$5,500, and the Council intends to cooperate with neighboring States in the establishment of regional programs in the arts—\$5,000. Permission is requested to revise the program before May 1.

Total program cost : \$100,000 ; Federal share : \$50,000.

Massachusetts. The Commonwealth of Massachusetts in 1966 created through legislative action a permanent Council on the arts and Humanities which is proposing a varied course of action in four program areas. Program Area I (Professional Touring Performances) provides support for the touring projects of three professional theatre groups: the Charles Playhouse, the Theatre Company of Boston, and a newly created street theatre organization, Mobile Theatre of Boston—\$82,000. Program Area II (Visual Arts) is made up of a State-wide exhibition of the works of Massachusetts artists—\$7,000. Program Area III (Educational and Special Projects) gives support for the expansion of three existing projects: a workshop for professional playwrights created through the cooperation of Tanglewood's Berkshire Festival Committee and Boston University, a series of chamber music concerts offered through Young Audiences, Inc., and a regional workshop and festival for art teachers and their most promising students—\$41,000. Program Area IV (Technical Assistance) consists of providing professional consultants to the amateur arts organizations of the State as well as a program of assistance to the community orchestras of the State in obtaining additional professional musicians—\$31,000.

Total program cost : \$161,000 ; Federal share : \$50,000.

Michigan has proposed 34 distinct projects for 1967-68 in nine program areas. *Communication Arts*—production of a video tape for general TV viewing devoted to Council sponsored activities and the production of 35mm trailers for use by local organizations in promoting Council sponsored events—\$9,000. *Dance*—tours by dance companies, construction of visual displays on the art of the dance as a means of developing audience interest, support of a touring dance concert aimed specifically at children, and the production of a pilot educational film on the art of the dance—\$43,000. *Environmental Arts*—specific projects to be selected which would demonstrate how attention to environmental design can enhance both natural and man-made scenery—\$45,000. *Literature*—to support two Conferences on Good Writing, provide live readings of good literature by professional performers, support the distribution of literary records and tapes, establish a competition in creative writing for young writers, and initiate an award to recognize a recently published work by an established writer—\$40,000. *Museums*—the establishment and operation of a touring museum, continuation of touring exhibit projects and a visiting lecturer project—\$10,300. *Music*—a ten-day tour of a fully produced but small scale opera, chamber music performances for elementary schools, support of various youth orchestras, short tours by selected community orchestras, a State-wide tour of a small professional choral group, and a feasibility study for the establishment of a "MacDowell" type artists' colony—\$75,000. *Theatre*—a project of assistance to the State's community theatres, touring assistance to the State's professional theatres, subsidization of in-State performances of nationally known theater companies, and an educational project to increase the theatre awareness of the youth of the State—\$100,000. *Visual Arts*—a program of financial aid to small museums and galleries and the underwriting of the cost of circulating exhibits—\$71,000. *Technical Assistance Services*—\$40,000.

Total Program Cost : \$433,300 ; Federal share : \$50,000.

Minnesota. The Minnesota State Arts Council has chosen to divide their program into five categories: *Visual Arts*—\$30,000—which includes projects in support of the Minneapolis Inst. of Arts' artmobile, a low-cost traveling print exhibition of the works of professional Minnesota printmakers, an artist-in-residence program, subsidies for quality exhibitions in smaller communities, and technical assistance to develop and strengthen arts centers in the communities of the State; *Theatre*—\$30,000—which includes support of a professional director-in-residence program for community theatres and newly established college theatre departments, a technical assistance program providing consultants for the community theatres, a professional touring program aimed at school audiences, an experi-

mental project to aid the State's theatres in scheduling lectures, demonstrations and workshops on the latest developments in the theatre arts, and a modest program of assistance to developing Minnesota playwrights by providing in-depth criticism and evaluation of new plays; *Music*—\$30,000—which includes support of a professional touring program, technical assistance to music organizations requiring help in program planning and related activities, music clinics for teachers and young musicians, a program to encourage interaction of the various art forms, a composer assistance program, and assistance in the strengthening of the youth orchestras of the State; *Dance*—\$5,000—which consists of a series of lecture/demonstrations by a professional dance company; and *Research & Development*—\$5,000—which consists of a service to the arts organizations of the State through assistance in feasibility studies and research projects.

Total program cost: \$100,000; Federal share: \$50,000.

Mississippi. The Mississippi State Council on the Arts proposes four projects with the matching money to come from the agencies to which the grant is made. Grants would be made to: *The Miss. Art Association, Inc.*—\$20,000—a 56 year old State-wide agency for the promotion of the visual arts, for the expansion of their educational services and for their first full-time administration; *The Jackson Symphony Orchestra*—\$23,100—to tour the symphony to outlying areas of the State and to expand its training activities for talented young musicians, especially string instrumentalists, through instruction and scholarships; *The University Extension*, University of Mississippi—\$20,000—to develop and produce a sound-color documentary motion picture depicting the means and methods whereby a theatre group can be established and operated in a community—the picture to be produced in cooperation with the Mississippi State Council on the Arts, the Mississippi Little Theatre Association, and other related agencies in the performing arts; *The University of Southern Mississippi*—\$36,900—to establish a University of Southern Mississippi Center for the Performing Arts and through this organization to provide a touring opera company, a touring repertory theatre company, and a touring children's theatre.

Total program cost: \$100,000; Federal share: \$50,000.

Missouri. The program of the Missouri State Council on the Arts includes tours by the St. Louis Symphony and the Kansas City Philharmonic to outlying areas of the State—\$50,500; assistance to the Southwestern Missouri Fine Arts Festival in Joplin—\$12,300; provision for a visual arts consultant to provide technical assistance to arts organizations as well as help the Council develop its Visual Arts Program—\$4,000; investigation of the feasibility of establishing a cultural activities programs in a public housing project in St. Louis—\$2,000; the purchase of educational films published by McGraw-Hill and titled "Young People's Concerts," which are based on the CBS-TV shows of the New York Philharmonic—\$4,000; the continuation of the Metropolitan Weekend Arts Programs which consist of bussing students from rural areas into metropolitan centers for a program of exposure to the cultural activity found in that center—\$12,000; a State-wide arts conference for communities and organizations—\$3,000; and to enable the Kansas City Lyric Theatre to prepare two touring operas which would later be added to their regular season—\$16,000.

Total program cost: \$103,800; Federal share: \$50,000.

Montana. The Montana Arts Council has used its modest State appropriation and extensive private matching funds from the State's art organizations to propose 37 projects spread among all of the art forms. *Visual Arts*—\$14,400—new exhibitions, circulating exhibits, lectures, children's classes, master teachers, guest artists and technical assistance. *Theatre*—\$55,950—establishment of the Montana Repertory Theatre, launching a college summer theatre program, and technical assistance to three of the State's established theatre groups. *Dance*—\$11,850—a three-city tour of the Utah Ballet Company and dance workshops, clinics, and festivals. *Music*—\$35,650—assistance to the State's five community orchestras in the expansion and improvement of their activities, tours by college and university music ensembles, assistance to the State's Young Audiences program, and an additional performance away from their home base by the Great Falls Symphony. *Guest Artist Program*—\$13,400—assistance to art organizations wishing to establish or improve their ability to bring guest artists to their communities for performances or lectures. *Summer Art Camps*—\$10,775—the establishment or expansion of five different summer camps emphasizing various art forms. In addition, the Council will assist the *Montana Institute of the Arts*—\$6,000, and retain a modest sum for technical assistance contingencies—\$1,000.

Total Program Cost: \$149,025; Federal share: \$50,000.

Nebraska. The Nebraska Arts Council has based their proposal on the State's plan for the biennium, 1967-69. The amounts in this summary, however, are first year totals. *Visual Arts*—\$4,000—circulating art exhibits presented in the facilities of the Nebraska Public Library System, and a series of technical demonstrations and instructional workshops; *Architecture*—\$3,500—a survey of Nebraska structures and sites of architectural, historical or cultural significance, and architectural assistance to groups planning facilities for the performing and visual arts; *Films*—\$5,000—to investigate the use of motion pictures in the public school curricula and encourage its expansion, to assist in the establishment of film societies, and to stimulate instruction in cinematography; *Music*—\$10,000—tours by units of the Lincoln and Omaha Symphonies, State tours by ensemble groups, and assistance to the Omaha Civic Opera Society and its supporting ballet groups; *Arts Education*—\$7,000—to enable individual artists to appear in the State's schools and to identify for the various school districts the artistic resources available to them; *Theatre*—\$3,500—the establishment of a small theatrical troupe to tour colleges and communities within the State, and a high-quality summer repertory theatre in Brownville, a community historically unique in the State because of the preservation of its character as a 19th century Missouri River port; *Dance*—\$2,500—to tour a dance company through the services of the Omaha Regional Ballet Academy; *Literature*—\$4,500—a State-wide competition in creative writing, the compilation and distribution of an up-to-date bibliography of the work of Nebraska writers, and a series of grants-in-aid to Nebraska writers for completion of works in progress.

Total program cost: \$70,000; Federal share: \$35,000.

Nevada. The Nevada State Council on the Arts now enjoys legislative authority through the recent action of the State Government. The Council proposes a modest program in line with the State's resources and intends, as their initial project, to cooperate with the University of Nevada in the establishment of a State-wide special arts festival combining the performing and visual arts—\$15,000. The remainder of the program will be devoted to the support of the cultural activities of the State's art organizations and will be developed as matching funds became available—\$35,000. Provisional approval is sought at this time with specific projects to be presented before July 1, 1967.

Total program cost: \$50,000; Federal share: \$25,000.

New Hampshire. The New Hampshire Commission on the Arts proposes 11 projects in the following categories: *Arts Festival*—\$15,000—to expand an existing summer visual arts festival to include performing arts attractions and to establish a winter performing arts festival at one of the State's ski locations; *Regional Touring Program*—\$15,000—to allow New Hampshire to cooperate with Maine and Vermont in supporting regional touring productions; *Visual Arts*—\$20,000—an invitational exhibition of the work of New Hampshire artists, traveling exhibitions for the State's outlying communities, and a series of "mini-shows" of art works for the State's high schools; and *Arts in Education*—\$9,000—to support live performances in the State's school systems in those art areas not already being served by Title III, ESEA, programs and to provide scholarships to talented high school students for summer training programs in the arts. In addition, the Commission proposes to take part in the operation and services of the New England Regional Research Center for Arts Commissions and Councils—\$5,000; to provide technical assistance to the cultural agencies of the State—\$6,000; to publish a calendar of arts events in the State—\$5,000; and to keep in reserve a fund for the support of worthwhile projects that may come up during the year—\$25,000.

Total program cost: \$100,000; Federal share: \$50,000.

New Jersey's proposal is its first under their new legislative authority and contains 14 projects with all of the art forms represented. The projects include: *Theatre*—\$12,000—assistance in the development of a semi-professional theatre company to present 18th Century American plays in the amphitheatre at Washington Crossing Park; to provide a professional writer-producer of children's theatre for the Rider College Children's Theatre, and a pilot project in theatre audience development using a series of video-taped plays presented in local libraries with professional personnel available on the scene for interpretation; *Music*—\$32,000—support a new touring activities by six of the State's music organizations and to organize 20 all-day contemporary music workshops for high schools students; *Visual Arts*—\$27,500—encouragement of the art of print-making by touring a printmaker and his press on a circuit of art centers, museums, and classrooms, to provide extensive visual arts experiences for the people of six Northwest New Jersey communities lasting nine days in each center, and a

project similar to the previous one for Southern New Jersey; *Dance*—\$7,000—the commissioning of new dance works to be performed before college and university audiences; *Literature*—\$1,000—to organize a one-day Creative Writing Conference; and *Special Projects*—\$20,500—a novel program to train public school teachers in such topics as urban design, city planning, architecture and the relation of these to the welfare of the population so that the teachers may introduce these materials in their classes, a similar project with the art of photography as its subject, to add significant films on art subjects to the existing Garden State Film Circuit which uses the facilities of local libraries, and a public opinion survey of public attitudes and involvement in the arts for the purpose of helping the Council plan its long-range programs.

Total program cost: \$100,000; Federal share: \$50,000.

New Mexico proposes 31 projects for their 1967-68 program. *Music*—\$26,610—to assist the Albuquerque and Roswell Symphonies, to support two professional touring chamber music series, to sponsor a demonstration and performance by Shinichi Suzuki and 10 of his students at the New Mexico Music Educators Association convention, to assist the Santa Fe Opera prepare two American premieres, to provide scholarships for advanced chamber music study, and to copy a wax cylinder collection of Navajo songs and chants onto modern tapes. *Dance*—\$6,000—to sponsor a 15-city tour of a flamenco dance troupe, the Teodoro Morca Group. *Theatre*—\$31,034—to help sponsor the tours of two theatre groups and provide technical and production assistance to seven others. *Crafts and Folk Arts*—\$16,738—assistance in exhibitions, competitions, and lecture/demonstrations to six craft organizations. *Graphic and Visual Arts*—\$2,440—to provide for a traveling art exhibition and to sponsor a painting workshop instructor. *Literature*—\$1,000—to provide funds for increasing the circulation of a booklet containing award winning stories and poems by high school students of the State. *Architecture*—\$5,600—to establish an award for New Mexico architects and for publishing a book on the history of the architecture of New Mexico. In addition, two special projects will be funded—to publish a monthly State-wide calendar of cultural events—\$8,000, and to provide New Mexico's share of the expense of a regional art exhibit—\$3,808.

Total program cost: \$101,230; Federal share: \$50,000.

New York. The New York State Council on the Arts will use its entire Federal grant to assist in the establishment of a broad program of residencies at various campuses of the State Univ. of New York for individual artists and arts organizations. The organization residencies will include: APA/Phoenix for three or four weeks to rehearse and premiere a new play for their repertory; the Merce Cunningham Dance Company for four weeks to choreograph, rehearse and premiere a new work to be followed by a four-week tour of other State University campuses; the Dorian Quintet for the equivalent of nine performing weeks to perform, teach, and consult at 12 of the campuses of the University, visiting each of the 12 at least three times. The individual residencies will include: Danny Nagrin as visiting professor during the whole of the Spring semester to teach and to choreograph a new work to be premiered on the campus; and as an expansion of last year's Contemporary Voices in the Arts project, the establishment of year-long residencies for three outstanding contemporary artists at the State University at Stony Brook. In addition, but as part of the residence program, a new play by Ronald Milner will tour various units of the State University for three weeks. In all cases, the artists and their companies will be available for lectures, demonstrations, classroom discussions and related activities.

Total program cost: \$243,840; Federal share \$50,000.

North Carolina has prepared a well organized proposal using State and national resources to advantage. Seven major programs will be funded in 1967-68. *Technical Assistance*—\$15,000—to assist in upgrading the level of amateur arts activities and to assist those professional and semi-professional organizations with limited staff, the North Carolina Arts Council will function as a central clearinghouse for information and advice. If the necessary expertise is not available within the Council, consultants will be engaged to provide the service. *Seminars for Art Teachers*—\$20,000—in an effort to upgrade and, to the extent possible, unify the teaching of art and music in the State's school systems, intensive summer seminars will be held for art and music teachers conducted by members of the music staff of the State Department of Public Instruction in the case of music and by skilled professional artists with the support of the State Department of Public Instruction in the case of the art seminars. *Museum Tours for Art Teachers*—\$28,200—to provide the art teachers of N.C. with the opportunity for first-hand exposure to great works of art by funding guided bus

tours of museums in Washington, New York, and Philadelphia. *Professional Dance Presentations in the Public Schools*—\$20,000—the Council will engage various professional dancers who perform as singles, man and wife teams, or small companies to tour more than 40 schools in the State. *Businessmen-Artists Conferences*—\$7,200—to increase communication between business and art and lay the basis for increased business support of the arts, the Council will sponsor five unstructured and experimental conferences where perhaps six artists and six businessmen will engage in a weekend dialogue in an attempt to understand each other's problems. *Professional Touring Performances*—\$134,600—the Council intends to subsidize a wide range of professional touring performances by underwriting a percentage of the cost of these visiting groups for local sponsors who will handle most of the arrangements. *Grants to Literary Publications*—\$30,000—the Council will assist the several small literary publications of the State in increasing the size and circulation of their products. The primary aim is to increase the opportunities of North Carolina writers to appear in print.

Total program cost: \$255,000; Federal share: \$50,000.

North Dakota has proposed a modest program in line with the State's limited resources. The program includes the strengthening of the Minot Symphony Orchestra—\$11,000; the expansion of the activities of the Fargo-Moorhead Community Theatre to include the mounting of four children's theatre productions and the video-taping of one of these—\$4,980; a series of ensemble concerts in eight public school districts—\$3,400; a visual arts touring exhibit—\$2,503; lecture/demonstrations by a professional trumpet quartet—\$1,750; providing a professional director for a community sponsored summer theatre—\$1,500; and a program of workshops, demonstrations and exhibits for children to increase their appreciation of the visual arts—\$1,270.

Total program cost: \$26,403; Federal share: \$12,700.

Ohio. The Ohio Arts Council proposes five programs which consist of the bussing of students from small towns near metropolitan centers into these centers to visit a museum and attend a theatre matinee—\$20,000; 20 performances by one or more of the major symphonies of Ohio in smaller towns or economically and culturally deprived areas of the larger cities—\$40,000; touring art exhibits prepared by the Dayton Art Institute and the Columbus Gallery of Fine Arts—\$7,000; a three-week tour of smaller communities by a professional theatre company—\$27,800; and the production of the Council's second video-tape program for general TV viewing explaining the visual arts resources of the State of Ohio and how the Council could help interested communities take advantage of these resources—\$5,200.

Total program cost: \$100,000; Federal share: \$50,000.

Oklahoma. The Oklahoma Arts and Humanities Council has chosen to maintain a high degree of flexibility in their program proposal. While they have budgeted their funds into various categories, they are soliciting applications from the State's arts organizations within those categories and thus have not determined the specific organizations which will receive support. The Council has budgeted their program funds in the following manner: for touring performances in theatre, dance and music, the Council will, for approved performances, subsidize the difference between box office and cost of production not to exceed 40 per cent of production cost—\$47,000; for touring visual arts exhibitions, commissioning of works, and aid to museums—\$29,000; for technical assistance in all fields—\$6,000; for special projects in all fields—\$28,000; and for Council services, such as, the Calendar of Events and other publications—\$4,800; and State-wide conferences—\$12,000.

Total program cost: \$129,000; Federal share: \$50,000.

Oregon. The State of Oregon hopes to establish a permanent Council during the current year through legislative action. The interim Council proposes 25 separate projects and uses the device of matching Federal funds with State funds and then requiring local grantees to provide varying percentages of additional matching funds. The program includes 11 projects in visual arts—\$37,914—free distribution of a textbook entitled "Art in the Life of the Northwest Coast Indians"; three projects of technical assistance to local art associations; three projects to expand art classes for young people; assistance in the expansion of the program of the Museum of Art of the University of Oregon; and the establishment of a Council administered insurance program for visual art exhibitions. *Music*—\$84,737—to commission a major choral work; to sponsor a Festival of Choral Arts; to facilitate and expand the State-wide services of the Portland Symphony; to subsidize a workshop for State music teachers; to assist the Portland Opera Association; and to assist the community symphony orchestras of the

State. *Theatre*—\$16,500—to help expand the program of the Oregon Shakespearean Festival and to help establish an outdoor drama based on the Lewis and Clark story. In addition, the Council plans to assist six somewhat special projects—\$71,805—to provide the means to include a cultural program during the Clackamas County Fair; to sponsor a two-week performing visit to Oregon by the Merce Cunningham Dance Company; to establish a Council administered fund to subsidize local groups sponsoring professional performing arts attractions; to publish a bulletin of State-wide cultural activities; to initiate a program of technical assistance to the amateur organizations of the State; and to assist established and incipient local arts councils.

Total program cost: \$210,956; Federal share: \$50,000.

Pennsylvania. The newly established permanent Council on the Arts of the Commonwealth of Pa. proposes to emphasize the upgrading of the artistic standards of the State's amateur and semi-professional art groups through a program divided into three major areas. *State Cultural Festival*—\$35,000. The Council plans to muster the resources of the best of the State's regional arts festivals, the State University Centers and professional arts organizations and sponsor a series of art festivals to offer the best of these resources to all areas of the State. *Technical Assistance Program*—\$25,000. The Council proposes to provide, on request, the professional technical assistance needed by the State's amateur and semi-professional groups. *Touring Professional Groups*—\$40,000. The Council will subsidize the efforts of local groups in sponsoring performances of professional groups in all art forms.

Total program cost: \$100,000; Federal share: \$50,000.

Rhode Island will continue its successful policy of matching Federal funds with a State appropriation and then requiring local grantees to raise an additional percentage of matching funds. The proposed program for 1967-68 includes: *Touring Performances*—\$49,512—15 performances of orchestral music divided among the Bach Festival Orchestra, the Rhode Island Philharmonic Orchestra, and the Brown Univ. Music Dept.; 7 performances of choral music by the R.I. Civic Chorale, the R.I. Boys Choir, and the Westerly Community Chorus; two performances in dance by the R.I. State Ballet and by the Lucas Hoving Modern Dance Company; and 42 performances by the Looking Glass Children's Theatre. *Audience Development*—\$42,979—a series of performances for children under the aegis of the Warwick Arts Foundation; 10 school performances by the R.I. State Ballet; a community film program and film resource library within the Providence Public Library; a series of Junior High School concerts by the R.I. Philharmonic Orchestra; a slide and reproduction project for schools and libraries prepared by the R.I. School of Design Museum; the continuation of the R.I. Fine Arts Council's ticket endowment program; poetry readings for school children; and in-school performances by the Looking Glass Theatre. *Opera*—\$35,220—a major project to provide opera performances for the State through a cooperative effort by the R.I. Philharmonic, The R.I. Civic Chorale, the R.I. School of Design and the Trinity Repertory Theatre. The Agency will also support five projects of assistance to the artists of the State—\$14,365—a feasibility study aimed at the establishment of a summer arts school for gifted young people; honoraria for five local soloists for appearances with the Bach Festival Orchestra; assistance to the training programs of the R.I. Philharmonic Youth Orchestra; the establishment of a training program for teachers and librarians in the art of improvisation through the cooperation of the University of R.I. and the Looking Glass Theatre; and additional rehearsals of contemporary music by the R.I. Philharmonic. In addition, the Agency will fund three special projects—\$7,500—an attempt to establish a uniform accounting system for the agencies associated with the R.I. Fine Arts Council's Federated Fund Drive; the establishment of a cultural newsletter; and to sponsor a conference on Education and the Arts. The Agency will also expand its Technical Assistance Program—\$5,000.

Total program cost: \$154,576; Federal share: \$50,000.

South Carolina. The South Carolina Arts Commission has proposed for its initial operative effort a State-wide "Arts Carnival". This touring arts festival would be housed in a canvas tent seating about 150 persons and would visit 30 or 40 rural communities throughout the State. The program at each site would last four days with the first day devoted to musical performances, the second day to drama, ballet on the third day, and the visual arts on the fourth and final day. A small admission charge would be admitted free of charge. Talent for the programs would be recruited from the arts resources of the State and would not necessarily be the same at each site—\$49,000.

Total program cost: \$49,000; Federal share: \$24,500.

South Dakota. The South Dakota Fine Arts Council proposes, for this first year of program operations, a modest program in line with the State's limited resources. The four projects to be undertaken include: the Black Hills Arts Festival—\$2,500—to sponsor an arts festival in the Black Hills region consisting of a performance by the Black Hills Chamber Orchestra, a play produced by the Black Hills Playhouse, and the Dakota Artists Guild's exhibition of the work of artists in the Dakotas; *Touring Programs*—\$13,500—to subsidize on a matching basis with local sponsors three circulating art exhibits, a touring theatrical production, and at least 10 musical performances; *Aid to Institutions*—\$3,000—to assist five of the State's community orchestras in providing mileage allowances to orchestra members who must travel long distances for rehearsals and performances, thereby, enabling the orchestra to obtain additional instrumentalists; and a Directory and Calendar of Events—\$1,000.

Total program cost: \$20,000; Federal share: \$10,000.

Tennessee. Armed with their brand new legislative authority and State appropriation, the Tennessee Arts Commission has decided to expend the bulk of their effort on touring programs and in arts education. The touring programs include two performances of the Chattanooga Opera—\$7,000; 27 concerts for both children and adults by a university string quartet—\$6,000; circulating art exhibitions—\$3,600; 18 concerts by the Univ. of Tennessee Woodwind Quintet—\$4,400; 16 performances by the Front Street Theatre of Memphis—\$74,700; acquisition and circulation of a permanent collection of the art works of Tennessee artists—\$20,000; 22 concerts by a university faculty brass quintet—\$5,000. For education in the arts, the Commission proposes a pilot project in the arts for school children, aged 9-12—\$5,000; a workshop for 35 directors of theatre programs in the State's secondary schools—\$3,366; a summer music camp for young Tennessee musicians—\$10,000; a children's supplementary art program (4th grade level)—\$3,912; a cooperative summer art program for children and adults—\$2,712; and a project to provide children's theatre for the area and a drama program in the county's high schools—\$5,000 (for a director-teacher). In addition, the Commission will assist in a pilot project to bus individuals from the surrounding rural areas into Oak Ridge for a concert series—\$1,000; assist in a study of the area and regional responsibilities of a cultural institution in the hope that similar studies will prove feasible for other areas of the State—\$1,100; and aid a newly formed arts council in establishing an arts festival—\$1,466.

Total program cost: \$117,595; Federal share: \$50,000.

Texas. The newly established Texas Fine Arts Commission proposes to conduct a two-week intensive training program for gifted young string instrumentalists. The students would be selected through a State-wide talent search. Those selected would be brought to Austin along with their teachers to take part in the two-week seminar conducted by nationally prominent string instrumentalists and teachers—\$20,000. The major effort of the Commission will be focused on a series of State-wide conferences, one each in Visual Arts, Drama, Dance, Operatic and Choral Music, Symphonic and Chamber Music, and Museums and Libraries, for the purposes of reviewing the results of the Texas survey of cultural resources and attempting to discover how best the Commission could serve each of the disciplines. A final conference will be held to coordinate the findings of the first six conferences. Each of these conferences will aim at setting an example of how the use of artistic media can enhance conference communication. This example would hopefully be imitated by the conference activity of other business and professional groups. The entire conference program will be capped by a "Festival of the Arts" to show the contribution native Texans have made and are making in cultural fields by inviting them back to Texas to view their accomplishments and recognize their contributions—\$80,000.

Total program cost: \$100,000; Federal share: \$50,000.

Utah. The Utah State Institute of Fine Arts intends to use their Federal grant and the matching money it will generate to add 13 projects to its already extensive activities. *Music*—\$55,000—to enable the Utah Symphony to increase by 10 the number of concerts to be offered during the 1967-68 season and to provide increased services to ballet, opera, and modern dance organizations; *Dance*—\$25,900—to enable the Utah Civic Ballet to tour the State giving 20 lecture/demonstration matinee performances for high school students along with 20 full-length evening performances for adults in outlying communities; *Literature*—\$12,350—a competition for short story writers and poets including publication in the *Western Humanities Review* and a competition for Utah writers to provide publication and distribution of a major novel or biography on a Utah subject through the University of Utah Press; *Theatre*—\$7,650—to sponsor a series of

puppetry workshops, to provide professional technical assistance to the Utah Shakespearean Festival, and to sponsor a competition for Utah playwrights to include production of the top three entries; *Architecture*—\$4,000—to conduct three symposia on architectural subjects in cooperation with the Utah Chapter, A.I.A.; *Visual Arts*—\$27,800—to enable the Associated Utah Artists to expand the Utah Invitational Traveling Art Exhibit, to enable the Federated Utah Artists to establish the first Annual Summer Festival of Utah Arts and Crafts, to assist the Utah Designer Craftsmen in opening their annual exhibit to the work of other than Utah artists, to assist in the expansion of activities by the Utah Craftsman Council, and to provide program assistance to seven of the State's art exhibition centers.

Total program cost: \$132,700; Federal share: \$50,000.

Vermont. The Vermont Council on the Arts solicited applications from the art organizations of the State and selected the following projects after subjecting each proposal to extensive review based on criteria which included such items as geographical distribution, professionalism, management experience, audience size, benefit per dollar of cost, need, and contribution to the development of the Council itself. *Architecture*—a continuation of a study of Architecture Worth Saving in Vermont and the initiation of a program of acquisition of architectural artifacts for the Sheldon Art Museum—\$6,000. *Music*—the continuation of a scholarship program to the Bennington Composers Conference, the expansion of the Lane Concert Series to other Vermont communities, and support for the Vermont Philharmonic Orchestra and the string project of the Vermont Symphony Orchestra; and the initiation of a choral concert tour through the Brattleboro Music Center, the establishment of a library of folk music of Northeastern United States, and the expansion of the season of the Vermont Symphony Orchestra to include a three-community tour—\$42,820. *Dance*—10 dance programs throughout the State by dancers from the Dance Theatre Workshop in New York City—the dancers will rehearse the program at Bennington College and will be available for lecture/demonstrations and classroom discussions—\$20,250. *Art Festivals*—to aid in the establishment and development of arts festivals in Bennington, Shelburne, Stratton—\$23,030. *Visual Arts*—to aid in the creation of two arts centers, support a new exhibition of contemporary art at the Tuttle Art Gallery, and initiate a program of sculpture acquisition for Vermont's three state colleges—\$15,000. *Theatre*—the subsidization of a 12-community tour by the Stowe Playhouse—\$9,000.

Total program cost: \$116,100; Federal share: \$50,000.

Virginia. Because of the success of the school matinees of last year's tour of the play "The Subject Was Roses," the State's School Superintendents applied for and received a grant from the Dept. of Health, Education & Welfare to continue the program into 1967-68. This evolution has allowed the Virginia arts agency, the Virginia Museum, to allocate this year's funds to other areas of the arts. The proposed projects for the upcoming fiscal year are: a seven community tour of a professional opera company to be established by the Richmond Symphony—\$28,000; the subsidization of professional dance company performances in 18 or more communities under the auspices of the Virginia Dance Society—\$20,325; the subsidization of professional music ensemble concerts in at least 20 communities under the auspices of the Virginia Chamber Music Society—\$18,975; the expansion of the lecture series sponsored by the University Center in Virginia, Inc. to include at least 77 lectures on the static arts by 24 speakers in 30 communities—\$13,950; and to provide for additional availability of the State's four artmobiles thereby making possible more different exhibitions for longer periods of time—\$34,000.

Total program cost: \$115,250; Federal share: \$50,000.

Washington. The Washington State Arts Commission intends to place most of their emphasis on establishing a State-wide performing and exhibiting arts program. The program is aimed at providing professional and semi-professional attractions to all communities of the State by subsidizing the deficit incurred by local sponsors. The subsidy will be limited to one-half the difference between 80 percent of capacity income and the cost of the attraction. In this way, the Commission hopes to generate \$300,000 worth of cultural activity at an expense to the Commission of \$40,000 of Federal funds. In addition, the Commission intends to assist individual art institutions in the following areas: *Theatre and Dance*—\$10,100—assistance to the Seattle All American Indian Dancers and the Port Townsend Festival Theatre; *Music*—\$4,904—assistance to the Tacoma Youth Symphony, the Bellevue Choristers and the Seattle Musicians Club; *Arts Festivals*—\$15,500—assistance to the Kirkland Summer Arts Festival, the Pacific

Northwest Arts and Crafts Association Festival, and the Burien Arts Association Festival; *Visual Arts*—\$18,890—assistance to the Seattle Art Directors Society, Inc., Pottery Northwest, and the South Whidby Artists.

Total program cost—\$349,394; Federal share: \$50,000.

West Virginia. The West Virginia Arts and Humanities Council proposes projects in *Visual Arts*—\$25,000—an artist-in-residence project, encourage existing art groups, assist traveling arts exhibitions, encourage educational programs in arts institutions and galleries, and establish a series of awards for professional artists; *Music*—\$25,000—assist in the financing of concert tours and increase emphasis on "Young Audience" type projects; *Dance*—\$5,000—to encourage dance workshops and tours by major traveling dance companies; *Crafts*—\$20,000—assistance to craftsmen through marketing information, support of training programs by existing crafts organizations, and to develop seminars on the craft arts; *Theatre*—\$5,000—to explore the development of tours of the State by professional companies through Actors' Equity Foundation and assist in tours of rural areas by a professional repertory theatre company; *Technical Assistance*—\$20,000—to provide professional consultants to the arts organizations of the State.

Total program cost: \$100,000; Federal share: \$50,000.

Wisconsin. The Wisconsin Arts Foundation and Council proposes 19 projects in eight categories: *Visual Arts Touring*—\$28,520—a competitive photographic art exhibition, a tour of the winning entries in a design competition sponsored by the Wisconsin Chapter of A.I.A., the circulation of a photographic record of the textile art in the Allen-Related Art Collection, and the preparation of 5-10 other art exhibitions for circulation throughout the State; *Technical Assistance*—\$8,000; *Support of Public Media Projects*—\$15,281—the production of a 30-minute film on Wisconsin artists and their work, and the presentation for general TV viewing of an already produced 90-minute video tape special featuring young Wisconsin musicians; *Audience Development*—\$13,705—a series of special projects in audience development aimed at all age levels, the organization of bus tours to attend the performances of the Milwaukee Repertory Theatre, an art history slide and lecture series, and a series of four regional dance workshops; *Performing Arts Touring*—\$23,660—the commissioning of a new dance work and provision for subsidizing local groups sponsoring performing arts attractions; *Scholarships and Related*—\$4,260—subsidization of an apprentice program in technical skills at the Milwaukee Repertory Theatre and to provide scholarships for dance studies by talented high school and college students; *Publication Support*—\$14,550—expansion of a bi-monthly publication schedule for the Wisconsin Arts Calendar, assistance to the *Beloit Poetry Journal* for publishing the work of young poets, and a series of informational publications by the Wisconsin Arts Foundation and Council; *Artists-in-Residence Program*—\$8,000.

Total program cost: \$115,976; Federal share: \$49,873.50.

Wyoming. The State of Wyoming now enjoys a legislatively created Council on the Arts. However, no administrative or program funds have been appropriated. The Council, therefore, has solicited proposals from the arts organizations of the State, asked them to assume the availability of matching funds, approved 21 of the proposals, and is depending on the local organizations to provide the necessary administration. Of these 21 approved proposals, five are from local art associations—\$7,350, three are from local community theatres—\$4,760, three are from local music groups—\$10,200, seven involve art activities in the State's colleges and universities—\$14,638, two arts festivals—\$54,872.50, and one "circuit rider" type of art teaching project—\$4,000.

Total program cost: \$95,820.50; Federal share: \$46,935.25.

SPECIAL JURISDICTIONS

District of Columbia. The objectives of the plan submitted by the District of Columbia are to promote professional excellence, afford educational opportunities, and build new audiences. *Dance*—\$23,000—a new work by the National Ballet and additional performances by the Ethel Butler Company, Dance Theatre, Washington Dance Repertory Company and the Capitol Ballet. *Drama*—\$25,620—to assist the Washington Theatre Club's Theatre Genesis Program, aid the Garrick Players in becoming an Equity company and establish an apprentice program within the Shakespeare Summer Festival operation. *Vocal Music*—\$15,500—an additional performance of "Hansel and Gretel" by the Washington Civic Opera Association, the commissioning of new choral works and additional performances by the Camerata Chorus and the expansion of the Bach Festival

of the National Oratorio Society. *Instrumental Music*—\$27,250—young soloist appearances with the National Symphony, expansion of the "Concerts in the Schools" program of the Washington Performing Arts Society, chamber music concerts sponsored by the Kindler Foundation including a newly commissioned work and expansion of the program of the D.C. Youth Symphony. *Visual Arts*—\$22,206—guided tours and art classes sponsored by the Frederick Douglass Institute of Negro Art and History/Museum of African Art, expansion of the program of the Washington Gallery of Modern Art, demonstrations in area schools of various visual art techniques by the Washington Water Color Association and the Kiln Club of Washington.

Total program cost: \$113,576; Federal share: \$50,000.

Guam is facing the problem of limited facilities and resources upon which to build a long-range program. The program proposed is aimed at alleviating the immediate problems with projects that have long-range potential. The proposal makes provision for a Mobile Art Instructional Unit as well as the art exhibitions to fill it. The acquisitions for this purpose would also be displayed at the Fine Arts Gallery under construction at the College of Guam and would be offered for resale as a means for continuing the program under its own financing—\$61,200. Guam's program also proposes a concert series using established professional artists who are on tour in the Western Pacific and who often must pass through Guam on their way to various destinations—\$15,200; a music appreciation project using the Island's FM radio station—\$5,374; the establishment of an Island Symphonic Chorus using the best singers from the dozens of small singing groups on the Island—\$11,600; a project for strengthening Guam Symphony Orchestra—\$5,000; and the drawing up of an inventory of theatrical equipment on the Island in order that the equipment might be loaned & traded among the Island's theatres—\$1,626.

Total program cost: \$100,000; Federal share: \$50,000.

Puerto Rico. The Puerto Rican Institute of Culture is the official State arts agency charged with the responsibility for the support of the arts in Puerto Rico. The Agency has proposed 12 projects in the following areas: *Visual Arts*—\$37,000—an acquisition program for the Museo de Bellas Artes de Puerto Rico, to publish a catalogue of and prepare mobile exhibitions from the holdings of the Museo de la Universidad de Puerto Rico, to allow the Art Department of the Inter-American University to prepare exhibits to be shown at other university centers in Puerto Rico, and to provide funds for training and employing guides for the Museo de Ponce; *Theatre*—\$28,000—to assist the experimental theatre program of the Ateneo Puertorriqueno, to assist in the development of the Festival Internacional de Teatro during which four plays will be professionally produced, and to produce two plays by the only two English speaking theatre groups on the Island; *Dance*—\$16,000—to provide master teachers in ballet for the dance groups of the Commonwealth and to allow the Ballet de San Juan, a professional company, to add two programs to its regular season; *Literature*—\$4,000—to establish a series of lectures and promotional material regarding Puerto Rican literature; *Art Centers*—\$9,000—a program of technical assistance to five local arts centers; *Children's Art Programs*—\$5,000—to produce three children's programs combining theatre, dance and music through the Teatro Infantil Arlequin.

Total program cost: \$99,000; Federal share: \$49,500.

Virgin Islands. The unique problems of the Virgin Islands—three islands, small and multi-lingual permanent population, and a tremendous influx of tourists—are being attacked by the Virgin Islands Council on the Arts in an imaginative manner. The performing and visual arts touring program—\$20,100—includes a two week tour of New York City's Theatre-in-the-Street presenting plays in both English and Spanish. Seven smaller projects are included in this touring program. The technical assistance program—\$32,900—is designed to strengthen the Islands' art institutions through the support of projects initiated and aided by the local arts council established on each island. The individual artist in the Islands will be assisted through a series of awards and grants-in-aid as well as a program of acquisition and commissioning of their works for a permanent collection which could also be the basis of a series of exhibits throughout the Caribbean—\$21,500. To develop increased audiences for the arts, various communications media will be used extensively and a ticket endowment plan will be initiated—\$11,500. The Council will also continue its research program to help the further development of its activities—\$14,000.

Total program cost: \$100,000; Federal share: \$50,000.

(American Samoa did not apply.)

VARIETY OF ART FORMS

Graduation Awards.—Individual grants-in-aid of \$1,000 each to 77 promising young artists, composers and creative writers who graduated from college in June 1966 to visit art centers, museums, institutions, or areas of the United States which will enrich their cultural experience. (\$77,000)

Individual Grants to Teaching Artists.—Grants-in-aid of up to \$7,500 to 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. (\$372,500)

American Lyric Theatre Workshop.—A project to create a special theatre laboratory for professional actors, musicians, writers and dancers, under the direction of Jerome Robbins. (\$300,000 was allocated for this purpose in 1967. The Endowment plans continued support in 1968.)

Institute of American Indian Arts.—A matching grant for the 1966 Festival of Performing Arts of the American Indian in Washington. (\$29,000)

Rural Arts Program.—A matching grant to the University of Wisconsin, College of Agriculture's Wisconsin Idea Theatre for an experimental pilot program in five small rural communities which will explore methods to increase public receptivity to cultural programs and give people who have not had the opportunity a chance to participate in the arts. (\$58,000) The Endowment plans to continue support for this project which has already proved highly successful.

VISUAL ARTS

Awards to Artists.—Individual awards of \$5,000 to 60 painters and sculptors in recognition of past accomplishments and to encourage their future efforts in the field of visual arts in the United States. (\$300,000)

Archie Bray Foundation, Helena, Montana.—A matching grant to assist artists in the field of ceramics. (\$5,000)

Artists Materials Research Project.—A matching grant to the Artists' Technical Research Institute for research on the uses of new materials in visual arts and the dissemination of results to artists, schools and museums. (\$15,000)

Drawings.—A project to make fine reproductions of drawings by contemporary artists, as well as historical drawings, available to wider audiences, particularly in educational fields. (Allocation: \$150,000)

Museum Project.—Matching grants for pilot programs to increase public interest in the visual arts through expansion of the museum resources of the Detroit Institute of Arts (\$90,000), the Boston Institute of Contemporary Art (\$30,000) and the Amon Carter Museum of Western Art (\$30,000). (Total: \$150,000)

Philadelphia City Planning Commission.—A matching grant for the acquisition of up to three pieces of sculpture to be chosen by a mutually acceptable panel for the central Philadelphia area to enhance urban design. (\$30,000)

Print Workshops for Artists.—A grant to Tatyana Grosman, Universal Limited Art Editions Director, to implement the development of original art work for exhibition by educational institutions and other non-profit organizations. (\$15,000)

Sculpture Project.—A project to help provide major works of sculpture for outside urban areas. Grants are made on a matching basis and involve the commissioning of artists recommended by panels of experts mutually agreeable to the city, whose application is approved, and the Endowment. To date Grand Rapids and Houston are participants in this project, and other cities have indicated great interest. (Allocation: \$140,000, of which \$90,000 has been equally obligated to the cities mentioned above.)

Survey of Community Arts Resources.—A project to conduct a nationwide survey of community arts resources and develop a program to meet existing needs. (\$31,000)

Venice Biennale.—A matching grant to provide a United States exhibit, assembled by the National Collection of Fine Arts of the Smithsonian Institution, for the September 1966 Biennale in Venice. (\$38,000)

SPECIAL PROJECTS

American Theatre of Being.—A matching grant to support this company's presentations of works predominately by Negro authors in schools and depressed areas of Los Angeles, under the direction of Frank Silvera. (\$24,000)

Artists' Housing.—A matching grant to the J. M. Kaplan Fund to initiate a program to develop studio-living quarters for artists at reasonable rates. (\$100,000)

Artists' Rights.—A study grant to Melville B. Nimmer, Professor of Law at UCLA, to explore laws applying to the arts and the legal rights of artists. (\$25,000)

Arts and Disadvantaged Areas.—A grant to Julian Euell to research the use of the arts to benefit disadvantaged persons and areas. (\$8,764)

Elma Lewis School of Fine Arts, Boston.—An emergency grant to permit this outstanding school to continue operation in a period of financial crisis, when funds were not otherwise available, but were forthcoming for the future.

Hull House, Chicago.—A matching grant to implement plans for an outdoor theatre and a number of basement theatres in public housing projects. (\$30,000)

St. James Community House School of the Arts.—A matching grant to support music and theatre training programs for underprivileged youth in New York City under the supervision of Dorothy Maynor. (\$24,500)

Baird Puppet Theatre.—A matching grant to enable the Baird puppeteers to design, build, stage and rehearse new productions for their permanent theater. (\$20,000)

Other special projects include matching support for special instruction in arts courses sponsored by the North Carolina School of the Arts (\$4,500); research into improvement of the resonance and tone of string instruments jointly supported by the A. W. Mellon Charitable Trust (\$3,500); and research into national and local foundation support for the arts, so that the Endowment may have available detailed information in this important area. (\$13,000)

Senator PELL. At this point we will receive for the record the statement of Senator Harrison A. Williams who is a member of this subcommittee and was very instrumental in the creation of the foundations. We are always anxious to heed the counsel of our colleague from New Jersey.

STATEMENT OF HON. HARRISON A. WILLIAMS, JR., A U.S. SENATOR FROM THE STATE OF NEW JERSEY

Senator WILLIAMS. Mr. Chairman, never in history has there been a country with more leisure and more wealth than our country. Futurists predict only more wealth and more leisure.

Historically, these factors have provided the conditions that have made the major arts possible. At least two times in history, art and culture have received substantial support and encouragement from the ruling powers—Fifth Century Athens and during the Italian Renaissance. Both periods produced art that has been unsurpassed, for nothing of equal beauty and excellence has appeared since.

More than one commentator on today's art scene has observed that the artist, having portrayed in his work of recent times man as the victim of the technological era, now seems to be marking time, waiting for a breakthrough. It seems to me that we are on the threshold of this breakthrough as we consider the direction and support that should be given to the National Foundation on the Arts and Humanities.

I was proud to have supported the Arts and Humanities Act of 1965, and I now join in the support for extending the life, capabilities, and potentials of the foundation created by this act.

I have examined the statements of both endowments which are before this subcommittee for its consideration. I feel that the recommendations made are the least we should consider in extending the demonstrated creativity of the foundation.

In addition to these statements, I would suggest that the subcommittee encourage the foundation to make more assistance available to "projects that will encourage and assist artists and enable them to

achieve standards of professional excellence". It would appear that if the arts are to receive a genuine "grassroots" impetus that support should concentrate on the development and support of regional companies. These groups lack the financial means, the greater community interest, the public recognition and exposure, and the level of achievement of the major companies because they have not received most of the support to date. Regional and local companies do not lack the potential for these accomplishments, only the assistance and involvement made possible by the Federal Government through the foundation. This direction will encourage regional involvement in the arts for which this legislation was intended.

As part of my remarks on the amendments to the National Foundation on the Arts and the Humanities Act of 1965, I wish to include a letter which is typical of New Jersey's response to the work of the Foundation to date. This letter comments on the significant upsurge of public interest in the arts as a result of the successful State program initiated by the foundation.

History will pass judgment on our age, as it has done on the Golden Age in Greece and the Italian Renaissance. We are living in an era of renewed awareness of the arts. As members of the subcommittee, we have a unique opportunity to continue to provide public access to the creative world of the arts. To curtail the work of the foundation is to fail the arts, but to act now is to give new life and a renewed vitality to the cultural community.

(The communication referred to follows:)

NEW JERSEY STATE COUNCIL ON THE ARTS,
Trenton, N.J., July 12, 1967.

HON. HARRISON WILLIAMS,

Special Subcommittee on the Arts and Humanities, U.S. Senate, Washington, D.C.

DEAR SENATOR: The New Jersey State Council on the Arts strongly recommends passage of the bill amending the National Foundation on the Arts and Humanities Act of 1965.

Federal assistance has been vital to the program of the New Jersey State Council on the Arts. The following art organizations received financial assistance from the Council during the 1966-67 season: Newark Museum, the New Jersey State Museum, the New Jersey State Library, Princeton Chamber Orchestra, Rutgers Contemporary Chamber Ensemble, the North Jersey Wind Symphony, Fairleigh Dickinson University Cinema Archive, Garden State Ballet, Morris Repertory Theatre, and the Trenton State College. Combined Federal and State funds made it possible for 30,000 residents of New Jersey to attend during May either a performing arts event, a lecture-demonstration, or an art exhibit. The majority of these 30,000 persons had never before had an opportunity to attend a live professional performance in their community.

With the continued assistance of Federal and State Funds we expect New Jersey to experience in a very short period a significant upsurge of public interest in and support for the arts. Any curtailment of the Federal arts program at this stage of development, when some institutions have restaffed their organizations towards greater service, can only result in a loss of momentum and disservice to a rapidly growing public.

On behalf of the Council, may I express our deep appreciation of your support of the arts at both the national and state levels. If we can be of assistance in any way we stand ready.

Sincerely,

SAMUEL PRATT, *Chairman.*

Senator PELL. Thank you, Senator Williams, for your fine presentation.

Now we have the statement of Senator Frank Moss, of Utah, one of the sponsors of the original bill establishing the National Foundation on the Arts and Humanities.

STATEMENT OF HON. FRANK E. MOSS, A U.S. SENATOR FROM THE STATE OF UTAH

Senator Moss. Mr. Chairman, as one of the sponsors of the bill which established the National Foundation of the Arts and Humanities, I want to make known to the subcommittee my strong support for S. 2061, which will modify and expand the existing program, and make additional funds available.

My State of Utah is a cultural center for the Rocky Mountain area and has been almost from the day the Mormon pioneers entered the Salt Lake Valley. Music, dance and the drama are probably the arts dearest to the hearts of most Utahans, but the geography and history of the State have produced an enormous literature, and many poets, novelists and playwrights. Some of our sculptors and artists have gained national reknown. Among writers I need only to mention Whit Burnett, Bernard de Voto, Phyllis McGinley, and Wallace Stegner, and among painters and sculptors, John Hafen, Lee Green Richards, Le Conte Stewart, Lynn Faucett, Alvin Giddins, Mahonri Young, Avard Fairbanks, and Cyres E. Dallin.

As anyone familiar with Mormon history knows, a love of the arts and participation in them goes back to the days of the wagon trains to the West. The days of weary traveling were lightened by nighttime dancing and singing.

One of the first acts of the pioneers in reaching Utah was to erect a bowery where drama and music could be presented, and the Salt Lake Theatre, built in 1862, was one of the first great legitimate theaters built west of the Mississippi. The famous Mormon Tabernacle Choir was organized in the 1850's, and the Utah Symphony is unquestionably one of the best of the smaller symphonies in the country. It has played at Carnegie Hall, and in many countries of Europe, under its present director, Maurice Abravenel.

So I can say without hesitation that the people of Utah are very much interested in the national foundation, and the purposes for which it was established, and in this bill which will enable it to be more effective in promoting the arts in the United States.

Utah is already putting to good use the \$50,000 in Federal grant money which has been made available. The Utah State Institute of Fine Arts will use the funds, and the matching money they generate to add 13 projects to its already extensive activities. They are as follows: music, \$55,000 to enable the Utah Symphony to increase by 10 the number of concerts to be offered during the 1967-68 season and to provide increased services to ballet, opera, and modern dance organizations; dance, \$25,900 to enable the Utah Civil Ballet to tour the State giving 20 lecture/demonstration matinee performances for high school students along with 20 full-length evening performances for adults in other communities; literature, \$12,350 a competition for short story writers and poets including publication in the Western Humanities Review and a competition for Utah writers to provide publication and distribution of a major novel or biography on a Utah subject through the University of Utah Press; theater, \$7,650 to sponsor a series of puppetry workshops, to provide professional technical assistance to the Utah Shakespearean Festival, and to sponsor a competition for Utah playwrights to include production of the top

three entries; architecture, \$4,000 to conduct three symposia on architectural subjects in cooperation with the Utah chapter, A.I.A.; visual arts, \$27,800 to enable the Associated Utah Artists to expand the Utah Invitational Traveling Art Exhibit, to enable the Federated Utah Artists to establish the First Annual Summer Festival of Utah Arts and Crafts, to assist the Utah Designer Craftsmen in opening their annual exhibit to the work of other than Utah artists, to assist in the expansion of activities by the Utah Craftsman Council, and to provide program assistance to seven of the State's art exhibition centers.

The diversity of these projects is indicative of the wide spectrum of Utah's interest and activities in the cultural field. There are many other efforts, including those which are entirely privately organized and financed, which could well use the psychological and financial stimulus this bill could make possible. And there are many individuals who seek careers in the arts who probably could never pursue them without the help this bill is designed to give them.

It seems to me that we do very little on a national basis to nurture intelligent interest in the arts in this country. We send our talented young people to school, and while they are there we provide training for them in the arts field of their choice. But once they are out of school, all too many of them live in parts of the country—particularly those in small towns and rural communities—where there is little opportunity to pursue their training or further develop their talents. Similarly, we do a considerable amount in some of our schools, particularly our universities and colleges, to expose our students to good concerts and art exhibits and dance dramas and legitimate theater, only to have them starved for any further nurturing of their interest once they get away from the centers of learning. The needs of both our producers of the arts, and our consumers of them, are enormous, and we are not meeting either.

Mr. Chairman, I assure you of my great interest in the bill before the subcommittee, and of the interest of many of the people in my State in it, and I hope it can be reported to the Senate floor at an early date.

Senator PELL. Thank you, Senator Morse. Now we have with us several witnesses who have been invited to express their views on representational versus abstract types of painting. I hope we can confine ourselves to the visual arts alone because there are representational aspects to music and architecture and it can apply to a variety of disciplines. I think you might as well all come up here together.

Mr. Frank Wright, president of the Council of American Artists Societies; my old friend, Michel Werboff, a member of the Board of Directors of the Council of American Artists Societies; and Mr. Charles Cunningham, director of the Art Institute of Chicago. Will you all come forward?

Gentlemen, will you all take a seat?

Mr. Wright comes first on the list. We are going in reverse alphabetical order. Mr. Wright is president of the Council of American Artists Societies. I welcome you to the hearing.

STATEMENT OF FRANK C. WRIGHT, PRESIDENT, COUNCIL OF
AMERICAN ARTIST SOCIETIES

Senator PELL. Do you have a prepared statement, Mr. Wright?

Mr. WRIGHT. Yes, I have one here.

Senator PELL. How long is it?

Mr. WRIGHT. Three pages.

Senator PELL. We would be delighted if you would read it to us.

I realize that you wanted to make your presentations individually. My staff assistant told me that, but I think it is more interesting for the committee if you appear together.

Mr. WRIGHT. I want to thank the chairman and the distinguished members of this committee for allowing me to come down here and express the position of the Council of American Artists Societies.

I feel like an old friend of the committee. We had some correspondence and we have had a very pleasant relationship. We are particularly grateful to have a chance to present our side of this rather controversial subject. To save time I would like to insert in the record our position paper which was presented on the 12th of May at the meeting of the National Council for the Arts and Humanities in Tarrytown on invitation of Mr. Stevens.

This position paper gives the background, purposes, and size of the Council of American Artist Societies, and makes six specific points as recommendations for changes. We quote :

The Council suggests that, as the representative of the largest group of practising artists in the country, it be invited to participate in carrying out the purposes of the Act. Such participation should include, representation on appropriate committees or in other groups having to do with the visual arts, such as :

1. Making awards or grants of financial assistance to artists and organizations of artists, art schools, etc. ;
2. Selecting representative American art for government assisted foreign exhibitions ;
3. Selecting works of art for purchase by branches of the government or institutions receiving government aid ;
4. Evaluating the methods and merits of educational institutions in the visual arts field where grants are considered ;
5. The establishment of standards in the visual arts ;
6. The measuring of public preferences in the visual arts.

These recommendations were recorded officially in May and we wish to emphasize that we speak only regarding the visual arts.

There has been some correspondence regarding methods of selection, and these letters will be inserted in the record of these hearings by request.

Work of artists already awarded grants include some appalling selections, and only eight out of 60 can be called representational. This should be remedied.

Remedies which we recommend are necessarily concerned with the administration of the act, and not with the legislation itself.

Over 100 affiliated artist societies; from coast to coast, with over 20,000 individual members, wish to record here a strong official protest against the net effect of implementing the act up to now. It does not provide equal and fair treatment in our opinion.

Thousands of American artists sincerely believe in fine craftsmanship, coherent communication, beauty, and integrity as necessary ingredients in fine art. They had been unorganized, disorganized and inarticulate until recently. But now they have found themselves kept out of exhibitions, museums, and scorned by the organizations of the

“avant garde establishment”—and so they are now organizing and raising their voices in protest. The protest is against the fact that the money, the news coverage, museum acquisitions, and awards have gone predominantly to faddists and stunts.

Now we can't blame newspaper reporters for getting good stories out of chimpanzees that try to paint like a man. We cannot take exception to its news value for a newspaper reporter. He is out for a story.

But now, at last, the public is bored and is becoming much more sophisticated. What makes important news in the art world today is fine craftsmanship. John Canaday devoted an entire column in the Sunday New York Times to Andrew Wyeth, as a “menace” to the avant garde. The attendance at this outstanding show broke all records, and people regarded the superb craftsmanship of Wyeth with almost a religious reverence.

The importance of this great swing in public opinion should not be overlooked by the subcommittee, by the Smithsonian, by the National Council, or by the Foundation, in our opinion.

No one can complain if a painter wants to have a tantrum on canvas. His frustrations are often great—and it's a free country. He can sling paint, drip it, explode it. But to call the results fine art is something else. It is one of the great frauds of the century, in our opinion. False labels are against the law in food, drugs, cosmetics, et cetera. Something should be done to prevent forgeries, frauds, and doodles from getting tax inducements which give them a place in public museums and those collections which have tax-deductible status.

Millions of American schoolchildren have been given free public bus service to museums. They go to see “fine art,” the “finest and noblest” manifestation of humanity. Many American museums have fine collections of old masters and early American works, but when the children are confronted by contemptuous “drippings and droppings” they are confused.

Our point here is this: Cultural corrosion should not be encouraged by awards of public funds, nor should inflated values be assigned to “junk art” for tax purposes.

This entire area needs a drastic review and reorganization. The time is late.

The taxpayers of this country should not finance the destruction of artistic values, the confusion of our children, and the assault on our culture.

The questions we raise here may go much farther and deeper than the immediate language of the proposed amendments.

Fine arts stem from a reverence for life, and the teaching of high standards of craftsmanship involves the teaching of high standards of morality.

The issue before the country is the same as the issue before the civilized world. It is a question of reverence for life versus contempt for life.

There are two great social experiments in today's world; the experiment of the people, for the people, and by the people, the other experiment, on the people.

Gentlemen, what we seek here is simply an equal opportunity for beauty, craftsmanship, and integrity in American art. Equal opportunity.

The Council of American Artist Societies does not oppose experimentation in art. We strongly advocate that standards of craftsmanship be established whereby the shock experiments can be distinguished from experiments in fine art.

I thank you.

Senator PELL. Thank you, Mr. Wright. As you know, I have some sympathy with the thought that there should be more emphasis on representational art. However, I would be remiss, even while sympathizing with this view, if I did not say that elements of your statement contained a bit of overstating and editorializing, but that is the privilege of any witness because you all think that your view is the absolute view.

Mr. WRIGHT. All we want is equal time. We do not say our views are the only view, we just want equal time.

Senator PELL. Right.

Now, I am delighted to see my old friend of some 30 years, Michel Werboff, who lives in New York, and has painted marvelous portraits through the years, here with us.

STATEMENT OF MICHEL WERBOFF, MEMBER, BOARD OF DIRECTORS, COUNCIL OF AMERICAN ARTIST SOCIETIES; AND VICE PRESIDENT, AMERICAN ARTISTS PROFESSIONAL LEAGUE

Mr. WERBOFF. Thank you, Senator Pell. For 50 years.

Thank you very much for your kind words and for the opportunity to present our views. I am speaking here, not only for myself, but also for the American Artists Professional League.

Senator PELL. May I ask a question here? How many members does the American Artists Professional League have?

Mr. WERBOFF. About 900, between 800 and 900.

Senator PELL. 900 dues-paying members?

Mr. WERBOFF. Yes, sir. We are affiliated with the Council of American Artist Societies which has about 120 of similar organizations across the country, about 20,000 members.

Senator PELL. Do these include commercial artists as well?

Mr. WERBOFF. They are mostly professional artists.

Senator PELL. Excuse me, commercial artists are those who draw for advertising services.

Mr. WRIGHT. There are some in there, too.

Mr. WERBOFF. Yes, but they are artists earning a livelihood for the most part by their craft.

Senator PELL. Thank you.

Mr. WERBOFF. Well, I have got to start by quoting, probably verbatim. I am not exactly sure the translation is proper or not—what writer Tolstoy said about art. He said this: "Art is the communication to others of the finest and noblest feelings to which mankind has risen." As you know very well, there are several kinds of art today. Reduced to the minimum we would call them representational and abstract. I would compare them also to the youth of the United States. We have hippies and beatniks and we have very serious-minded, studious, moral, and good members of the youth of the United States.

Hippies have their place, probably because they are here, as part of America, but they are not America in total. Newspapers make more

of hippies than of the good students because of the news value, but the world should not judge the American youth by the hippies, just as they should not judge our art and our cultural image by the exhibitions that are presented abroad, especially art that is almost entirely of shock value. You will see that in a recent case the quality of the paintings, of works of art, that were sent to the international exhibition at Moscow or Brussels or now in Expo 1967, are all abstract.

Senator PELL. Excuse me, I think we have to keep the testimony to the subject at hand, which is the National Endowment for the Arts and they had nothing to do with the pictures that are sent to Montreal or to Moscow.

Mr. WERBOFF. I am talking about that as a general picture of the arts. You see, when I studied law, the most important phrase that was told to me was a phrase which means, "Let the other side be heard." Now here, I am the other side and I will ask your indulgence to hear me out.

As you know, because of my communications with you I have been trying to fight the cult of ugliness and "anything-go-ism," for years, long before I was elected to the office of vice president of the American Artists Professional League. Now, since then I learned that for many, many years some of the professional organizations were fighting the creation of Council for the Arts in Washington, because of the fear exactly of the things that we have witnessed lately.

As a matter of fact, in my communication—if you remember in my letter of March 4, 1965—I did recommend the formation of that kind of a National Council on Arts because I believed in the integrity, and most of all, fairness of the Federal governmental organization created for the benefit of all artists of the United States, and I still do for the same reasons.

Now, the private foundations have all the right to support any kind of art. The governmental agency created for all of the artists has no right of any kind of discrimination between any artistic or creative endeavor of any artist of the United States. The only requirement that would be absolutely necessary is the highest quality of craftsmanship in any form in which the artist presents his performance.

I was, unfortunately, quite wrong, in what I thought, because at this time after the creation of the Council under the protection of the Federal moniker, there is nothing to which the traditional artist can appeal for defense of their rights as American contemporary artists to be seen, judged, compared, and rewarded.

I am going to present to you for your consideration some suggestions that I know are shared by practically every traditional artist.

No. 1: The National Council on the Arts and Humanities and its endowment must be divided into two equally important parts because of their two completely different natures; one for the visual arts and the other for the performing arts—giving equal attention in visual arts to all kinds of manifestations of American creative artists—traditional as well as nonobjective. The only absolutely necessary requirement must be the highest quality of craftsmanship.

No. 2: Standards should be established for artistic excellence by which works of art should be judged and evaluated fairly and impartially. In its present form, the Council has only one painter—who is half abstract, half representational—and one young, charming sculp-

ress, who is completely unknown to the president of the American Sculpture Society, or to practically any sculptor. There is no one who can speak for the traditional artist. The result of this can be seen in the National Endowment for the Arts, spending \$300,000 in December of 1966, giving awards of \$5,000 each to 60 artists.

Now, you have asked Mr. Stevens about the photographs which you were kind enough to request for your enlightenment and for the record for the public. Mr. Stevens asked you, as I understand, from what period. I would say from the period by which they were chosen to deserve these \$5,000 grants. Mr. Stevens estimated 75 percent abstract and 25 percent representational. I think it is rather sketchy division if 50 were abstract and about 10 representational. Mr. Biddle said about eight.

Senator PELL. I did not wish in any way to place Mr. Stevens in a vulnerable position by making this estimate as a guideline for me. I hope you would confine yourself to your views about the changes that should be made.

Mr. WERBOFF. I would like to add that there is not even a shred of animosity or personal criticism of Mr. Stevens, who is having a terribly difficult job.

Senator PELL. Well, let us just get on with how you think it should be changed.

Mr. WERBOFF. Well, I consider awards of this magnitude to be wrong. It would be even better to give 120 artists awards of \$2,500. It would be much more encouraging if the National Council were to buy works of deserving artists. Thus, it will not only select good art, which can be distributed later throughout the country's museums or our Embassies abroad, but it will also give the people some value for their money—as it is their money—and also show them what art they are paying for. For this reason, and also for the record, I believe that it is absolutely necessary to have, in advance, photographs of the works of art considered to be purchased or rewarded. The National Council on the Arts and its endowment should not be permitted to degenerate into a "private welfare club," financed by public funds.

I think that it is also important for the subcommittees of both Houses to have it for their own record, as in the eyes of the public, they are held responsible for the implementation of the duties of the Council of American Arts and Humanities, prescribed by the law that created it.

I was very pleased when you requested these photographs. That was about 6 months ago and, as I understand, they have not been given yet.

No. 3: It is essential for the Council to examine the qualifications of their advisers and make their names public. Right now they are all secret. We do not know how many committees of experts there are or where they are or who they are. The American artists have a right to know who is judging them and by what standards.

Senator PELL. In this connection the number of panels, where they are located, et cetera, is being submitted for the record, so that will be available for you. The point here is that the responsibility rests with the Council and not with the panels. The panels are in an advisory capacity. The responsibility rests with the Council to which the panel reports and any criticisms of their decisions should be addressed to the Council and not to the panel. That is the same as I take the responsibility—

Mr. WERBOFF. The Council has no agency to which we can recourse our grievances.

Senator PELL. Well, you go directly to the Council the same way that if a member of my staff makes a decision, gives me advice, and I approve that decision, I am responsible, not he; and you come to me for redress.

Mr. WERBOFF. I do not believe it is classified information.

Senator PELL. It is not classified at all; but the Council is responsible and they could lose the services of these advisers, these advisory panels, if they are subject to pressure from individual artists.

Mr. WERBOFF. Now, in our meeting in Tarrytown with Mr. Stevens and his committee we were talking about that, and Mr. Stevens was kind enough to ask us, Mr. Wright and me, to give him some of the names of coherent artists that could be asked on the panel. We did give him that and so far nothing has happened.

Senator PELL. Surely not enough time has passed. If you will rest a bit I would not be surprised if eventually somebody representing your same general view, if not one of those you specifically nominated, actually will serve on a panel.

Mr. WERBOFF. I am sure that some of these advisors are museum directors. In the last Corcoran Biennial, the prizes were awarded by three museum directors. Here is their choice for the first prize of \$2,000 and a gold medal at the Corcoran Biennial. This is a canvas painted pink with no design in it. On the left side there is one little dab of pink paint and on the bottom there is a green stripe not quite to the end. That is all.

Senator PELL. How do you know it is on the bottom?

Mr. WERBOFF. Pardon me?

Senator PELL. How do you know it is on the bottom. This green stripe, why couldn't it be on the top?

Mr. WERBOFF. Well, it is on the left. I have seen the picture. There is nothing on it. So, you see, I would like to know by what criterion these three museum directors have given their choice of \$2,000 and a gold medal to this painting. I am sure that these museum directors might also be advisers to the National Council on Arts and its endowment fund. That is why I would question their qualifications.

Senator PELL. But, what has this got to do with the Endowment for the Arts?

Mr. WERBOFF. Pardon me?

Senator PELL. Again what has this got to do with the Endowment for the Arts?

Mr. WERBOFF. Only as to qualifications, clarification of qualifications of their panels, where similar "experts" serve.

Senator PELL. I see.

Mr. WERBOFF. This is the only point that I am trying to make with this.

Now, we also presented some of the examples of the works of the people who were given art awards. I was lucky enough to get a magazine that has color reproductions of monkeys paintings. And here I have the monkey paintings and next to it some of the man's performances which were practically with the same kind of technique. Here is the "artist" at work. Now, here is one of the monkeys painting and here is De Kooning using exactly the same colors and almost the same technique. Now, Mr. De Kooning was a man who was given the highest order that we can bestow on a civilian, the Medal of Freedom, as the best of the artists of the United States.

Here is another example which was given the first prize and a gold medal in the Corcoran in 1963. So, this is the kind of art that experts, who are possibly serving on the panels of the National Council because of their "exalted" positions, award these prizes. How they get these positions is not understood.

It would be interesting to know—and maybe you can look into that—if there is any kind of understanding between galleries promotion of "op", "pop" and other kinds of nonart, and the museums, for tax purposes. The size of the paintings of these artists is usually so enormous that it is practically impossible to have them in the greatest majority of American homes. Certainly, artists would not waste their time and money on these enormous monstrosities without some assurance that they would be able to sell them. One recent example, that I am sure you read about, is that of a proprietor of a gallery who has donated his collection of this type of art, which he has been promoting, to the Museum of Modern Art, evaluated at \$2 million tax deductible.

No. 4: I would suggest that the congressional subcommittees look into what appears to be a conspiracy to vilificate and debase the artistic image of the United States by the "powers that be," by insisting on showing only nonrepresentation art in international exhibits. As a result, the world abroad has a very poor and very distorted impression of the capacities of American artists. As an example, may I cite an account in the New York Times—April 30, 1967—of an exhibition in New Delhi, organized by the Museum of Modern Art, consisting of 96 paintings, including two of De Koonings' "women"—here is one of them which is the most monstrous caricatures of womanhood. What the Indians can think of our women, I just do not know what they think of that.

When the director of the New Delhi Museum, where the exhibition was held, suggested that this kind of art did not appeal very much to the people, Mr. Clement Greenberg, who teaches art at New York University and who was lecturing at the exhibition, haughtily answered, and I quote from the New York Times: "The lay public does not matter any more." And that means you, you, you, and me. He said to the director of the Museum that the "concepts of Indian pictorial art is dead over 100 years, and I don't see any point in talking about it." And, that's what he said to his host. I am sure that this did not enhance our image and prestige in India.

No. 5: The works of art sent to our embassies should be chosen by a qualified branch of the National Council on Arts, and should include traditional, abstract, or both, depending on the taste of the Ambassador, who has to live with it. I saw in our Embassy in Madrid, the most horrible examples of abstract art provoking many violently unfavorable comments from my Spanish friends who were there. I had to assure them that we also have great artists of the traditional school.

Senator PELL. I understand that you have a painting on exhibition in the Prado Museum.

Mr. WERBOFF. Pardon me?

Senator PELL. I understand you have a painting on exhibition yourself in the Prado Museum in Madrid?

Mr. WERBOFF. Yes. I have brought to my country the highest honor that has ever been accorded to any artist and I am the only living artist in the Prado Museum and the only American.

No. 6: The National Council should allot a portion of its money for the care of aged professional artists, through grants or pensions, or through purchase of their work, after they have completed at least 25 years of productive, professional life of the highest quality, and thus, supplement the most inadequate Social Security Benefits.

No. 7: Congress, through the National Subcommittee on Arts, should enact a law to establish copyrights on works of art and author's rights in the resale by galleries or at auctions, allotting to the artist or his heirs, a certain percentage of the price, realized at the sale.

No. 8: The National Subcommittee on Arts and Humanities, through governmental measures, should establish for the protection of artists, the limitation of artists' agents or galleries, of the cuts from artists' fees, as is now done with actors' agents, who are limited to 10 percent. Because of the lack of such regulations, most of the galleries get from 33 $\frac{1}{3}$ percent to 50 percent, which is plain robbery.

No. 9: The Subcommittee on Arts also deals with the Smithsonian Institution.

Senator PELL. No, we do not. I am chairman of the Smithsonian Subcommittee of the Senate Rules Committee. Today we have nothing to do with that.

Mr. WERBOFF. I see. Well, maybe I could suggest to you as the chairman of that, that the Smithsonian Institution has once or twice a year a national exhibition by artists from all States of exclusively coherent art. The abstract and nonrepresentational art have at least six or seven museums of great magnitude showing their art besides a tremendous quantity of galleries, while traditional art has none. Even the Metropolitan Museum has been invaded and you will find that in the past decade, practically all American art by living artists, purchased or exhibited by the museum, was abstract or non-objective. The promoter of it, Mr. Geldzahler, who is a prominent figure in the National Council, and who already was responsible for one scandal in the last biennial in Venice, has now been appointed the head of the Department of American Art of the Metropolitan Museum. It puts the American traditional artists straight into the hands of their worst enemy, artistically speaking.

I do not know Mr. Geldzahler and I have no animosity for his person. It is just that I have to defend our rights.

While the present director of the museum was a park commissioner in New York, he introduced "happenings" into Central Park. Most traditional artists, I am sure, are very much afraid that he will now introduce through the personal taste of this new head of the American wing, "hippyings" as the only contemporary American art, in the museum.

No. 10. The Subcommittee on Arts and Humanities should establish some kind of agency or branch to whom the abuses and the bias of the Council could be reported, and to whom the American traditional artists could look for defense, and which is empowered to act without making the complainant organization wait for 1 or 2 years for their defense.

At this time, we have no recourse. We have been waiting a very long time for the opportunity to present our views and evaluation of the National Council's activities in regard to visual arts, and we are most grateful for the invitation for, as Mr. Wexler said, "our day in court."

The American people are desperately hungry for coherent art. The best proof of this was the exhibition of Andrew Wyeth at the Whitney Museum. People were standing for blocks, waiting in line to get in. We sincerely hope that the National Council and the Smithsonian Institution and their advisers in the visual arts have taken note of this irrefutable proof of the true taste of the American people in art, unless, along with Mr. Greenberg, they think that the people do no longer matter.

It appears that beauty, like virtue, has very little news value.

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

MR. WERBOFF. I would like to add only one commentary to Mr. Stevens' statement that the magazines like Art News have highly applauded the choice of the 60. The Art News, that is known to everybody, has been promoting these kinds of things and I think that at one time I had shown you the criticism of the same man in an Art News review, which is one of the most fantastic exhibitions that I have ever seen of glib gibberish.

Now, as far as representational art is concerned it all depends on what kind of artists are representational and who are representational. One of them is Mr. Dine who had a scandal in London because the police had arrested his show because of its pornographic content.

Senator PELL. Thank you.

I think that you cannot always differentiate between needs for artists to have somebody popularize them, too. I would wager that if it had not been for Bernard Berenson, a lot of the renaissance artists would not have been discovered. Had Eastern Europe, or Russia had a Berenson to popularize its artists at that particular time I would wager that they would be equally well known throughout the world, and others would have come forth. So, the relationship between the man who projects the art in writing or words, and the artists themselves is always, I think, quite intimate.

Mr. WERBOFF. Oh, yes.

Senator PELL. We are getting toward the end of the morning hour, but I want to make sure that there is a complete fair exchange of ideas and dialogue here. We are very fortunate to have with us today Mr. Charles Cunningham who is the Director of the Art Institute of Chicago and I hope he will address himself to the question of the awards from the Art Foundation to the representational, as opposed to abstract artists and try if you would, to confine his statements to the problem at hand which is the Endowment for the Arts, more than the general subject.

STATEMENT OF CHARLES CUNNINGHAM, DIRECTOR, THE ART INSTITUTE OF CHICAGO

MR. CUNNINGHAM. Do you wish me to read my statement, Mr. Chairman?

Senator PELL. Do you have a statement?

MR. CUNNINGHAM. Yes.

Senator PELL. How long is it?

MR. CUNNINGHAM. It is very short.

Senator PELL. We would be delighted.

MR. CUNNINGHAM. I strongly urge favorable action on Senate bill No. 2061 regarding the appropriation of funds to the National Foun-

dation on the Arts. The fact that attendance at museums, concerts, theater, and dance programs is estimated at over 200 million is surely indicative that people of this Nation are concerned with the arts. Since one of the responsibilities of our Government is a concern for the interest of its people, I believe the Federal Government should take a more active part in the support of the arts of the United States. Support cannot and should not come from governmental bodies alone but from both private and public sources. The arts speak a universal language and by promotion of the arts through sponsorship of artistic programs not only in this country but overseas, our artists serve as good will ambassadors in many lands.

In regard to representational versus nonrepresentational art, there exists in the minds of many a misapprehension. Artists are either good, mediocre, or bad, according to criteria of critical judgment. The fact that an artist reflects the ideas and the concepts of his own time is only natural. Artists, if they are good artists, often speak a language or develop a mode of expression unfamiliar to their generation but which to succeeding generations is accepted without question. Thus an artist creates not for his immediate surroundings but for an audience in generations to come. It is often difficult for the average layman to understand the difference between art and illustration.

Mr. Chairman, in connection with this representational and nonrepresentational art, in a sense, any art is abstract in that it is a composite picture that abstracts essential elements from either a visual image or a conceived image and puts them either on canvas or paper or develops them into a work of sculpture or ceramics or whatever it may be. This is true of what are called representational artists or realists. This is true of any artist. In fact, a picture by a representational artist should be composed so it can be seen on its side or upside down; it is composed in an abstract sense, so the forms and the elements of the composition hold together.

The other question, of course, is the matter of an artist painting for his own time. The late Roger Fry said, and I think quite rightly so, that the only person who is able to determine success or failure of a work of art is the artist himself, because he knows what he has conceived. If an artist is to be ahead of his time, obviously he is going to do something which may not be familiar to the average audience.

For instance, in science we have inventions nowadays that have changed our whole concept of the modern world. The fact that artists have now developed new media, new modes of expression, new ideas, is significant. We live in an entirely different kind of world than we did 60 or 70 years ago, and consequently a modern artist conceives something which may not be familiar to the present-day audience but which would be generally accepted to those 30 years from now. The case of Picasso is a point. When you have 850,000 people attending an exhibition of Picasso's work, as they did last fall in Paris, this is indicative that at least an artist like Picasso is popularly accepted.

Another point I would like to make, which is a point raised by Mr. Wright in regard to children. In the Art Institute last year we had over 75,000 children come to participate in programs and activities, and we are very familiar with the reaction of a child to a work of art. It is very interesting that while a child may not understand, for instance, a complex subject in a work of art or a work of art that may

have a classical theme, they react extremely intelligently to the work of our modern artists. This perhaps is indicative of the fact that the concepts which are unfamiliar to older generations are part of the familiar experience of our children.

There is one little point that Mr. Wright made about craftsmanship, and I think Wyeth would be the first to admit this, that even he has had problems with his craftsmanship because some of his work was not able to be circulated in the exhibits which were held in Chicago and elsewhere because they were not in safe condition to travel. This is true of a number of pictures. Craftsmanship is something that is individual and personal to the artist. One other point was made in regard to the critical judgment of a work of art. I think that we all know that if something goes wrong with the plumbing we ask a plumber to come and fix the plumbing for our house, or if the television set is not functioning properly we ask an electronics expert to undertake to do repair work there. In the case of art, whether a person has had knowledge and background to study the arts, everyone is entitled to his own opinion. I think this is fine, but I think that there is a time when we must defer to professional opinion of the people who are trained in the arts and when we must accept the finest and best professional opinion that we can obtain as to a criteria for judgment in the case of an award, any awards to artists for specific projects of the National Council on the Arts.

Senator PELL. I think this is a question of relativity as to what the best professional judgment is. I have a son who is a student at the Rhode Island School of Design, in the painting department. Thirty years ago he would have had to take anatomy and a variety of more disciplined subjects. Now he does not. This is a question of relative viewpoint. Some lean in the direction of the traditional representational view, and our purpose is to try and understand the opposing thesis.

Mr. CUNNINGHAM. That is right, and there are very many different concepts of the training of the artist and some art schools do focus attention on anatomy. Some schools do not because they like to have a student develop a kind of sense of free expression which is important to him, any artist, whether they be traditional artists, or abstract artists.

Senator PELL. Thank you for your excellent, well-conceived statement. Generally you support the bill?

Mr. CUNNINGHAM. That is certainly correct.

Mr. WERBOFF. We all do, Mr. Chairman, it is just that the wording of the bill sometimes is very unclear and we would like very much to have the clarification of certain points because it gives the chairman almost dictatorial rights to do practically whatever he wants to put into the text of that.

Senator PELL. The Council is the one that is responsible and the purpose of this hearing is to be able to have the different viewpoints presented to the Council. I would imagine that the various members of the Council will read this testimony, especially the exchange of views that have been expressed.

Mr. WERBOFF. Well, now, as we have told Mr. Stevens at our meeting in Tarrytown, we come as friends and not as enemies. We would like to be helpful because this concept is for the benefit of all American

people, for their education, for their taste, for their children's taste, for the image of America abroad as a cultural kind of an entity, so we come as people who want to help. We are not coming here as enemies or trying to criticize. We have not done that at all. As a matter of fact, we realize very much the number of difficulties that Mr. Stevens must have. The only thing is that his Department of Visual Arts is so understaffed, so to speak, that we feel that the concept itself should be divided in two parts giving the visual arts a completely separate entity.

Senator PELL. I had thought about that when we first drafted the original legislation. We decided against it for a variety of reasons however, I appreciate knowing your viewpoint.

Mr. WERBOFF. All right. Then enlarge the visual arts group because you know very well the story of the emperor's new clothes. It would be very tragic if the subcommittee and Mr. Stevens would be forced to hold an empty bag full of the emperor's new clothes.

Senator PELL. Thank you.

Mr. Cunningham, in connection with your statement, do you have anything to add about the general trend of acceptance of the new modes of visual art? Do you find that it is more accepted or less accepted—what response do you get in the museum?

Mr. CUNNINGHAM. The response which we had to Wyeth is very interesting because we had the largest per diem attendance for the Wyeth exhibition of the four museums showing the collection. As Mr. Stevens pointed out, Wyeth does not consider himself a representational artist.

Senator PELL. I would like to add here that I tried to see the Wyeth exhibition three times in New York and the line was so long that I could not get in.

Mr. CUNNINGHAM. Well, you should have come to Chicago because we had people from Los Angeles and New York coming to Chicago to see the exhibition and we fitted them all in without too much waiting. But, to answer your question—this is in connection with determining the response to art by the public itself. I think you have to judge the artist, judge from the point of view of quality, what they have to contribute to our emotional and intellectual experience, no matter what the concept of a work of art is, and you have to judge artists on the basis of their art.

Senator PELL. Do you want to make a statement?

Mr. WERBOFF. And who would judge that, by what criteria?

Mr. CUNNINGHAM. I think that Mr. Stevens and the Council have done an extremely fine job in selecting as broad a representational group of people from the centers of art in the country as advisors. Not only is the Council, an excellent Council, but also the panels have had an excellent and broad representation of the artistic talent of the country. I think that the choices have been very good ones.

Mr. WERBOFF. But Mr. Cunningham, how would you know whether the panel is a good one or not? You do not know who they are and what their qualifications are. My point is that the American artist is entitled to know who these men on the panel are. This is not a classified information. He must know who is judging him and by what standards.

Senator PELL. Excuse me. We are going in circles here because we have touched this point before I think there is great merit to the

view that since the Council is responsible, criticism should be directed to the Council, not at the panel. I see no harm after the panel has finished its work when they can no longer be exposed to pressure, to letting the names be known. We will talk perhaps at a later date about the possibility of releasing the names when they are no longer active. This could be open for discussion. I have not made up my mind on it myself.

The morning hour is rapidly on us. Mr. Stevens would you like to add a word here or just stay out of the line of fire?

Mr. STEVENS. I would very much like to add a word here. In the first place, Mr. Chairman, I want to compliment you and thank you for bringing out into the open this discussion, because the purpose of having panels is for discussion. The Council is another example of this, and I think it serves a useful purpose. I can readily understand that a strong difference of opinion as to art is only a classical result of the great changes that have taken place and I would not presume to, as I said before, pass on them, but I would like to mention for the record, something that was in the report of your committee. I would just like to bring it out again. This is from Senate Report No. 300 on our enabling legislation. It says, "Moreover, modes of expression are not static but are constantly evolving. Countless times in history artists and humanists who were villified by their contemporaries because of their innovations in style or modes of expression have become prophets to a later age."

That, I assume, is the result of other lengthy testimony you had at the time. I would like to say to Mr. Wright, who as you know appeared before the Council, that I think he is unfair in stating that they did not have their day in court with us. We invited them to our meeting especially so that we could have their views at first hand.

To continue, before Mr. Wright became President I called on Mr. Riley, the then President, twice, to ask him for ideas and suggestions and he never sent any of them to me. He did start a letterwriting campaign against what we were doing, but he never came forward with any suggestions. Mr. Wright, his successor, who as you know came to see us, had six points which he has mentioned, but as you point out, some of them do not really refer to the Arts Council. We want to give them, to give anyone an opportunity, anyone who has an idea and differs with our opinion.

Now, in respect to the panel, that I have mentioned, since there have been such issues made, Mr. Chairman, we would be glad to supply the committee with the names of the panelists that made these choices.

Senator PELL. Certainly.

Mr. STEVENS. We plan to use on the next group of grants another set of panelists. So I will be happy to give this information to the committee.

Senator PELL. Understood, and there is no commitment on your part to do so unless you judge in your wisdom that it should be done and it will not hurt any relationships you have with the panelists.

Mr. STEVENS. Yes, it should be pointed out that it could bring unfair pressures to bear. Some of the other points that have been brought out, the Council favors, such as supporting artists, and also I think it would be very practical if a law would be passed that would give royalties to artists whose work is changing hands—

Senator PELL. This is beyond the purview of both you and me.

Mr. STEVENS. This is right. We can suggest changes in copyrights procedures. As far as getting into the discussion of agents' fees, that is a business matter that I do not think we could very well set through laws. I mean, I do not think that comes under us. So, I would just like to say that we do have an open mind, we are perfectly willing to listen to all sides. I am still waiting for a list of the representational painters from Mr. Wright. I checked this morning and no list has been made available.

Senator PELL. Well, without getting into any dialogue here, I am sure from the expression on the faces of Mr. Wright and Mr. Werboff that such a list will be forthcoming.

Mr. WERBOFF. We have given Mr. Stevens some names.

Senator PELL. The list of painters.

Mr. STEVENS. We understood we were to receive a list, which we would welcome.

And, just finally for the record, I am going to submit a list, Mr. Chairman, of the receivers of awards; and also I would like to submit for the record the editorial of Art News that I earlier mentioned, a letter from the art editor of the Saturday Review, and a letter from Hilton Kramer, who is one of the New York Times writers in the field of the arts.

(The material referred to follows:)

[Editorial from Art News, February 1967]

ALL'S WELL THAT ENDS WELL

The National Council on the Arts has made its first awards to painters and sculptors—60 of them, each gets \$5,000—and it is the best list of grants (or prizes or honors, call them what you will) that we have ever seen in the field. It reveals a sophisticated knowledge on the part of the regional advisory panels which made the recommendations and, even rarer, the facts have been tempered with tact, finesse and a humane understanding of individual needs. The money has gone to artists at a point in their careers when it can make a real financial or psychological difference, possibly a crucial one. Some of the recipients are well known, others are familiar and respected only in the art world itself. For almost all of them, the grant is a meaningful act of recognition and the whole enterprise is a major contribution to our culture.

The list is a surprise as well as a delight. We had our doubts. The Council is headed by President Johnson's cultural advisor, Roger Stevens, a successful real-estate man turned theatrical producer who is frank enough to admit a sweeping ignorance in the visual arts. The arts programs have been directed by Henry Geldzahler, associate curator (shortly to become full curator) of American art at the Metropolitan Museum. Mr. Geldzahler is nationally known as an enchanting Pop-society celebrity (see *Vogue*, *Life*, the *N.Y. Herald-Tribune's* magazine and other organs of the "In"), but his professional contributions have been, to put it politely, undistinguished. His big exhibition of American paintings at the Met last season and his book on recent American art, for example, had none of the wit and bounce of his social accomplishments; indeed, they were a bit drab, pedantic, off the mark. Therefore he deserves double congratulations for securing and acting upon expert advice, and Mr. Stevens gets double applause for backing up the program—by far the best one the Council has sponsored to date. We are overjoyed to find that all reservations were groundless.

The list of artists selected follows (they are from the East, Midwest and West; additional awards will be made from recommendations by panels from the South and Southwest): Lennart Anderson (N.Y.), Robert Beauchamp (N.Y.), Billy Al Bengston (Calif.), Wallace Berman (Calif.), Charles Biederman (Minn.), David Black (Ohio), Ronald Bladen (N.Y.), George Cohen (Ill.), Rollin Crampton (N.Y.), Nassos Daphnis (N.Y.), Gene Davis (D.C.), Mark di Suvero (N.Y.), Dale Eldred (Kans.), Dan Flavin (N.Y.), Jean Follett (Minn.), William Geis (Calif.), Sam Gilliam (D.C.), Robert Goodnough (N.Y.),

Joseph Goto (R.I.), Stephen Greene (N.Y.), Julius Hatofsky (Calif.), Robert Huot (N.Y.), Will Insley (N.Y.), Bill Ivey (Wash.), Donald Judd (N.Y.), Gary Kuehn (N.J.), Alfred Leslie (N.Y.), Alvin Light (Calif.), Robert Mangold (N.Y.), Agnes Martin (N.Y.), John McLaughlin (Calif.), George McNeil (N.Y.), Neil Meitzler (Wash.), Edwin Mieczkowski (Ohio), Gary Molitor (Calif.), Robert Morris (N.Y.), Clark Murray (Calif.), Manuel Neri (Calif.), Ray Parker (N.Y.), Charles Pollock (Mich.), Richard Pousette-Dart (N.Y.), Kenneth Price (Calif.), Richard Randall (Calif.), Ralph Rosenborg (N.Y.), Ed Ruscha (Calif.), Ludwig Sander (N.Y.), Leon Polk Smith (N.Y.), Tony Smith (N.J.), Theodoros Stamos (N.Y.), Richard Stankiewicz (Mass.), Myron Stout (Mass.), George Sugarman (N.Y.), Steven Urry (Ill.), Tony Vevers (Ind.), David Weinrib (N.Y.), Bruce West (Ore.), H. C. Westermann (Ill.), Phil Wilbern (Mich.), Neil Williams (N.Y.), Jack Youngerman (N.Y.).

SATURDAY REVIEW,

New York, N.Y., December 20, 1966.

DEAR MR. STEVENS: A very brief word. I have just read in *The Times* this morning the list of awards to painters and sculptors announced by the National Council on the Arts. I was deeply impressed by the scope and scale of the choice. That the whole country instead of merely the New York contingent be represented brings a breath of fresh air to the American art scene. And some of the lesser known artists included are excellent candidates who for long have needed both practical help and recognition.

Congratulations to you and to Mr. Geldzahler and to whomever else is responsible.

Sincerely,

KATHERINE KUH.

Art Editor.

THE NEW YORK TIMES.

New York, N.Y., December 27, 1966.

MR. ROGER STEVENS,
*National Foundation on the Arts and the Humanities,
Washington, D.C.*

DEAR MR. STEVENS: Thank you for your kind letter of December 18. I would very much like to receive a complete transcript of the conference on criticism.

Incidentally, I thought the list of painters and sculptors receiving grants from the National Council on the Arts one of the best-drawn lists of its kind I know.

Sincerely,

HILTON KRAMER.

Senator PELL. Right. In this connection, I made the suggestion to Dr. Keeney yesterday that there should be a little ceremony or certificate for those who receive the awards so that they afterward could list themselves in *Who's Who* for example as National Arts Endowment Awardees.

Is this being done now at all?

Mr. STEVENS. I think that is an excellent idea because it would mean a lot to the artist.

The only other point that I would like to make is that as Mr. Cunningham said, we have to pick people, we have to make choices, as you know, of experts in the field, and we have generally dealt with people who have national or international reputations. The grants are a matter of opinion, but we certainly have tried to do the best that we can. I think I would like to make one point clear about the operations of the National Council, that is that we do not want to become a log-rolling group in which one member supported only one area, and another member another area. I think one of the reasons the National Council has worked together and worked in harmony, is because so far we have been successful in avoiding that type of action. I would

hope, Mr. Chairman, in the future that when the President appoints its members and consults the various members of the committee as he does, as you know, that the positions will be given to outstanding persons in the arts rather than in specific categories. Some of our members have ability in three or four branches, and I think the result would be much better that way than to have, as I say, one person represent one field. Thus we could use the panels of experts to greatest advantage, and I think that that would be the most successful way we can operate.

Senator PELL. I appreciate very much the thought and I hope that today's exchange of ideas has been helpful and has cleared the air some.

I would hope that the Council would bear in mind that there are many Americans like myself who do appreciate and believe in less abstract art; encouragement should be given to forms of art that have a message or at least that we can comprehend. This as you know is a personal thought of mine.

I notice that Mr. Werboff has one final point that he wants to make.

Mr. WERBOFF. Yes.

I would like to suggest, if I may, that the National Council would have a file of the artists with the highest qualities which it could consult.

Senator PELL. That is a fine idea, do not forget however that the half life of the artists is rapid and it would be very difficult to keep such a file current.

Mr. WERBOFF. Some of them—somehow they selected the 60 that must have been known to them—they had them on file somewhere or somehow.

Senator PELL. The suggestion is made and I am sure noted.

Mr. WERBOFF. The only thing that we are trying to do is to have equal time for coherent artists with the other kind because the disproportion of the awards was too much, too great, and very much insulting to us.

Mr. STEVENS. Mr. Chairman, just one point for the record.

I do not think that Mr. Werboff meant to say this, but Mr. Dine has not received an award from us.

Mr. WERBOFF. I know that.

Mr. STEVENS. I know, but the impression might have gotten out.

Senator PELL. A good many of the points that Mr. Werboff touched on concerned his views on the general question of modern art, but were not relevant to the particular legislation we are considering today.

I order inserted in the record material from the Council of American Artist Societies and the Endowment for the Arts.

(The material referred to follows:)

SAMPLE CARD

COUNCIL OF AMERICAN ARTIST SOCIETIES,
111 West 57th Street, New York, N.Y.

OCTOBER 13, 1966.

IN COOPERATION WITH THE COUNCIL OF AMERICAN ARTIST SOCIETIES I PROTEST THE FOLLOWING 5 POINTS, REGARDING THE ACTIONS OF THE NATIONAL COUNCIL ON THE ARTS.

1. The almost complete exclusion of the professional artist.
2. The lack of foresight in not seeking assistance from professional art societies.

3. The allotting to any one organization, the right to dictate art, art policies, or the selecting of artists for government grants.

4. The use of public funds for persons chosen by the Institute of Arts and Letters, an organization that allows its president to meddle in politics, with institute sanction and use its office to promote political views that are particularly inflammatory and against our country's elected administration.

5. The complete disregard for traditional art, its artists, educational principles and societies.

I favor equality for art and particularly traditional art. I favor a more knowledgeable director of art, one who is a skilled artist, who understands art's problems and is an informed advisor. I favor that creative art should not be sidetracked for the performing arts.

Comments -----

Signed -----

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES,
Washington, D.C., October 21, 1966.

MEMORANDUM

To: Members of the Council of American Artist Societies.

From: Roger L. Stevens, Chairman, National Council on the Arts.

This memorandum relates to the protest cards addressed to the President which were referred to me for reply. I have had several meetings with Mr. Reilly, President of the Council of American Artist Societies, and I am at a loss to understand the contents of these cards, especially since he wrote a letter to the President on May 26th making the same points stated in the cards, which I answered on behalf of the President on June 10th. At that time I asked him to distribute my letter, since he stated in his letter that he was writing on behalf of a great many art societies all over the country. Also, in my meetings with him and in my letter, I have asked him for suggestions as to how we could help artists, and to date have received none.

Although my letter was written before receiving the cards, I think it should be of interest in indicating our attempted cooperation with your society.

As to the points mentioned in the card:

1. All of our programs in the arts involve assistance to the professional artist. This is implicit in the law under which we operate.

2. As set forth in the Act, we are authorized to use panels of experts, as well as the advice of professional art societies. Moreover, since its inception, the National Council on the Arts has had the following members: Rene d'Harnoncourt, Director of the Museum of Modern Art in New York; James Johnson Sweeney, Director of the Museum of Fine Arts in Houston; Otto Wittman, Director of the Toledo Museum of Art; and Richard Diebenkorn, a very prominent West Coast painter. In formulating policies for the Council, these members constantly seek advice from leaders of a great variety of arts organizations. You can be assured that with these prominent members of the Council, concerned with the Visual Arts, this category is given every possible attention.

3. The statement in Item 3 is incorrect, as pointed out in my letter.

4. This statement is also covered in the enclosed letter.

5. The statement in Item 5 is so general that to answer it properly, it would be necessary to know exactly to which of our programs it refers. We would be happy to discuss any individual program with your society in which you can definitely point out that this position was taken by the Council.

Regarding your closing statement, may I point out that in Committee action on the legislation, the Congress has made clear "the intent of this act should be the encouragement of free inquiry and expression. The committee wishes to make clear that conformity for its own sake is not to be encouraged, and that no undue preference should be given to any particular style or school of thought or expression. Nor is innovation for its own sake to be favored. The standard should be artistic and humanistic excellence. While evaluation in terms of such an abstract and subjective standard will necessarily vary, the committee believes such a standard to be sufficiently identifiable to serve the broad purpose of the act

and the committee's concern with the cultural values involved." (Calendar No. 288, Senate Report No. 300, 89th Congress, 1st Session.)

In closing, I would like to point out that the bill setting up the National Council on the Arts asks us to support the following arts categories: music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, and the arts related to the presentation, performance, execution, and exhibition of such major art forms.

With our limited funds, we are not able to assist these categories as much as we would like.

We will always welcome constructive criticism. Indeed, such criticism is basic to the improvement of our programs. However, when criticism is based on a lack of information, I believe it serves no one's purpose.

In fairness to the many public spirited members of the Council and the panels who give so much of their time and efforts, often at no compensation, to the cause of the arts, it would seem in order to suggest that criticism be based on accurate information rather than on a brief generalized statement of criticism.

As I have repeatedly said to Mr. Reilly, please send us any ideas and suggestions which you feel may help the role of the artist in our society.

STATEMENT OF COUNCIL OF AMERICAN ARTIST SOCIETIES, INC.

The Council of American Artist Societies, Inc. was incorporated on July 1, 1964, as an educational, non-profit corporation to be the central representative body on a national scale for societies of artists who believe in fostering and improving coherent, representational art and in educating the public to appreciate true beauty and fine artistic merits in art. The Council has no individual members, other than a few Honorary members.

The Council has over 125 member societies from all parts of the country whose individual artist members number well over 20,000. It is believed that there is no other organization of visual artists, the membership of which even approaches these figures.

The Council is growing rapidly, 28 artists societies having become members since last January.

The Council desires to work and cooperate with the National Council on the Arts in respect to the visual arts namely—drawing, painting, sculpture and photography. The Council believes that its large membership constitutes a pool of talent which can be of inestimable value to the National Council.

The Council's position regarding the various schools or forms of expression of the visual arts has always been that all forms of fine arts are entitled to a proportionate support under the National Foundation on the Arts and Humanities Act of 1965. The Council believes that no recognized mode of artistic expression should be ignored or discriminated against by the administrative personnel which is charged with the responsibility of carrying out the purposes of the Act.

For example, the Council has, from its inception, advocated a two-jury system for exhibitions where both works of the "avant-garde" type and the representational type are to be shown. One jury cannot judge fairly at the same time the different types of work since it is almost certain to favor one type at the expense of the other regardless of the artistic merit of the work.

Accordingly, the Council suggests that, as the representative of the largest group of practising artists in the country, it be invited to participate in carrying out the purposes of the Act. Such participation should include, representation on appropriate committees or in other groups having to do with the visual arts, such as:

1. Making awards or grants of financial assistance to artists and organizations of artists, art schools, etc.;
2. Selecting representative American art for government assisted foreign exhibitions;
3. Selecting works of art for purchase by branches of the government or institutions receiving government aid;
4. Evaluating the methods and merits of educational institutions in the visual arts field where grants are considered;
5. The establishment of standards in the visual arts;
6. The measuring of public preferences in the visual arts.

Since the purposes of the Act contemplate that "World leadership which has come to the United States . . . must be solidly founded upon world-wide respect and admiration for the high qualities as a leader in the realm of ideas and of the spirit," that the American art exhibitions sent abroad be carefully selected to implement these purposes.

Experimental work should be so evaluated that we are not ridiculed abroad. Standards for evaluating experimental work should be carefully established so that shock values may be clearly distinguished from artistic values.

MR. STEVENS. Mr. Chairman, if I might also add for the record, a number of these points are not relevant as far as the work of the National Council is concerned. May I submit a brief memorandum on this?

Senator PELL. Certainly. The record will remain open for 7 days following this hearing so any further thoughts can be inserted.

(The material subsequently supplied for the record follows:)

MEMORANDUM FROM CHAIRMAN ROGER L. STEVENS, NATIONAL ENDOWMENT FOR THE ARTS, RECOMMENDATION MADE BY FRANK C. WRIGHT, PRESIDENT, COUNCIL OF AMERICAN ARTIST SOCIETIES

Mr. Wright's statement lists six areas in which the Council of American Artist Societies wishes to participate with the Endowment:

1. Making awards or grants of financial assistance to artists and organizations of artists, art schools, etc.;
2. Selecting representative American art for government assisted foreign exhibitions;
3. Selecting works of art for purchase by branches of the government or institutions receiving government aid;
4. Evaluating the methods and merits of educational institutions in the visual arts field where grants are considered;
5. The establishment of standards in the visual arts;
6. The measuring of public preferences in the visual arts.

With respect to these suggestions:

1. We have already offered to cooperate with Mr. Wright's group and have asked him to supply us with a list of names, as stated in the hearing.
- 2, 3, 4. These recommendations come properly within the purview of other agencies, including the Department of State and the U.S. Office of Education.
5. We feel that it would be most unwise for a Federal agency to establish specific standards for the arts, beyond those which are so well expressed in Senate Report 300 which Senator Yarborough has quoted and discussed. Other countries have attempted to standardize the arts under dictatorial governments and this has resulted in the stunting or destruction of freedom of expression. For the arts to flourish, they must be allowed freedom to evolve. As has been pointed out the arts are in a constant process of development. Fundamentally they reflect our individuality. In the framework of a democracy this has a special importance.

6. Regarding the measuring of public preferences in the visual arts, such preferences, like art itself, are constantly changing. Throughout history leading artists have often expressed themselves in terms not readily understood by their immediate generation, and yet their work has been acclaimed by generations to follow, and thus they have had a major impact not on the present, but on the future. The art of the Renaissance evolved from the much more static forms of a Byzantine past. Similarly, the French impressionists broke away from the accepted traditions of their era, and conveyed on canvas works which have delighted generations beyond their own life spans. Excellence in the arts is always in part derivative, from past knowledge and past achievements, but it is never wholly imitative; for merely to imitate is not to grow. The same concepts, of course, apply to many other fields—to science, for example, where new discoveries stem from the past, but never imitate the past.

The artist, like the scientist, should be considered as an innovator, not an imitator. The members of the National Council are constantly seeking for ways to build new audiences for excellence in the arts. They are seeking to help educate our people with respect to past achievements, and contemporary achievements; but there must always be a thrust toward the future so that public preferences may be given—with art itself, with the individuals who comprise the

public—a maximum latitude for development, for the appreciation and understanding of new ideas. We believe that in this fashion the public can best be served.

The major contribution of the arts lies in what they can do for the individual—for his eyes, ears, mind and perhaps most important of all, for his curiosity, his awareness.

If we were to impose standards on the arts—if we were to say that the public prefers, at any given moment, this or that mode of expression and that therefore we should avoid supporting anything new—we would be seriously limiting not only the artist's opportunity to grow, but the public's as well.

Senator PELL. We are delighted that Senator Yarborough has come back. I know he has views in these matters.

Senator YARBOROUGH. Mr. Chairman, I regret very much that I was called away during what I had been told was probably some of the most interesting discussion the committee will hear, and I will be forced now to wait and read it rather than to hear it in person. Was there any statement made about the composition of the awards committee and the awards panel and any date put in the record?

Mr. STEVENS. Senator, I have a list of the awards, people who received the awards, which I am going to submit for the record, and I have assured the chairman that I would submit to the committee a list of the panelists relating to the awards of the 60 painters and sculptors.

Senator YARBOROUGH. Of course, I am not an artist nor an expert in art nor enough of a connoisseur of art to think that I have an opinion that should bear weight with anyone except myself, but I do like traditional art, and the very fact that I am not psychedelic enough to understand these globs of color does not mean that it is not art. I do want to see that art—I love art, and a person like myself I think is representative of millions of American people who I hear talk about it, that what represents their concept of art gets a fair shake at this. I am not saying, Mr. Stevens, that we want to screen out any innovations and my thought was expressed in this paragraph that we put in this bill when we passed this bill in 1965 establishing the National Foundation of Art and Humanities.

This was up before and I held a hearing here much as Senator Pell does now before he came to the Senate back 8 or 9 years ago and Robert Frost, the poet, testified one time, and expressed the hope that this would not get into a quarrel and become a kind of political award that we give to one group who are our friends. I hope it does not either. And what I said about wanting traditional art to get a fair shake: I think this is best expressed in our language of the committee report when, under Senator Pell's leadership, we passed this bill in 1965 we remarked on freedom of expression:

It is the intent of the committee that the administration of this Act should be given full attention to the freedom and freedom of artistic and humanistic expression, those which are of continuous great value to society for renewed self examination which they raised so that society can become aware of its shortcomings as well as its strengths.

Countless times in history, artists and humanists who were villified by their contemporaries because of no innovation style or no expression have become prophets to a later age. Therefore, the Committee affirms that the intent of this Act should be to return to the complete freedom of expression. The Committee wishes to make it clear that conformity for its own sake is not to be encouraged and that no undue preference should be given to any particular style or school or thought of expression nor innovation for its own sake to be taken. The standards are to be artistic and humanistic excellence, while evaluation in terms of such abstract and subjective standing will necessarily vary, the Committee believes

such a standard to be sufficiently identifiable to serve the broad purposes of the Act and the Committee is concerned with the cultural values involved.

Now, that is a standard and I hope we will follow it. In my opinion, we should not screen out innovations because we do not understand them. We should not say that is excellent. We know better because it is new and different. I think this expresses better the work of this committee, Senator Pell's committee and the very able staff that he had with him at the time. I still think that should be the standard and we should not favor innovation for its own sake. Neither should we screen something out because it is new and we do not understand it. I hope we will not do that.

Mr. STEVENS. Senator, I can—

Senator YARBOROUGH. I think it takes you artist gentlemen to keep that balance.

Mr. STEVENS. We will and do keep these instructions very much in mind and I would like to assure the chairman that our doors are open at any time and we are glad to see any representative of representational art or representative painters. We want to hear their story, and we feel that is our job. At our last council meeting we gave a long period at lunch to Mr. Wright and his associates. We will always have the door open, and will follow the instructions of the committee.

Did you have one thing, Mr. Cunningham, that you wanted to say?

Mr. CUNNINGHAM. I just want to say that if, Mr. Chairman, you and your colleagues in the Senate are interested, one of the best booklets interpreting modern painting, although it was written 25 years ago, is this book by Alfred H. Barr, called "What Is Modern Painting?" This is an extremely good and simple introduction to modern art.

Senator PELL. I think I had probably better read it.

Senator YARBOROUGH. Could we have a copy for the committee?

Mr. CUNNINGHAM. Yes.

Senator PELL. Thank you.

Senator YARBOROUGH. I hope this is as entertaining as Winston Churchill's little book.

Senator PELL. I thank all of you gentlemen very much for appearing. The record will stay open for a week for any additional testimony or statements that you wish to offer.

Senator YARBOROUGH. Senator, just a moment. I would like to say that I regret I was unable to be here throughout the whole hearing.

Senator PELL. I order printed at this point in the record prepared statements of those who could not appear and other pertinent material filed for the record.

(The material referred to above follows:)

MATERIAL SUPPLIED BY THE NATIONAL ENDOWMENT FOR THE ARTS

LETTER FROM MR. OTTO WITTMANN, DIRECTOR OF THE TOLEDO MUSEUM OF ART, AND FORMER MEMBER OF THE NATIONAL COUNCIL ON THE ARTS

Herewith are pertinent excerpts from the letter from Mr. Wittmann to Roger L. Stevens as mentioned in these hearings. Mr. Wittmann outlines a variety of areas in which the Arts Endowment could assist art museums. These should be considered as supplemental information in relation to the Endowment's projections in the field of the visual arts. Mr. Wittmann suggests the following:

1. "A seminar should be held and a substantial serious report published on what art museums can do to best serve society in the year 2000. Most of us feel

that we are so preoccupied with our day-to-day problems in the museum profession that we have no time for *long-range* planning and thinking. We know, however that the trend is toward more leisure time, more extension programs for adults for constructive, creative programs in the arts.

"Such a seminar and report should be directed by a small select committee including leading art museum directors, sociologists, and educators.

"The majority of art museums in this country are less than 100 years old (The Metropolitan in New York, The Museum of Fine Arts, Boston, will both celebrate their centennial in 1970). They have grown rapidly, and are now accepted as important elements of community life in America. It is time that we examine their long-range potentials. Sponsorship of such a study would be a real pioneering effort as it has never been done in the art museum field.

2. "We have encouraged American artists in many ways but there is one important way that has been neglected: We should encourage American museums to publish catalogues of their collections of American art. Very few of the holdings of the art of our own country have been properly published by museums. A new pride in the historical art of our country, in the acceptance of contemporary artists by American museums could be gained by such publications. Publication of Museum collections of American art would encourage the contemporary American painter and sculptor; would give him confidence in the tradition of his own country; would broaden the knowledge of American art and would result in a much wider audience and appreciation for our contemporary artists.

3. "Our American museums, although relatively new institutions in comparison with schools and libraries, have acquired extensive collections of art, many of great significance and rarity.

"The collections have been formed so hurriedly that there has never been time for proper research and publication of the important works of art now owned in this country.

"One way of developing, researching and publishing specific areas of art now held in this country would be to establish fellowships in various museums for the purpose of commissioning trained academic specialists for limited periods of time to catalog and publish special parts of these collections.

"There are, in our academic world, many able and specialized scholars who could apply their profound knowledge to specific art collections held in museums. Thus, a professor of Classical Archaeology at a great university could be given a fellowship by a museum to take a semester's leave from his university to study and later publish a catalogue of classical art where the museum has no staff specialist. To take our own Museum, we have probably the most important collection of ancient glass in this country (and perhaps the world) yet we have no specialist on our staff capable of preparing a proper catalogue of this collection. Specialists do exist in some of the great universities yet they cannot afford to take the time to catalogue our collection unless they receive subsidy through fellowship or special grants.

"We do not yet realize the wealth of important art which has been brought to our country during the past century and we shall not realize its importance until the material can be adequately published.

4. "*Conservation and Care*: Many works of art in American art museums need professional conservation and care. Regional conservation laboratories should be established so that works of art can be properly preserved for future generations. At present there is only one regional laboratory (that of the Intermuseum Conservation Association), established more than a decade ago with headquarters at Oberlin, Ohio. Some of our larger art museums have their own departments of conservation. Few of them are large enough to take care of the needs of their own works of art, let alone assist smaller museums and private collectors. Specialists must be trained; laboratories established or enlarged. Planning must be done on a national level.

"An initial grant could be given to study methods of implementing this. It is one of the far-reaching needs of our country. Whether we like it or not, we are now custodians of all the world of a great many internationally important works of art which we cannot afford to allow to deteriorate or be lost.

5. "*Civic Leadership Grants*: Art museums should be encouraged to act as leaders in their communities in beautification, city planning, area conservation and rehabilitation. Museums could effectively display sculpture in outdoor gardens, could be encouraged to help place sculpture fountains, etc., in public areas in their communities—either by direct grants for purchase of art to be placed

in public areas; or by making available to specific museums, works of art by contemporary American artists.

"Museums cannot play an important role in civic leadership in most communities because of lack of funds. Yet most museum directors feel, that museums should be leaders in the fields of community beautification and renewal.

6. *Additional Availability of Public Art Collections*: This idea proposed by the Association of Art Museum Directors is an important one. At present, museums cannot afford to be open at hours when the public might best be able to make use of them, that is, evening hours and extended weekend hours. Pilot projects should be started in this area. Most of us feel that additional open hours would be helpful but few can now afford it.

7. *Travel and Research Grants for Museum Personnel*: Not only are museum salaries generally lower than comparable salaries in the field of education but at present there are practically no provisions for sabbaticals for museum professional staff. In most cases, there is not even adequate funds for necessary travel. This poses one of the most serious threats to adequate personnel recruitment. A program to encourage museums to follow academic patterns through grants for travel, study and research would be of great benefit in retaining present museum staff and encouraging recruitment of new personnel.

8. *Museum Exhibition Grants*: In addition to the permanent collections of museums, it is necessary to carry out active programs of temporary exhibitions. Because of the high cost of shipping and insuring works of art, the researching and publishing adequate catalogues, many museums find it increasingly difficult to prepare the kind of exhibitions which have meaning. Grants for both national and international exhibitions would be of great importance in furthering knowledge of the art of our own country as well as providing an avenue of international understanding.

9. *Museum Publications*: Much of the recent knowledge concerning art has first appeared in museum catalogues of either permanent or temporary exhibitions. The impact of museum catalogues on art scholarship during the past forty years has been great. Because of lack of funds, many museum catalogues are inadequately prepared and printed. Research takes time which can sometimes not be given by the museum curators; because art is visual, most catalogues should be well illustrated, yet often this is not possible financially. Grants should be made to encourage adequate art museum publication.

10. *Art Museum Display*: Many of the vast number of art treasures which have come to our country during the past half century are inadequately housed and displayed in American museums. Many museum directors have felt it more important to make acquisitions while it was still possible and felt that future generations should see to the proper installation of these treasures. The time has now come to adopt some of the new techniques of display to some of the great works of art in American art museums. It is a sad commentary on America's culture that more money is devoted to display of temporary exhibitions of commercial products at fairs and conventions than is available to art museums for the proper display of world-famous works of art of greater intrinsic value."

STATEMENT BY AGNES DE MILLE

It is an old American tradition to view the arts, particularly the performing arts, as frivolities. Until recently, they were even considered morally dangerous; or they were held to be luxuries, harmless enough and in some instances pleasantly diverting, but in no way vital. It is an attitude uniquely American and derives from our history as pioneers, adventurers and Puritans. No other country shares it. Up to ten years ago this attitude was shared by our legislative bodies, those same bodies which have considered education, religion and moral discipline as fundamental necessities, overlooking the fact that art is education and an important expression of religion.

We spend billions on research for ensuring comfort and leisure, on sanitation for ensuring health, on law enforcement for ensuring life and worldly possessions; on transport for the furtherance and preservation of commerce, but on the commerce between minds, on the preservation and health of the spirit, of the traffic between ideas we have spent almost nothing, leaving the fate of our arts to private charity, and to now inadequate resources.

Throughout recorded history, creative art has been found to be a necessary part of life. Art enables the individual to speak, and he must speak or corrupt. In a

national situation where the young turn to violence or drugs in an effort to gain somehow, at no matter what cost, personal release, would it not be advantageous to help them find surcease and direction through the best means mankind has always employed?

Of all the forms of expression and communication, the performing arts are the most speedily efficacious because they imply presence and participation and because they demand continuous unremitting discipline. If sports are good for the moral character, the performing arts are equally good for the spiritual, and when they are kept on a high level, they refine and clarify all faculties for the spectator as well as the performer. For this reason, great theater including dancing, festivals, and pageants, has always been the best therapy; churches have used art for this purpose; it is the best means of education. It is by all odds the best means of public relations, as well, transcending language and racial barriers, all temporary conditions and events. The State Department rightfully recognizes the values of the arts in international relations.

It is supposed by the layman that what is good in theater makes money, and that the obverse is equally true. That is a point of view reaffirmed by all commercial media, since it is their chief yardstick for success. And, usually, it is valid. But what is misleading in the argument is the element of time. Commercial enterprises pay off quickly. Symphonic music, opera, ballet and great repertory are designed to last and expected to pay off long hence—with immortality. They never have been asked to pay their way as they went along. They cannot and they must not. The preparation is too lengthy, the standard of performance too special. For this reason, they should be supported as long-term investments.

Our leading institutions in the arts are organized on a non-profit basis. A masterpiece may pay off in ten years. In fifty years or a hundred years, it may well pay the rent of any theater that plays it. Were Mozart and Wagner supported in order to make money for their patrons? Do we endow art galleries or libraries for any such reason. What if the Medicis had refused Michelangelo's budget? It would not be just the people of the 16th century who would have been deprived. Who knows what we are preventing by our disregard?

If we wish to have productions comparable to the Bolshoi, Royal Ballet, Comedie Francaise, Royal Danish, Jean-Louis Barrault, Stratford, Ontario, Old Vic, Grand Kabuki and Hamburg Opera, we are going to have to dig into our pockets; if we wish to have the kind of dance we, as the wealthiest and in many ways the most creative country, deserve, we have got to pay. If it is really good, it will *not* support itself. It will, of course, stretch our view and enrich our lives. But these exercises have a price.

For many years leading foreign countries have endowed to the best of their resources their performing arts. We have made only a small beginning. And we can lead the world in the arts. Given the necessary level of support, we have the capabilities. We have original and dynamic choreographers, a fact universally acknowledged.

Furthermore, our dancers are recognized everywhere for their strength, their virtuosity, their quickness in learning, their wit and verve. The same applies to our theater. With proper financing, our artists can have a major impact throughout the world.

It has been suggested by certain legislators that unless whipped by necessity artists will not work. This is the voice of ignorance. It is not hunger of the stomach that drives men to lives of deprivation and unrelaxed dedication, but emotional compulsion. Plain body-hunger, however, can stop an artist, can distract him, can deprive him of the leisure and piece of mind for work, the tools of his craft, the conditions under which he can function. This is overwhelmingly true of dancing, which presupposes studio space, accompanists and composers, human bodies that rehearse at union hourly fees. And that is only the beginning. The costs of production are enormous even for the simplest effect.

It is not large personal remuneration the dancers ask: (few make more than five thousand a year) but the right to continue working under conditions they can respect and believe in. There is little opportunity for fine choreography on Broadway, in T.V. or the movies today in America. Many choreographers are going abroad to function and many dancers are following them in the process. We are losing our artists.

It has been only at the cost of life-long personal sacrifice and support from tours abroad that Martha Graham produced her theater, unique in the world and comparable to the Kabuki in Japan. Who knows how many more master-

pieces would have sprung from her and her matchless pupils had she been endowed by her country as was, for example, Sibelius by Finland?

It has been at the cost of unswerving dedication and sacrifice that Jose Limon struggled and continues to struggle to produce his beautiful works.

It has been with the help of private charity that Balanchine, Tudor, Robbins, have built their repertoires. How much more could we have had with adequate government support?

Under today's economic conditions no individual patron, nor even large foundations, can hope to support the arts on a scale worthy of the United States, although big grants (notably by the Ford Foundation) have been made in the last years. In the past Congress, however, was loath to concern itself with the arts because of a reluctance to interfere with private enterprise, and because of a fear deeply engrained in all Americans that government intervention may result in the curbing of freedom of expression. But, nothing curbs expression like the inability to continue, like cessation. And the argument in essence is specious!

It can apply to totalitarian government, but democracy implies criticism and correction. This has been proven true in all democratic European countries, where the arts have long flourished because of government help.

It is our government that must come to the support of our ballet and symphonic orchestras as does indeed the government in every other leading country. Recently government help has come to us, but late and in small amounts! Small that is, for the United States and small in comparison with other countries. The grants made have, nevertheless, been of great benefit.

An Arts Endowment grant enabled Martha Graham to tour her own country for the first time in fifteen years, a triumphal progress unsurpassed in our cultural history. America was able to learn that native artists can be as stimulating as any foreign group.

The grants made to the American Ballet Theater enabled another group of outstanding excellence to survive, to plan new works, to tour our own country. The Company has made several tours abroad for the State Department, but it would not today be available to us as a national cultural asset, if it had been disbanded; and until the National Council on the Arts took action, that was about to happen.

The first troupe of Soviet artists to enter the United States was the folk company of Igor Moiseyev in 1958. No one who was in the Metropolitan Opera House can ever forget that event. We had been enemies in a Cold War until that April 14th. Suddenly, that night, we found ourselves stretching out hands to one another. The Moiseyev conquered feelings of hostility. They appealed to our love for our own land, our pride in our own best ways; they reached below hate and fear, below indifference, and ignorance. They reached instantly as dancers always do—without need of interpretation.

They asked to see our companies in return, only to learn that we did not cherish or support our dancers as they do and, something they could hardly believe, that we had no group dedicated to our native heritage forms, no national group at all.

Today the interest in fine dancing in our country is widespread.

Groups are springing up everywhere. There are currently 265 dance companies of which 30 are professional; there are 200 regional ballet companies using professional soloists and teachers.

There are 5,000,000 dance students. The majority of colleges and universities have dance courses and give degrees. All these are clamoring for soloists, teachers, choreographers. Attendance at dance performances has never approached what it is today, interest has never been as informed.

Congress should take heed of these developments and the growing needs involved. It is reported that West Germany spends fifty million dollars annually for music alone, because Germany considers fine music an essential. Denmark spends 3½ million on music and dance, England \$3,150,000 on just the Royal Ballet and Opera. Russia has no national budget. Next to armaments and heavy industry, it values its performing arts and guards them accordingly, and uses them extensively with respect to international affairs.

There is probably no field where money will go further or produce greater results than in the arts. A few thousand dollars may very well buy enough time for an artist to create an immortal work, and the understanding and enlightenment it can bring. Fifty thousand dollars can produce a lasting work by an organization, one that can be preserved by modern technology—on film, for example—for future generations.

We are spending billions on various struggles to preserve our way of life. What exactly is our way of life? Critics around the world are telling us and one another in no very kind terms. Should we not speak for ourselves? Should we not speak to one another? Should we not remind ourselves who we are and what we have tried to be? There is no better way to do this than through the forms of high communication, which are at the very basis of creative expression in the arts.

GRANTS MADE BY THE NATIONAL ENDOWMENT FOR THE ARTS—AWARDS TO
PAINTERS AND SCULPTORS

Sixty awards of \$5,000 each to painters and sculptors in recognition of outstanding work and to encourage continued efforts in the field of visual arts. (\$300,000)

IN PAINTING

Lennart Anderson
Brooklyn, New York
Robert Beauchamp
Provincetown, Massachusetts
Billy Al Bengston
Venice, California
George Cohen
Evanston, Illinois
Rollin Crampton
Woodstock, New York
Gene Davis
Washington, D.C.
William Geis
Stinson Beach, California
Sam Gilliam
Washington, D.C.
Robert Goodnough
New York, New York
Stephen Greene
Valley Cottage, New York
Julius Hatofski
San Francisco, California
Robert Huot
New York, New York
Will Insley
Oberlin, Ohio
Bill Ivey
Seattle, Washington
Al Leslie
New York, New York
Agnes Martin
New York, New York
John McLaughlin
Los Angeles, California

George McNeil
Brooklyn, New York
Neil Meitzler
Seattle, Washington
Clark Murray
Los Angeles, California
Ray Parker
New York, New York
Charles Pollock
East Lansing, Michigan
Richard Pousette-Dart
Suffern, New York
Ralph Rosenborg
New York, New York
Edward J. Ruscha
Los Angeles, California
Ludwig Sander
New York, New York
Leon Polk Smith
New York, New York
Theodoros Stamos
New York, New York
Myron Stout
Provincetown, Massachusetts
Tony Vevers
Lafayette, Indiana
Bruce West
Mount Angel, Oregon
Phil Wilbern
Detroit, Michigan
Neil Williams
New York, New York
Jack Youngerman
New York, New York

IN PAINTING AND SCULPTURE

Charles Biederman
Redwing, Minnesota
Jean Follett
St. Paul, Minnesota

Robert Mangold
New York, New York
Richard Randell
Sacramento, California

IN SCULPTURE

Wallace Berman
 Topanga, California
 David Black
 Columbus, Ohio
 Ronald Bladen
 New York, New York
 Nassos Daphnis
 New York, New York
 Mark Di Suvero
 New York, New York
 Dale Eldred
 Kansas City, Missouri
 Dan Flavin
 Cold Spring, New York
 Joe Goto
 Providence, Rhode Island
 Donald Judd
 New York, New York
 Gary Kuehn
 Somerville, New Jersey
 Alvin Light
 San Francisco, California

Edwin Mieczkowski
 Cleveland, Ohio
 Gary Molitor
 San Francisco, California
 Robert Morris
 New York, New York
 Manuel Neri
 Benicia, California
 Kenneth Price
 Los Angeles, California
 Tony Smith
 South Orange, New Jersey
 Richard Stankiewicz
 Huntington, Massachusetts
 George Sugarman
 New York, New York
 Steven Urry
 Chicago, Illinois
 David Weinrib
 New York, New York
 H. C. Westermann
 Brookfield Center, Connecticut

During FY 1967, the National Endowment for the Arts approved and awarded a total of 202 individual grants to teaching artists, graduating students, and students in architecture, planning and design.

The following is a breakdown of these individual grants :

TEACHING ARTISTS

Fifty sabbatical leave grants of up to \$7,500 each to enable novelists, poets, painters, sculptors and composers teaching in institutions of higher learning to take one-year leaves and pursue creative work in the arts. (Total amount: \$372,500)

In the Visual Arts

Sigmund Abeles, Wellesley College, Wellesley, Mass.
 Humbert Albrizio, University of Iowa, Iowa City, Ia.
 Leland Bell, New York Studio School of Painting and Drawing
 Nicolas Carone, Cooper Union, New York City
 Bernard Chaet, Yale University, New Haven, Conn.
 Thomas Cornell, Bowdoin College, Brunswick, Maine
 Leon Goldin, Columbia University, New York City
 Herbert Katzman, School for Visual Arts, New York City
 Jacob Landau, Pratt Institute, Brooklyn, N.Y.
 John Laurent, University of New Hampshire, Durham, N.H.
 James McGarrell, Indiana University, Bloomington, Ind.
 Elliott Offner, Smith College, Northampton, Mass.
 Arthur Osver, Washington University, St. Louis, Mo.
 James Rosati, Yale University, New Haven, Conn.
 Maltby Sykes, Auburn University, Auburn, Alabama.

In Creative Writing

Leonie Adams, Columbia University, New York City
 Ben Belitt, Bennington College, Bennington, Vt.
 Vance Bourjaily, University of Iowa, Iowa City
 James V. Cunningham, Brandeis University, Waltham, Mass.
 Edward Dahlberg, University of Missouri at Kansas City
 Reuel Denney, University of Hawaii, Honolulu
 George Garrett, University of Virginia, Charlottesville
 Albert J. Guerard, Stanford University, Stanford, Calif.
 Mark Harris, San Francisco State College
 Donald Justice, Syracuse University, Syracuse, N.Y.
 X. J. Kennedy, Tufts University, Medford, Mass.
 Joseph Langland, University of Massachusetts, Amherst
 Andrew Lytle, University of the South, Sewanee, Tenn.

Josephine Miles, University of California at Berkeley
 Julian Moynahan, Rutgers University, New Brunswick, N.J.
 John Frederick Nims, University of Illinois, Chicago
 Reynolds Price, Duke University, Durham, N.C.
 Muriel Rukeyser, Sarah Lawrence College, Bronxville, N.Y.
 Julia Randall Sawyer, Hollins College, Virginia
 L. Seymour Simckes, Vassar College, Poughkeepsie, N.Y.
 W. D. Snodgrass, Wayne State University, Detroit, Mich.
 Richard G. Stern, University of Chicago
 Harvey Swados, Sarah Lawrence College, Bronxville, N.Y.
 Theodore Weiss, Bard College, Annandale-on-Hudson, N.Y.
 Christopher Davis, University of Pennsylvania, Philadelphia

In Music

Leslie Bassett, University of Michigan, Ann Arbor
 Arthur Berger, Brandeis University, Waltham, Mass.
 Ingolf Dahl, University of Southern California, Los Angeles
 Donald Erb, Cleveland Institute of Music, Cleveland, Ohio
 Ben B. Johnston, University of Illinois, Urbana
 Nikolai Lopatnikoff, Carnegie Institute of Technology, Pittsburgh, Pennsylvania
 Andrew Imbrie, University of California, Berkeley
 Vincent Persichetti, Juilliard School of Music, New York City
 Louise Talma, Hunter College, New York City
 Vladimir Ussachevsky, Columbia University, New York City

GRADUATION AWARDS

Seventy-seven graduation awards of \$1,000 each to enable promising young artists, musicians and creative writers graduating in June 1966 to visit art centers, museums, institutions, cities or areas of the United States which will enrich their cultural experience. (Total amount : \$77,000)

In the Visual Arts

Fuad Bahou, University of California, Los Angeles
 James Bolton, University of New Mexico, Albuquerque
 Patricia Brown, Cleveland Institute of Art, Cleveland, Ohio
 Ronald Eugene Buff, University of South Carolina, Columbia
 Gail A. Chamberlin, Indiana University, Bloomington
 Karen Lee Cooke, Syracuse University, Syracuse, N.Y.
 Barbara Decker, Carnegie Institute of Technology, Pittsburgh, Pa.
 Franklin Ettenberg, University of Michigan, Ann Arbor
 David R. Flaharty, Cranbrook Academy of Art, Bloomfield Hills, Michigan
 Jack Frost, San Francisco Art Institute
 June Golde, Cooper Union School of Art, New York City
 Vicki J. Gotcher, University of Oklahoma, Norman
 Peter Gutkin, Temple University, Philadelphia, Pa.
 Michael Iampieri, Catholic University, Washington, D.C.
 James Jackson, University of Texas, Austin
 Michael Kovach Jr., Layton School of Art, Milwaukee, Wis.
 Donald B. McAdams Jr., Minneapolis School of Fine Arts
 Jack F. McCarthy, Art Institute of Chicago
 Meredith Elaine Meyer, University of North Dakota, Grand Forks
 John Joseph Moore, Washington University, St. Louis, Mo.
 Barbara Nadel, Boston University, Boston, Mass.
 Stephen L. Rhodes, Carleton College, Northfield, Minn.
 Garry Rich, Kansas City Art Institute and School of Design, Kansas City, Mo.
 George Rowan, Tulane University, New Orleans, La.
 John Reid Scudder, Arizona State University, Tempe
 Thomas L. Shooter, School of the Boston Museum of Fine Arts
 Elizabeth C. Walker, University of Delaware, Newark
 John Williams, Maryland Institute of Art, Baltimore
 William Williams, Pratt Institute, Brooklyn, N.Y.
 Daniel C. Wills, Rhode Island School of Design, Providence

In Creative Writing

Laurel Ellen Bird, University of Arkansas, Fayetteville
 Samuel Patton Brasfield, University of Nevada, Reno
 William Brown Jr., University of Kentucky, Lexington

R. Michael Bundgaard, Kenyon College, Gambier, Ohio
 Oreste D'Arconte, University of Pennsylvania, Philadelphia
 Barbara Drake, University of Oregon, Eugene
 Margaret Leigh Ferguson, Hollins College, Virginia
 John M. Finlay, University of Alabama
 Myra Glazer, Antioch College, Yellow Springs, Ohio
 Grace Harriman, Bennington College, Vermont
 John Williams Hay, University of the South, Sewanee, Tenn.
 David LeCount, University of Alaska, College, Alaska
 David McElroy, University of Montana, Missoula
 David C. Matthew, Columbia University, New York City
 Anne Hamilton Merkle, Idaho State University, Pocatello
 John B. Omwake, University of Virginia, Charlottesville
 Melinda Popham, University of Chicago
 Stanley Rice, San Francisco State College
 Anders Shafer, State University of Iowa, Iowa City
 Michael Taylor, Dartmouth College, Hanover, N.H.
 George Teter, Harvard University, Cambridge, Mass.
 Martin Worman, Rutgers University, New Brunswick, N.J.

In Music

Maria I. Arroyo, University of Puerto Rico, San Juan
 James P. Atherton, Peabody Conservatory, Baltimore, Md.
 Sam Bailey, University of Mississippi
 Alan Balter, Oberlin Conservatory of Music, Oberlin, Ohio
 Wilhelmine Bennett, Northwestern University, Evanston, Ill.
 Jerry Max Call, University of Utah, Salt Lake City
 Nancy Gay Coles, Louisiana State University, Baton Rouge
 Langston Fitzgerald, Howard University, Washington, D.C.
 Remi Ghilespe, North Texas State University, Denton, Texas
 Dennis Helmrich, Yale University, New Haven, Conn.
 Sheila Hittle, University of Washington, Seattle
 Alan Hoffman, University of Hartford, West Hartford, Conn.
 Rudolph W. Kompanek, West Virginia University, Morgantown
 Catharina Meints, Eastman School of Music, Rochester, N.Y.
 Elizabeth Moschetti, University of Colorado, Boulder
 William P. Mullen, University of Illinois, Urbana
 Ruth Neugebauer, University of South Dakota, Vermillion
 Michael Riley, University of Kansas, Lawrence
 H. Kenneth Smith, University of North Carolina, Chapel Hill
 Frank Wasko, University of Nebraska, Lincoln
 Donald Weilerstein, Juilliard School of Music, New York City
 Philip Werren, Princeton University, Princeton, N.J.
 Jack Langston Williams, University of Georgia, Athens
 Lynette C. Yanagi, University of Hawaii, Honolulu
 Emmett Gene Yoshioka, University of Southern California, Los Angeles

STUDENT TRAVEL GRANTS

In Architecture, Planning and Design.—Seventy-five awards of \$500 each were made to students to enable them to visit cities, communities or regions of their choice to gain a greater knowledge of their chosen field through on-site observation, research and discussion. The grantees were:

Harold Anderson, University of Arizona, Tempe
 Katherine Asbury, University of Kentucky, Lexington
 Alan T. Baldwin Jr., Virginia Polytechnic Institute
 James Barnes, Rhode Island School of Design
 Richard James Barrette, University of Florida
 Philip David Belanger, Rice University
 Ronnie E. Benoit, Pennsylvania State University
 David E. Bess, University of California at Berkeley
 Gregory A. Boyer, Michigan State University at East Lansing
 Mitchell A. Brown, University of Kansas, Lawrence
 Theodore W. Brown, University of Colorado
 Raymond J. Burby, University of North Carolina
 Joshua Burns, Washington University, St. Louis, Mo.
 Gaylord I. Burke, University of Rhode Island

Everett Douglas Chism, University of Georgia
Donald Lynn Collins, North Carolina State University, Raleigh
Ronald R. Copeland, Texas A and M, College Station
Terrence DeWan, State University College of Forestry, Syracuse, N.Y.
James A. DiLuigi, Catholic University, Washington, D.C.
Michael Dolinski, Cooper Union, New York City
John Donohue, Syracuse University
Duke Faught, University of Arkansas
Eugene H. Fisher, Tulane University
Richard H. Fitzhugh, Howard University
Marc C. Frazer, University of Illinois, Urbana
Geoffrey Freeman, Harvard University
Jimmy E. Furr, Louisiana State University
William R. Futhey, University of Pittsburgh
Frank Genzer, University of Texas
Willard R. Grace III, University of Virginia
Joseph Kenneth Greenberg, Columbia University
Carl Jackson Greene Jr., University of Houston
James Thomas Haddox, University of Tennessee
Kenneth S. Karpel, Rensselaer Polytechnic Institute
Thomas A. Kirk, Georgia Institute of Technology
Dennis P. Korcheck, Illinois Institute of Technology
James P. Leese, Arizona State University, Tempe
Philip G. Lehn, University of Washington, Seattle
Arthur J. Lidsky, Clemson University
Daniel MacGilvray, University of Illinois, Urbana
Wendy McGarry, University of Utah
Hope Marindin, George Washington University, Washington, D.C.
Michael Marshburn, Miami University of Ohio
Lloyd A. Meyer, University of Nebraska
Robert Dean Myrick, Montana State University
Robert S. Nettleship, Ohio State University
Jon R. Oace, University of Minnesota
Janet O'Hare, Pratt Institute, New York City
Peter C. Papademetriou, Yale University
Roger Pool, Massachusetts Institute of Technology
Edward Popko, University of Detroit
Danny Lee Powell, University of California at Berkeley
James H. Praprotnik, Oklahoma State University
Allen W. Pudil, Iowa State University, Ames
Charles Reiss, New York University
Lowell D. Richards, Kansas State University
Howard E. Rivers, University of Oklahoma
William F. Rock Jr., University of Pennsylvania
Walter Rogers, University of Massachusetts, Amherst
Gary Rogowski, California State Polytechnic College
Michael R. O. Rosen, University of Wisconsin, Madison
Louis F. Schneider, Florida State University
Glen Alan Schultz, Kent State University, Kent, Ohio
Larry D. Self, Texas Technology College, Lubbock
Ralph Steinhauser, University of Notre Dame
Nancy Eades Stutsman, University of Michigan
James G. Stockard, Harvard University
James E. Swan, Princeton University
S. Kenneth Johnson, III, University of Southern California
Paul A. Vogt, Auburn University
Douglas Warmes, University of Cincinnati
Constance Werner, Cornell University
Lawrence Edwin Wight, University of Oregon, Eugene
Ronald Wortman, Wayne State University, Detroit
Frederick Jules, Carnegie Institute of Technology, Pittsburgh

ADDITIONAL MATERIAL SUBMITTED TO THE SUBCOMMITTEE

PREPARED STATEMENT OF GERMAINE KRETTEK, ASSOCIATE EXECUTIVE DIRECTOR,
AMERICAN LIBRARY ASSOCIATION

The American Library Association, a professional nonprofit organization numbering more than 35,000 members devoted to the advancement of education, science and culture in the United States, should like to go on record in support of S. 2061, the proposed amendments to the National Foundation on the Arts and the Humanities Act of 1965.

For almost a hundred years members of our organization have worked to make libraries exemplary servants to societies, whether those they serve are in elementary or secondary school, college, university, in research, or in the community at large. Much recent effort has been devoted to help libraries stay abreast of the knowledge explosion that threatens to wash them under and to maintain a capacity and vigor to participate in the Nation's social, scientific, and cultural progress.

Our Association presented testimony in favor of the original legislation when it was being considered in 1965, and we are pleased to have this opportunity to express our continuing interest in and concern for this Act which has supported national programs in the arts and humanities. The Foundation provides our nation with a responsible office concerned with the widest range of national interests in the arts and in cultural fields. The American Library Association has noted with satisfaction the accomplishments of the Act, but the potential of the measure has not been fully realized owing to the lack of sufficient funds and the short period that it has been in operation.

Although our Association has not taken a formal position on all aspects of the specific amendments under consideration, it does endorse in general the proposed changes which appear necessary in attaining the objectives of the Act. There should surely be workshops in "humanities" as well as in the "arts", provisions for entering into contracts as well as awarding grants, and the open-ended authorizations beginning with Fiscal Year 1969 likewise seem desirable.

The Association is in accord with the present program of the Endowment to establish fellowships at the post-doctoral level so that individuals may develop themselves as teachers and as scholars. The Association approves of the plan to make a series of grants for research, and it favors strongly the project of reaching the public by improving the availability of stimulating reading materials.

We have been particularly impressed with the early efforts of the Foundation to make available to all readers some of the fundamental literary works that may be forgotten. At a time when there is concern throughout the country with the quality of reading, every support should be given to a foundation dedicated to the maintenance and development of the highest quality of literary and artistic expression.

The library, functioning as the memory of the human family, is, in part, that collection of man's most profound and noblest thoughts which we call the humanities. It is also, through films, photographs and sound recordings, a source for many of his greatest artistic achievements in the arts including painting, sculpture, architecture, and music.

Today's librarian is charged with keeping this memory accessible to those who would wander through the wisdom and accomplishment of yesterday. He is also charged with keeping the file current, of selecting and making available in some form the best that is being written, painted and composed among our contemporary creators.

This is, indeed, a large responsibility and a costly one. Moreover, the forecast is for it to become even larger and more costly. Because libraries have a major responsibility to both the arts and the humanities, the American Library Association is intensely interested in any legislation that may in any way further their ability to discharge this responsibility.

Ever since the 89th Congress established the National Foundation on the Arts and the Humanities and approved appropriations, limited as they were, for its performance, libraries have felt the impact of the legislation through increased demand for relevant books, films, photographs, recordings and other accessory materials. Now further emphasis is being given the arts and humanities by educators. More and more of the many programs and projects supported and encouraged by the Office of Education and the Office of Economic Opportunity are involving the arts as a means of attaining their goals. Evidence is emerging that the arts may be a key tool to reach disadvantaged children and adults and to motivate them toward purposeful and, hence, happier and more productive lives.

Educational and antipoverty programs that utilize the arts and humanities

for leverage in overcoming their problems derive support from legislation other than the National Foundation on the Arts and Humanities Act. Libraries, as bulwarks to education and as bastions in the war against poverty, are called upon to assist in all these programs.

The American Library Association believes that the amendments now under consideration, should they become law, will give added impetus to the programs now going on under the Arts and Humanities Act. These programs and those funded under education or antipoverty legislation should be mutually stimulating. This will be healthful to society. The Association hopes for and looks for this kind of cultural interplay. But the Association also realizes that the resultant accelerated interest in the arts and humanities will assuredly place an additional strain on the already heavily taxed resources of libraries.

If these cultural programs are to bear real fruit in terms of salvaged human lives, heightened ambitions, happier personal relations, better racial and community understanding, the arts and humanities must impinge upon all our people. Many of our public libraries have a capability to arouse and sustain a cultural interest among those who have never before been exposed to such pursuits. They have developed certain techniques for penetrating disadvantaged areas. First, they approach the people on the people's terms through media familiar to them—popular music or paperbacks or movies; then they gradually work up to more sophisticated levels. These techniques have proved to be effective in reaching people in the ghettos of our larger cities.

In relation to the humanities at another level, some public libraries have captured the interest of people with collections of local interest. The Enoch Pratt Free Library in Baltimore, for example, has a room given to memorabilia of H. L. Mencken. The Fairfax County Library of Fairfax, Virginia has a splendid collection of original manuscripts, papers and old books that bring the history of that area vividly to life.

In a few instances, public libraries have arranged for those they serve to enjoy the arts in live form. In Yonkers, New York the library has a children's theatre program that periodically stages plays for youngsters. And Enoch Pratt has a poet on its staff who encourages others to express themselves in this manner.

For all their efforts on behalf of culture in the United States, public libraries are painfully aware that they should be doing more. Their resources, finances, and shortage of personnel prevent them from doing the complete job.

The situation is much the same in the libraries serving formal education, many of which are plagued with shocking gaps in their book collections. These libraries, too, are in the forefront of spreading culture, whether they serve elementary and secondary schools, colleges or universities. For many, their first exposure to any meaningful cultural experience comes in the classroom, and the school library must be prepared to help nurture any favorable response to this stimuli. Inadequacies in school and college libraries, therefore, are particularly worrisome.

The National Foundation on the Arts and the Humanities Act has, in its brief history, had a marked effect in stirring interest in culture in a way that renews and freshens people's spirits. The proposed amendments in S. 2061 will, we believe, give the Foundation broader scope and even more vitality. But if the Foundation is to give forth the full measure of the expectations with which it was conceived, libraries—of the schools, colleges, universities, research institutions and public libraries—must be intricately involved. Culture, without a library, would be a sparse thing indeed.

The American Library Association endorses and urges adoption of S. 2061. This would extend the authorization for the National Foundation on the Arts and Humanities, provide for more adequate funding and make essential technical amendments so that the Foundation's program efforts may be carried out at full effectiveness. At the same time, we call attention again to the essentiality of books and other library materials in this important area.

When first considered in 1965, we had hoped that the need for adequate library resources and service would be taken into account as a bulwark for sound progress in the arts and humanities. This need still exists.

PREPARED STATEMENT OF FRANCIS VANDEVEER KUGHLER, AMERICAN PORTRAIT
PAINTER AND MURALIST, NEW YORK, N.Y.

The following statement was submitted by Francis Vandevveer Kughler, American portrait painter and muralist. Mr. Kughler was President of the Salmagundi

Club of New York City, the oldest professional art club in the world, from 1964 to 1966. From 1951 to 1954 he was President of the Artists Fellowship, Inc. During his Presidency of the Salmagundi Club, Mr. Kughler headed the United States Navy's Civilian Art Program (NACAL). His work is represented in museums here and abroad. In 1954 he was commissioned to paint fourteen large murals for the Institute of Government, Knapp Building, at the University of North Carolina. He has been commissioned by the Associated Press to paint portraits of their war correspondents killed in action. Mr. Kughler is also a member of the National Arts Club, and has judged art shows throughout the country. He is President of the Hotel Des Artistes, at which he has his studio.

I would like to thank this Committee and its Chairman, Senator Claiborne Pell, for this opportunity to express my views on this matter of vital national interest.

May I state, first of all, that the case for today's traditional artist has been made most ably by the Council of American Art Societies and by its spokesmen, Michael Werboff and Frank C. Wright. The Council of American Art Societies is a most reputable group which speaks for a great many artists. I know from experience that this is so, for about five years ago I was asked to be an officer of their organization but had to decline because of my duties as President of the Salmagundi Club.

For this record I speak only for myself, although I believe that thousands of artists and many art collectors, museum directors, and a vast majority of the general public share my views.

It is indeed a worthy cause to encourage artists to attain their highest expression. It is, therefore, one that demands the most serious consideration. Many mature artists, as well as young ones, are sorely in need of assistance. Who should get that assistance is naturally a bone of contention. To get to the root of the fundamental problems which you must face, I would like to first go into certain aspects which must concern every artist in a visual medium, from the very beginning of his career. It is only by understanding these that one can go into the practical aspects of the grants, themselves.

It has been said that much of so called 'modern art' today is disordered in character because it expresses a disordered state of the world. It is certainly obvious to this distinguished group that disorder and chaos in art is never an expression of anything.

Art is essentially the highest expression of the senses. For that very reason, every art work, no matter what field, must essentially combine both order and sensual quality. Neither can be absent in any fine art expression.

It should be noted that the basic conflict in visual art, over the generations, comes not from transient and superficial causes, but from the elemental fact that each artist must decide technically, what degree of form or light he will express on his canvas. What the painter knows from the experience of his tactile sense and what he sees with his eyes, are continually in conflict. An artist, therefore, must be soundly grounded to deal with this fundamental problem. He must know the elements of his technique just as every writer must know the alphabet. A young artist who hopes to attain a shortcut to success by following the popular mode of the moment is without the background of knowledge to crystalize his own personal vision. He is committing intellectual suicide.

Sincerity and knowledge is absolutely essential to the creation of fine art. Getting rich quick by pandering to the fashion of the moment has become the keynote of our times. This attitude is fostered by individuals and organizations concerned primarily with promoting what is commercial, and, therefore, profitable.

The National Endowment of the Arts has, since its inception two years ago, had a program of grants to encourage artists in various fields.

It is my understanding that \$300,000 is being allocated in the field of graphic arts, in the form of sixty, \$5000 grants. These, I believe, are being given to encourage promising painters and sculptors who are in need of financial support to continue working in their particular field. It is also my further understanding that the great majority of the money allocated is going to so called 'modern artists' rather than representational artists.

One of the reasons given for the disproportion in the amount is that modern art is what is being shown and sold in the New York art galleries. It is, therefore, the field that more young artists want to go into. The National Endowment may feel that, because of this, it should consider giving grants to artists who

are interested in a field which will be commercially profitable, as the artist matures. If this is the case then it is tantamount to saying that the Government should support what is most commercial and not what is most artistic. It is making the market place the arbiter for what is art and the Government the funnel through which money and encouragement may be poured to perpetuate that marketplace. This, even though the public may not agree with the commodity being sold and despite the fact that time may well prove that commodity to be of little lasting importance. That the painting an artist produces will be saleable should never be the reason for Federal funds to be given as a grant. Only the true worth of the artist should determine this, and judges who represent all areas of the art world should be the arbiters of what grants to give, to whom.

It is, therefore, my contention that the greatest of care should be taken in the selection of judges to see that they truly represent a cross-section of sincere art.

Certainly I see no reason that so called 'modern artists' should not be represented. Only do I ask that representational artists receive the same consideration.

At the present time three judges have the task of deciding who shall be the recipients of sixty grants. This is a large order for such a small panel. It is my feeling that the number of judges should be increased to five and also that established professional artists of realistic visual approach, be well represented on the jury.

I further recommend that the National Endowment of the Arts advertise and publicize its grants in all established art societies and groups. These may be found listed in such books as *Who's Who In Art*. In this way the greatest number of artists, of all persuasions, will be made aware of these grants and have an opportunity to apply for them.

These grants should not be allowed to become the personal property of a small group of men with fixed ideas as to what constitutes fine art. This is the very way to throttle free expression.

In many ways the intellectual security of a nation can be threatened by a controlled or subsidized art. Giving grants to what happens to be momentarily popular to art dealers is insidious government intervention in the true flow of a nation's art spirit. It encourages the artist to compromise his art principles and stifles the initiative of men who are soundly oriented to the enduring in their field of endeavor.

Mr. Michael Werboff, who is an artist of outstanding integrity and accomplishment, should be complimented on taking the public stand that he has, for the benefit of the arts. Let me assure this Committee that there are thousands of other working artists who feel as he, and I, do, about the art principle. Many millions of the art loving and buying public share these same feelings despite high pressure salesmanship and exploitation of the wierd and the unsound.

Let us not mistake eccentricity for originality. Representational art may seem to some to be 'old fashioned' because it has been around for a long time. But, it is in good company. Things that stand the test of time are those that are nobly inspired and motivated, and their worth recognized by the generations.

May I thank this Committee again for the honor it has bestowed on me in allowing me to appear before them to express my views on art.

PREPARED STATEMENT OF DANIEL W. MILLSAPS III, EDITOR AND PUBLISHER,
WASHINGTON INTERNATIONAL ARTS LETTER

As a fairly constant observer of the development of the idea of Federal support of the arts and humanities for longer years than I care to admit, I feel now I can express myself about the progress made to date by the National Foundation on the Arts and Humanities, and the changes proposed in its authority.

I feel that both of the Endowments, which will have operated only three years with grant money when the current authority dies, still are in their exploratory stages. With as good a job as they have done, by and large, they have not had enough experience nor enough real thought given their programs from within (or without) to make an open-ended "as much money as is necessary" authorization. I have gone over rather thoroughly all testimony and most back-up material and documents given the House and Senate during these hearings, and,

without going into specifics of the individual elements of the proposed three year programs, there are many areas which I feel are untouched as yet in the overall thinking. I have no doubt that the necessary balances will finally come into focus, because we have dedicated men who are involved in this whole thing, but we have had too few who have as yet been able to sit away from the actual grant-making-business operation part of it and put it all into impersonal perspective. The Endowments themselves have in some cases, depended too much on popular press praise of individual efforts in forming longer term plans, without having to explore other possibilities which might not get quick editorials or news stories but which might be more meaningful.

One of the reasons, and a main one, for feeling that any long term authority is not warranted at this time is that the whole of our national being is so much in turmoil that even those working daily with the arts-humanities facets of our civilization have not been able to be quite calm about it. Some isolated actions of the Foundation have been attempts at solutions of social problems for which specific purposes its money was not basically intended (Watts, for instance). The present tragic international situation has made thinking fuzzy on America's place among other nations vis-a-vis the arts and humanities, and this has colored the actions and thinking of the Foundation. The general public welfare ideas constantly being debated and readjusted have not contributed to straight thinking in areas such as benefits to indigent established artists, while too much immature questioning still goes on about who should be encouraged by grants or other means and about the selection processes.

There is no doubt in my mind that the basic ingredients in the original legislation are sound and that the proper results will finally be achieved, when there is enough money, but more time, more money, more thought, and above all, more trial and error experimentation is needed.

I feel that the controversy concerning emphasis on "representational" and "non-representational" art support is of little consequence in the overall picture of the Foundation. The panel-type selection process will take care of this, but there is, in my opinion, no reason why the identity of the panels should, in a government operation, be kept secret. The same as in other departments (such as Office of Education) which will now release the names of its much more numerous panelists, those for the arts-humanities should also be available (if not published). The new law on information is fairly clear on this (Section 3, Administrative Procedure Act, as revised effective July 4, 1967). It has not been tested in court re the arts-humanities yet and there is no reason why it should even have to go that far. Panelists for this sort of selection should consider it an honor and be glad to have their identity known. As to "undue" pressure being placed, you must take your chances on this. After all, artists in all fields are pretty civilized people and there is such a thing as honor among them. The private art worlds for many years have worked with judges whose identities are known. In government, especially, to operate from secret cells in the judging, is dangerous because disclosure keeps people more honest in general and thus there is less danger of scandal connected with choices. Be that as it may, the art worlds in this respect, will no doubt have it their way in the end, and the majority feel that selection panels should be identified.

As to the other technical parts of the legislation concerning workshops and contracts, they seem perfectly alright and if the present administrators think they could work better with these changes, they should in my opinion, be given.

A change in the final authority of the councils should not be made, other than to empower them, if it is felt needed to even do this, to set up an executive grant review board which would rotate among members. Other than that, to help the Chairmen of the Endowments do their work, a sum of about one half million dollars should be set aside to be used for emergencies by each Chairman, subject to review by the Councils after the fact. In any case where one is working solely with the money of others he should be given at least a minimum leeway in this manner.

The law itself does not concern directly what I am about to say, but I want to comment on the direction taken by the Arts Endowment in regard to the suggestions of the witnesses who wanted the visual arts and other arts separate.

The principle, and a good one, which has been rather firmly established is that the development of audiences is important. This is important both for the performing arts as well as the visual arts—appreciation, that is. But in developing appreciation for the performing arts there is a built in factor which is not present for the visual arts: purchase (of tickets, recordings, etc.). A weakness of the Endowment's approach to the visual arts is in its lack of under-

standing of this and its unwillingness to spend some of its time, money and energy toward developing what I call the "spirit of acquisition" for the visual and graphic arts and the crafts.

(To be positive, it should be brought out that technical assistance grants should be rather generously given leeway in planned money for visual arts groups. That is, groups such as Artists Equity Association, American Watercolor Society, and American Artists Professional League, and the several others of various aesthetic shades and persuasions, should be helped to make studies, surveys and work in ways which could assist in promotion of sales as well as improve other practical aspects of the well-being of art and artists in America.

(This would help balance the situation in general, and, as a by-product, would perhaps help quiet expressions of "aesthetic partisanship" if we can use that term. As I see it, the U.S. has not set out to establish or foster any official "school" in any of the arts.

(Organizations mentioned, and others, if they truly represent professional artists, need help so that they can operate in a more businesslike way and do a better job than they now do for the sometimes separate segments of the artistic interests they represent. Most are dreadfully understaffed, and are even staffed by artists themselves, which should not need to be. If such a course as suggested were followed, at least there would be some assurance that the artists' viewpoints, as opposed to those of such primarily educational programmed institutions as the American Federation of Arts, and those of museums would have a chance to be considered. This is not to say that the viewpoints of interests such as the last mentioned, and also those of purely "community-minded" groups should not also be heard.

(I realize that perhaps the majority of avant garde artists, or those whom I prefer to call "original artists," do not belong to such organizations as are mentioned. Most of them have no time for such affairs. However, this fact will not change by government or other agency action, so the best that can be done from the organizational standpoint is to strengthen those artistic groups which do exist. The Federal government should encourage their work, and also encourage establishment of new professional artists' organizations, as it is set up to do, and has in some cases done, in other arts. I should mention here too that this is a continuing need for such entities in all the arts, just as there is a need for direct grant money for producing organizations and individuals.)

I had the distinct impression at the hearings that the idea of art education is holy but that of art acquisition suspect. This should not be. If the private market of those working in these fields is not expanded in some way there will be a very limited future indeed, because, while encouragement of museums to buy contemporary works and encouragement of the public to attend museums is good and serves another great need, the nation could soon become a row of public assistance housing with nothing on the walls but the back of a TV set and nothing on the lawns but sprinklers for the beautification program (and all the members of the family "away" at the museum). No paintings individually owned, no sculpture. And, of course I could extend this idea to other things. But the general principle of encouragement of private ownership of art is one not to be overlooked and I think might fit in somewhat with your insertion of the "new" word "Ekistics" into the language of the bill.

You note that I capitalized the word and I note that you related ekistics to the "Greek way." We still have much to learn there. You are to be congratulated on your courage in inserting it in the authority.

The dimensions which you personally and your colleagues in elective office can now add, through expanded efforts toward peaceful continuums can be the most meaningful of any existing group for possible further rise in our civilization. I hope you can achieve more positive Federal legislation and more substantial authorizations this year than have ever been anticipated.

I am more read in on the "business of the legislation" and the process with which you work than most artists, who themselves have a hard enough time concentrating on their own work, much less on what you are doing. But in this regard I think you will find the attached letter of much more interest than the above. It is from an artist whom I do not know, Eve Valine Monroe, addressed to me as publisher of the Washington International Arts Letter but sent for the attention of your sub-committee.

BELTSVILLE, Md., August 15, 1967.

Re Arts and Humanities Subcommittee, U.S. Congress.

DANIEL W. MILLSAPS, III,
Editor and Publisher,
Washington International Arts Letter,
Washington, D.C.

DEAR SIR: The recent issue of the Washington International Arts Letter—opens the door of ones thoughts and I cannot help but wonder how a small voice as mine, would be of help.

I know we need all the aid we can get. It's strange how our country wants (and needs) its artists—but how little there is when it comes right down to it. I wouldn't change my profession even if I could. Yet, I know the pitfalls of the art world—the wheeler dealers—the charges for hanging one-man shows; not, to mention the commission charged on a sale— $\frac{1}{3}$ to $\frac{1}{2}$. And, by the time you deduct the time—the work itself—there's little for the painter. I know of some, who've actually received a bill for refreshments *after* the show. Meantime, we have to live on what we make and still we are expected to give forth to the highest level of *creativity*.

What's a creative artist to do? I didn't seek degrees because I didn't want to become a teacher. The knowledge I sought on a non-credit basis, was primarily because I seek to learn ad keep on learning. Without, at least a masters, I cannot find a position in my own field regardless of how versatile I am, otherwise. This would supplement my income—because at all cost, the important thing is that you keep working. I applied for a grant—not because I'm a freelancer—but because I *know* I need help. But there should be a plan for those of us, who could and would choose to *repay* the *loan*. I feel the need enough so to get me on my own two feet—and I want so to work and work—getting to the things inside and want so to come forth.

The problems of shows are many. Our critics are too busy being critical and the general public—many admit—they do not know good art from bad. Who's to enlighten them? Surprisingly so—if it's bad art and sells—the only thing that interests the dealers and galleries is that it sells! What's happened to honesty? I know of professionals that are barely existing because the price of an amateur painting stands in their way. Who's to help? Who really cares? Not many and those that do are overruled because "money talks." I've been told that if I painted "like others" I could sell, too. But because I believe in my work (it's newness frightens the dealers—they're afraid they couldn't sell it) I go on and keep working. Because of all the headaches—it's worth all the criticism—it's the still small voice within and you keep hoping the people will wake up.

Without painters, musicians, poets, etc., where would they be? I can listen to the silence and know the beauty and paint it—this is my expression! What a sad place this would be without creative expression. If they cut down to the point where there is no help—what then? Maybe you can come up with some answers—I hope so. We need them!

Meantime, I go on with my own work—in my own way—and hoping that somewhere along the line someone will get the word. If one small voice can help—it will. I give it freely.

Sincerely,

EVE VALINE MONROE.

ARTISTS EQUITY ASSOCIATION, INC.,
 August 16, 1967.

Hon. CLAIBORNE PELL,
Old Senate Office Building,
Washington, D.C.

DEAR SENATOR PELL: Present at today's hearing on Bill S-2061 was the representative of Artists Equity Association, Inc., a nationwide organization of professionals in the field of the visual arts.

This organization wishes to go on record as expressing its deep gratitude to all those Congressmen and others who have worked for and are supporting the passage of this Bill. It hopes that the maximum financial aid will be obtained.

While appreciating the difficulties involved, it suggests that in future, more contact with the artists in the field and *their own organizations* be established.

The views of museums and magazines have their place, but if the program is to reach down to the majority of professional artists, it is suggested that

their own spokesmen be invited to serve in an advisory capacity on matters of the administration of this fine program.

Yours sincerely,

UNA HANBURY,
AEA Liaison Officer.

NORTHWESTERN UNIVERSITY,
Evanston, Ill., August 17, 1967.

HON. CLAIBORNE PELL,
*Senate Office Building,
Washington, D.C.*

DEAR SENATOR PELL: It is most gratifying to learn that you are a chief sponsor of the bills to extend the authorizations and appropriations of the National Foundation on the Arts and the Humanities. As an educator in a field, the history of art, which has a stake in each aspect of the Foundation's work, I can only hope that your efforts will meet with success.

My office files are filled with evidence of the growing shortage of trained teachers in this and other fields of the humanities; not only the smaller new colleges, but major state universities are unable to fill positions because of an absolute lack of qualified candidates. Yet we are only at the brink of an enormous expansion of demand for higher education, a demand which is focussed on our disciplines to a remarkable degree. (Across the country there is a statistically confirmed shift of focus into these areas, with great interest shown even by students planning ultimate concentration in the scientific and technical fields; in many cases we are hard put to satisfy this legitimate demand with enough faculty and adequately equipped space, either for lecture or studio courses.)

Without a significant increase in support, particularly for graduate study, a crisis is in the making which I believe could set back higher education for a generation. The National Foundation has given evidence of its awareness of the problem, but thus far it has of course lacked the means to support any broadly scaled program. We can only hope that your efforts will change this situation.

I might add that, as chairman of the University's Faculty Planning Committee on the Humanities, I have also become aware of the large number of exciting innovations in educational approaches which are in the offing. With adequate support for experiment and novelty, an enormous amount can be done to revitalize education in the fields which continue to represent (and be recognized as) the cornerstone of our system of values. If there is any way in which, as educators, we at the faculty level can be of assistance to you, please let me know.

Yours sincerely,

JAMES D. BRECKENRIDGE,
Chairman.

AMERICAN ASSOCIATION OF UNIVERSITY WOMEN,
Washington, D.C., August 12, 1967.

HON. CLAIBORNE PELL,
*U.S. Senate, Senate Office Building,
Washington, D.C.*

DEAR MR. PELL: The American Association of University Women is in sympathy with the proposed modification of the National Foundation on the Arts and the Humanities Act of 1965 for we believe remarkable progress has been made in the short time since its enactment. In our opinion authorization for a program of contracts, in addition to grants-in-aid, will promote scholarship and advance teaching.

We agree with the elimination of limits on certain grants as proposed in S. 2061. We urge authorization of sums adequate to fulfill the purposes of this act. Sincerely yours,

GWEN GEER,
Area Representative in Cultural Interest.
DR. VICTORIA SCHUCK,
Chairman, Legislative Program Committee.
DR. LOIS H. ROTH,
Area Representative in Education.

UNIVERSITY OF CALIFORNIA, LOS ANGELES,

August 8, 1967.

Re bill S. 2061.

Senator CLAIBORNE PELL,
Senate Office Building,
Washington, D.C.

DEAR SENATOR PELL: I have only now learned that your Special Subcommittee on the Arts and Humanities of the United States Senate has been conducting hearings on the above bill to extend and amend the National Foundation on the Arts and Humanities Act. Please permit me to add what voice I have in favor of consolidating the status of, and increasing the funds of, this National Foundation.

As an historian, I am profoundly convinced that any society which lets a few sectors of its activity grow far faster than the other major sectors, eventually develops very painful imbalances and inner conflicts. Partly because of methodological and instrumental breakthroughs, but more particularly because scientific discoveries are often obviously significant for health, national defence and industrial production, the natural sciences during the past century have received vast governmental as well as private support, symbolized by the National Science Foundation.

I do not begrudge this support in the slightest or advocate its reduction: indeed, I personally profit physically and intellectually by the results of it every day. But the issue is *imbalance*. We must know and master nature; but also we must match such knowledge with wisdom about that most enigmatic and undisciplined part of nature, mankind. The external agony of Vietnam, the domestic anguish of the urban slums (to mention only two examples), are not in themselves or in their solution scientific or technological problems, although the speed of technological advance has heightened all our crises. The essence of such disorders, both national and international, is that we understand neither ourselves nor others in sufficient depth.

The humanities, social sciences and fine arts can seldom produce insights or means of communication which show quick results. They do, however, provide very gradually an atmosphere of mutual respect among persons, groups, nations and cultures which make dialogue possible in place of mutual contempt and incomprehension. This is not a hope: it is a fact which I have observed with mounting enthusiasm, during the forty years since I decided to become a professional historian. The state of the humanities, social sciences and fine arts in America is incomparably more dynamic today than in the late 20's and this is one reason why American public opinion shows (although still inadequately) a sensitivity to human problems far greater than at that time of domestic callousness and foreign indifference. Yet the velocity of the humanistic development has not kept up with that of the scientific, pure or applied. The result is a serious *imbalance* which may end in disaster if it is not rectified. Since the Federal Government, by its interest in the tangible results of scientific research, has contributed notably to this imbalance, the time has surely come for that Government to concern itself with the less tangible but equally significant effects of humanistic activity.

For these reasons I would urge you and your colleagues, as a matter of basic national interest, to strengthen, expand and increase the funds of the National Foundation on the Arts and Humanities.

Sincerely,

LYNN WHITE, JR., *Director*.

Senator PELL. The hearing will now stand adjourned. Thank you for your splendid cooperation.

(Whereupon, at 12:30 p.m., the subcommittee adjourned, subject to call of the Chair.)

