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DEPARTMENT OF THE INTERIOR AND RELATED AGENCIES APPROPRIATIONS FOR 1972

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HEARINGS

BEFORE A

SUBCOMMITTEE OF THE COMMITTEE ON APPROPRIATIONS HOUSE OF REPRESENTATIVES NINETY-SECOND CONGRESS

FIRST SESSION

SUBCOMMITTEE ON DEPARTMENT OF THE INTERIOR AND RELATED AGENCIES

JULIA BUTLER HANSEN, Washington, *Chairman*

JOHN J. FLYNT, Jr., Georgia
DAVID R. OBEY, Wisconsin
SIDNEY R. YATES, Illinois
NICK GALIFIANAKIS, North Carolina

JOSEPH M. McDADE, Pennsylvania
WENDELL WYATT, Oregon
DEL CLAWSON, California

GEORGE E. EVANS and BYRON S. NIELSON, *Assistants to the Subcommittee*

PART 5

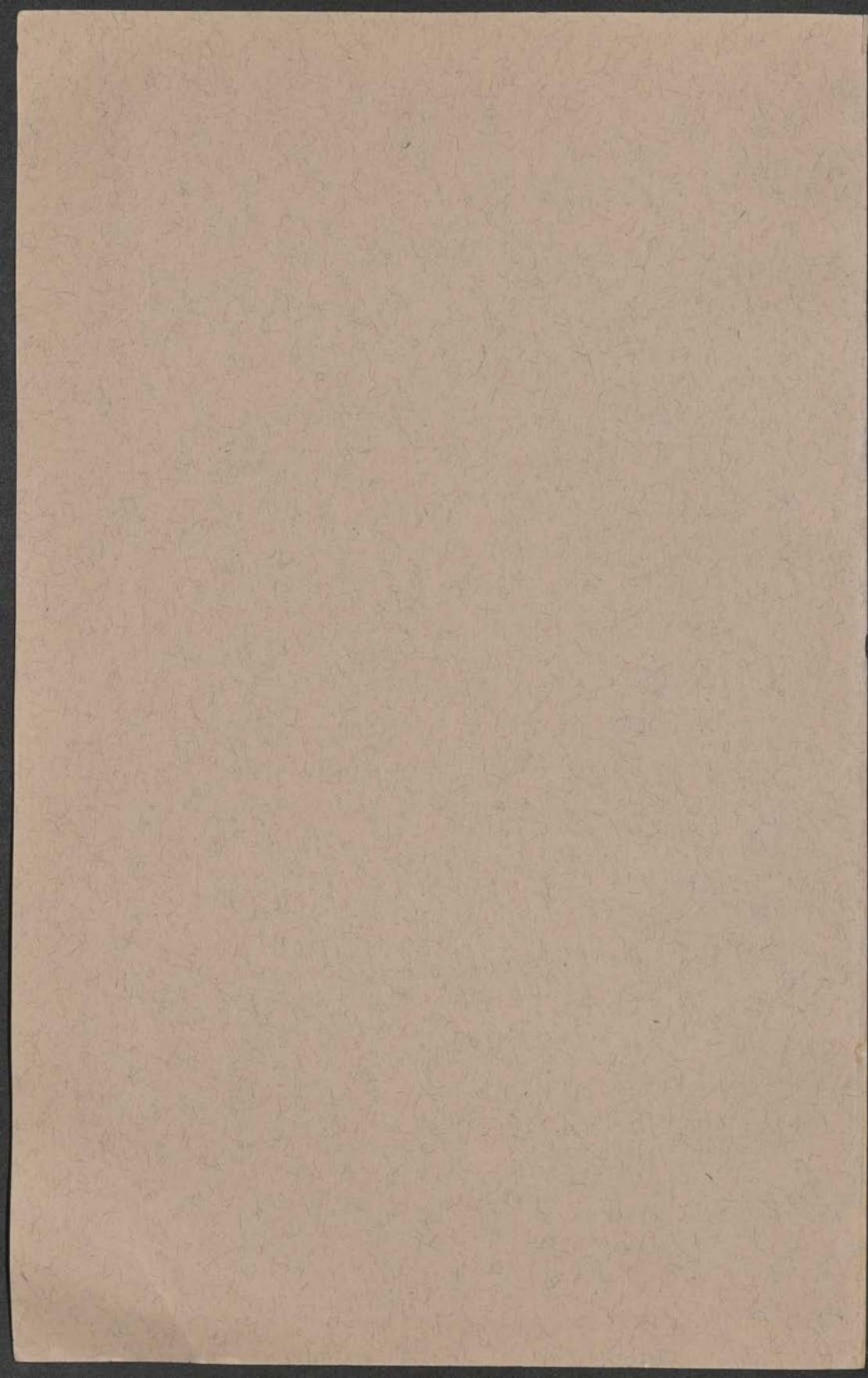
RELATED AGENCIES:

- Franklin Delano Roosevelt Memorial Commission
- Indian Claims Commission
- National Capital Planning Commission
- National Foundation on the Arts and the Humanities



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DEPARTMENT OF THE INTERIOR AND RELATED AGEN-
CIES APPROPRIATIONS FOR FISCAL YEAR 1972

THURSDAY, APRIL 29, 1971.

FRANKLIN DELANO ROOSEVELT MEMORIAL
COMMISSION

WITNESS

EUGENE J. KEOGH, CHAIRMAN

Mrs. HANSEN. The committee will come to order. It is a pleasure to welcome this morning a very distinguished former Congressman, Gene Keogh, Chairman of the Franklin D. Roosevelt Memorial Commission.

We have missed you ever since you left Congress.

Mr. KEOGH. Thank you very much, Madam Chairman. I have to be frank and say to you that I have not missed the institution very much since I left.

Mrs. HANSEN. I am sure you have not.

Mr. KEOGH. But I am delighted for this pleasurable necessity of appearing before as distinguished a subcommittee as I am privileged to do today.

I do it at the instruction and with the authority of the members of the Memorial Commission. We enjoy now, for the first time in some time, a full complement of membership. If I may, I would like briefly to list them.

Mrs. HANSEN. Please do.

Please insert your prepared statement in the record at this point.

(The statement follows:)

At a meeting of the Franklin Delano Roosevelt Memorial Commission on May 13, 1970, a resolution was adopted that the memorial should take the form of a rose garden, a statue of President Roosevelt included therein, to be located on the site in West Potomac Park set aside by Congress and Executive order.

Appropriations in the amount of \$37,000 are requested for preliminary work in arranging for the construction of the rose garden, for commissioning the execution of an appropriate statue, and to continue necessary administrative work.

MEMBERSHIP OF COMMISSION

Mrs. HANSEN. Who are the members of the Franklin D. Roosevelt Memorial Commission?

Mr. KEOGH. There are 12 members on the Commission. Four are appointed by the Speaker of the House. They are Representatives Thompson of New Jersey, Murphy and Fish of New York, and Gude of Maryland.

There are four members of the other distinguished body appointed by the Vice President. They are Senators Inouye, of Hawaii; Stevenson, of Illinois; Hatfield, of Oregon; and Mathias, of Maryland.

There are four public members appointed by the President. The four public members are Mrs. Anna Rosenberg Hoffman, of New York; James H. Rowe, Jr., of Montana and Washington, D.C.; Edmund G. "Pat" Brown, former Governor of the State of California; and Eugene J. Keogh, of New York.

BUDGET REQUEST

We are here seeking, out of an outstanding authorization of \$75,000 which had been authorized by Public Law 91-398, and was to remain available until expended, the sum of \$37,000 for fiscal year 1972. Breaking it down roughly it is \$12,000 for staff and incidental expenses of the Commission. We have a staff consisting of one very congenial and able secretary; \$1,000 is allocated for the Park Service which acts as our housekeeper. We seek \$25,000 as seed money to enable us to proceed with the decision of the Commission to improve the site dedicated by act of Congress and by Presidential Executive order into a rose garden, and to include in it a statue of the late great President.

We realize that this will not be enough to complete the improvement of the site with the appropriate design of a rose garden and with a statue, but under our basic resolution we are authorized to solicit and accept private contributions. We are hopeful that we will be able to supplement any appropriations by the Congress in that manner, to facilitate and expedite the completion of the memorial.

We have come to the realization that it would be difficult to come up with a design for an appropriate memorial to the late great President that would not engender some degree of controversy. We have found that the suggestion of the rose garden has, in fact, not engendered any controversy but has been rather warmly supported by those who are lovers of roses.

I might point out there is some connection between the name and the flower, roses and Roosevelt. What the connection is I have not been able to determine.

JUSTIFICATION MATERIAL

Mrs. HANSEN. Please insert the justifications in the record at this point.

(Justification pages follow:)

PROGRAM AND FINANCING (IN THOUSANDS OF DOLLARS)

	1970 actual	1971 estimate	1972 estimate
Program by activities:			
Franklin Delano Roosevelt Memorial Commission.....	11	14	37
Total program costs, funded.....	11	14	37
Change in selected resources¹:			
Total obligations.....	11	14	37
Financing:			
Unobligated balance available, start of year (-).....	-25	-14	
Unobligated balance available, end of year.....	14		
Budget authority (appropriation).....			37
Relation of obligations to outlays:			
Obligations incurred, net.....	11	14	37
Obligations balance, start of year.....			1
Obligated balance, end of year (-).....		-1	-3
Outlays.....	11	13	35

¹ Selected resources as of June 30 are as follows: 1969, \$0; 1970, \$0; 1971, \$0; 1972, \$0.

PROGRAM AND PERFORMANCE

The Commission is formulating revised plans, consisting of a statue and rose garden, for a memorial to Franklin Delano Roosevelt, the Nation's 32d President.

HISTORICAL AND MEMORIAL COMMISSIONS—FRANKLIN DELANO ROOSEVELT MEMORIAL COMMISSION

	1970 actual	1971 estimate	1972 estimate
Personnel benefits:			
Travel and transportation of persons.....	1	3	2
Rent, communications, and utilities.....		1	1
Other services.....	9	9	33
Supplies and materials.....	1	1	1
Total obligations.....	11	14	37

JUSTIFICATION

Public Law 91-398, approved September 8, 1970, provides authorization for appropriation of an additional \$75,000 to the Commission to plan a memorial to honor Franklin Delano Roosevelt, the Nation's 32d President.

Three earlier FDR memorial plans have been rejected. The Commission has decided that the memorial would include a statue of President Roosevelt as well

as a rose garden and would be included on about 27 acres of parkland in West Potomac Park, across the Tidal Basin from the Jefferson Memorial and south of the reflecting pool. This site was approved in 1959.

Appropriations in the amount of \$37,000 are requested to formulate and execute preliminary plans to develop the approved site including the statue and landscaping, and to continue necessary administrative work and the work incident to raising funds to complete the project.

ROSE GARDEN CONSTRUCTION

Mrs. HANSEN. When do they expect to begin construction of the rose garden?

Mr. KEOGH. We have been in touch with the Park Service and they are prepared to come up with a design that we will then have to submit to the very competent and esthetic Commission of Fine Arts, and the National Capital Planning Commission.

They indicate that it would not take too long for them to prepare such a plan.

We may have to delay until we find ourselves in possession of what they estimate to be the cost of preparing the exhibits and the design of the garden, which they say will run about \$150,000.

We think with this \$25,000 that we will have available on the mature and considered judgment of your subcommittee, it will enable us to commission the execution of a statue.

Mrs. HANSEN. When do you expect the Commission will be in a position to make a formal recommendation on the memorial?

Mr. KEOGH. Without attempting to commit myself specifically, I would hope that within the fiscal year 1972 we should be well on our way.

Mrs. HANSEN. You indicate obligations of \$33,000 in fiscal year 1972 for "other services." What do these "other services" involve?

Mr. KEOGH. We have allocated \$25,000 of that which we think will enable us to enter into a definitive contract for the execution of the statue, about \$10,000 is for our clerical assistance and the other two are incidentals.

Mrs. HANSEN. Mr. McDade?

Mr. McDADE. I have no questions, Madam Chairman. It is a pleasure to see our colleague here.

Mr. KEOGH. Thank you very much.

I take some comfort from the fact that the subcommittee will, I am sure, give this request the consideration that it deserves. Maybe you will give it even more consideration than that.

Mrs. HANSEN. Mr. Galifianakis?

Mr. GALIFIANAKIS. I would add my own welcome to our colleague. I would like to ask a question.

This is the official memorial for President Roosevelt, is it not?

Mr. KEOGH. I would rather go off the record if it meets with your approval.

Mrs. HANSEN. Surely.

(Discussion off the record.)

FINE ARTS COMMISSION APPROVAL

Mrs. HANSEN. Has the Fine Arts Commission approved this plan?

Mr. KEOGH. I have talked informally with the executive secretary of the Fine Arts Commission. I have had one or two fleeting con-

versations with the very able and distinguished Chairman of that Commission, the internationally renowned artist William Walton. I am confident that it will not interpose any objection to the present plans for the memorial, although it is difficult to anticipate on occasions what artistic talent will sometimes do.

Mrs. HANSEN. The first time you appeared before this committee in behalf of the memorial a few years ago there was a great deal of discussion on the artistic merits of the original proposal. I never heard so many amateur sculpture critics.

Mr. KEOGH. When I run into my former colleagues, I inquire whether they are still conducting their class in architecture and art.

Mrs. HANSEN. Thank you very much.

Mr. KEOGH. I am very much obliged.

Mr. McDADE. It is a pleasure to see you, Mr. Keogh.

Mr. KEOGH. Thank you.

THURSDAY, APRIL 29, 1971.

INDIAN CLAIMS COMMISSION

WITNESSES

JEROME K. KUYKENDALL, CHAIRMAN

BRANTLEY BLUE, COMMISSIONER

HARRY E. WEBB, JR., CHIEF COUNSEL

INTRODUCTION OF WITNESSES

Mrs. HANSEN. We have now the Indian Claims Commission and our principal witness this morning is Jerome K. Kuykendall, the Chairman.

Mr. Kuykendall, it is a pleasure to welcome you back to the committee. Since you are a former distinguished citizen of the State of Washington, it is a double pleasure.

Please insert your general statement in the record and summarize it for us.

Mr. KUYKENDALL. It is so short I think I can read it without taking undue time.

First, if I may, I would like to introduce my colleagues and two staff members of the Commission who are here.

Mrs. HANSEN. Please do.

Mr. KUYKENDALL. On your extreme right is Commissioner Vance, whom you have known for some time now; next to him Commissioner Yarborough, whom you also know, and next is Commissioner Pierce.

On my right, your left, is Commissioner Blue. He boasts that he is at least one-half Indian. I am sure he misses Congressman Reifel now.

In the back on your right is Harry Webb, our chief counsel, and Mr. David Bigelow, our executive director.

Mrs. HANSEN. Thank you.

We are very happy to have all of you present this morning. Please proceed, Mr. Kuykendall.

BUDGET REQUEST

Mr. KUYKENDALL. The Commission is requesting an appropriation of \$1,025,000 for fiscal year 1972. This represents an increase of \$25,000

over the fiscal year 1971 appropriation. The increase is necessitated by higher salary and related personnel costs.

NATURE OF THE COMMISSION

As you know, the Indian Claims Commission is a small independent agency engaged in the adjudication of Indian claims filed under the Indian Claims Commission Act, as amended. The latest amendment to the act (April 1967) increased the number of Commissioners from three to five and extended the life of the Commission to April 1972.

WORKLOAD

As indicated in the Commission's justification, 609 claims have been filed by various Indian groups; 329 dockets were completed through calendar year 1970; and 280 dockets were pending. Recognizing that completion of this work by April 1972 is not possible, the Commission has prepared and submitted to the Office of Management and Budget a firm plan for completion of all work and dissolution of the Commission by April 1977. This plan is now being reviewed by the Office of Management and Budget and other interested agencies.

Progress during fiscal year 1971 is at a rate consistent with completion of our work by April 1977, despite severe problems in recruiting and retaining essential legal staff.

SUMMARY

This subcommittee's continued interest and involvement are deeply appreciated; and you may be sure that the Commission will complete its work as expeditiously as possible without denying claimant Indian tribes their day in court.

Mrs. HANSEN. Thank you very much.

JUSTIFICATION MATERIAL

Please insert the justifications in the record at this point.
(The justifications follow:)

JUSTIFICATION OF 1972 BUDGET ESTIMATE

Requirements for FY 72. The Indian Claims Commission is requesting an appropriation of one million twenty five thousand dollars, of which \$929 thousand is for personnel costs and \$96 thousand is for other purposes.

Establishment and Adjudicatory Duties of the Commission. The Indian Claims Commission is an independent quasi-judicial agency, created by the Indian Claims Commission Act of August 13, 1946, (60 Stat. 1049), codified as Section 70 of Title 25, United States Code. The Commission consists of five members appointed by the President by and with the advice and consent of the Senate. It is responsible for the hearing and adjudication of claims existing up to and including August 13, 1946, as defined under Section 2 of the Act.

Status of Work. A total of 608 claims of Indian Tribes, bands or other identifiable groups of American Indians have been docketed. On June 30, 1970, 318 dockets had been finally disposed of, and 290 dockets were pending. (On December 31, 1970, 609 cases had been docketed, of which 329 had been finally disposed of and 280 were pending.)

OBJECT CLASSIFICATION STATEMENT

11. Personnel Compensation. It is estimated that \$860 thousand will be required for personnel compensation. The increase of \$26 thousand is required to cover increased personnel costs.

12. Personnel Benefits. It is estimated that \$69 thousand, an increase of \$4 thousand, will be required under this object to cover the Government's contribution, in accordance with existing legislation, to employees' group life insurance, group health benefits, increased retirement, and FICA taxes.

21. Travel and Transportation of Persons. The Commission needs at least \$25 thousand for travel, principally for the conduct of anticipated hearings in the field. The Investigation Division will be required to investigate some claims at their place of origin.

23. Rent, Communications, and Utilities. It is anticipated that \$13 thousand will be required for these expenditures. This amount will cover hearing room rent (field hearings), telephone service including FTS, telegraph service and penalty mail.

24. Printing and Reproduction. It is estimated that \$2 thousand will be required for this object to cover the cost of printing and reproduction work performed outside the Commission.

25. Other Services. It is estimated that \$44 thousand will be required for this object to cover such costs as court reporting services (locally and in the field); surety bond premiums; maintenance of office machines; and miscellaneous administrative services.

26. Supplies and Materials. It is anticipated that \$11 thousand will be required to cover the cost of miscellaneous office supplies. The \$2 thousand increase over FY 1971 results primarily from staff growth.

31. Equipment. It is estimated that \$1 thousand will be needed for this purpose.

SALARIES AND EXPENSES

Appropriation FY 1970	\$ 850,000
Appropriation FY 1971	1,000,000
Budget Estimate FY 1972	1,025,000

REQUIREMENTS FOR FISCAL YEAR 1972

The estimate for funds allowed by the Office of Management and Budget to operate the Indian Claims Commission in fiscal year 1972 is \$1,025,000.

SUMMARY OF INCREASES AND DECREASES, 1972

(in thousands of dollars)

Personnel Compensation	+26
Personnel Benefits	+ 4
Travel	0
Rent, Communications and Utilities	- 1
Printing and Reproduction	- 2
Other Services	- 2
Supplies and Materials	+ 2
Equipment	- 2
	<u>+25</u>

PERSONNEL COMPENSATION

(dollar amounts in thousands)

	1970	1971	1972	Change in 1972
	Actual	Estimate	Estimate	from 1971
1. Number of permanent positions	36	41	42	+1
2. Number of other positions	2	3	2	-1
3. Salary cost of permanent positions	\$682	\$882	\$918	+\$36
4. Salary cost of other positions	\$ 8	\$ 17	\$ 11	-\$6
Total personnel services	\$690	\$899	\$929	+\$30

PERSONNEL SUMMARY

	1970 Actual	1971 Estimate	1972 Estimate
Total number of permanent positions	36	41	42
Full-time equivalent of other positions	2	3	2
Average number of all employees	38	44	44
Average GS-grade	12.2	12.2	12.2
Average GS-salary	\$18,763	\$18,599	\$19,332

OBJECT CLASSIFICATION
(in thousands of dollars)

	1970 Actual	1971 Estimate	1972 Estimate	Change in 1972 from 1971
11. Personnel Compensation	\$643	\$834	\$860	+\$26
12. Personnel Benefits	47	65	69	+ 4
21. Travel	3	25	25	0
23. Rent, Comm. and Utilities	12	14	13	- 1
24. Printing and Reproduction	5	4	2	- 2
25. Other Services	46	46	44	- 2
26. Supplies	9	9	11	+ 2
31. Equipment	68	3	1	- 2
Total Obligations	\$833	\$1,000	\$1,025	+\$25

ANALYSIS BY ACTIVITIES
(in thousands of dollars)

Activities	Amount Available 1970	Amount Available 1971	Estimate 1972	Change in 1972 from 1971
Hearing and adjudication of claims	\$833,000	\$1,000,000	\$1,025,000	+\$25,000
Unobligated balance no longer available	17,000	-	-	-
Total	\$850,000	\$1,000,000	\$1,025,000	+\$25,000

Note: Explanation of language change--It is proposed that the limitation on travel be decreased from \$45,000 to \$25,000 per year as set forth in the estimate for fiscal year 1972.

ANALYSIS OF WORKLOAD

Mrs. HANSEN. Please describe in general terms for the committee the progress you are making on the disposition of pending Indian claims.

Mr. KUYKENDALL. As I just stated, we have a program. We have analyzed all the workload and know what must be done. As you know, we do not get new cases.

Mrs. HANSEN. When was your cutoff date for receiving new cases?

Mr. KUYKENDALL. August 13, 1951.

CASE PHASES

Mrs. HANSEN. There have been 610 claims filed before August 13, 1951?

Mr. KUYKENDALL. Yes.

Most of those cases have three phases, the title phase, the value phase, and the offset phase. In addition to that, there are other matters.

Mrs. HANSEN. What does the offset phase include?

Mr. KUYKENDALL. They arise when the Government asserts claims for payments made to the Indians, gratuities to the Indian tribes and so forth, which might be offset against the claim. There are not always offsets claimed but frequently there are. So there are those phases, plus the other matters of allowing attorneys' fees and allowing expenses of the tribes.

We know now as precisely as it is possible to know exactly what work we have left. We have with our experience determined what our staff can do in 1 year, what each individual can do. On that basis, we have scheduled a rate of production for the Commission and for each attorney working for us. That schedule, if adhered to, will enable us to complete our work by April 10, 1977.

In fact, if we could go at the pace we have gone the last year, we would be through a little bit before then.

Mrs. HANSEN. How many cases did you adjudicate last year?

Mr. KUYKENDALL. Twenty-six cases.

Mrs. HANSEN. This is a fairly sizable amount of cases for any 1 year?

Mr. KUYKENDALL. Yes, it is.

COMPLEXITY OF REMAINING CASES

Mrs. HANSEN. Are your remaining cases complex?

Mr. KUYKENDALL. Some of them are.

We have a number of accounting cases left. They can be very involved. The Supreme Court just decided a case this week which we hoped was going to clarify one point. The Court of Claims has held—it affirmed a decision of the Commission, a decision made before any of us were members of it, I might say, which held that where the

subject matter of the accounting came into existence prior to 1951, that the Government should account completely up to date on that matter.

The Government has said that everything stops at 1946.

This case was decided in the Supreme Court, the Supreme Court did not decide it on that basis. We hoped for clarification on that point, but did not get it.

I would say that the realm of accounting presents a situation involving some unknown factors and some uncertainties, but we do believe, nevertheless, that we will have the work substantially completed, and what is left, if anything, would not be so extensive but what it could be given to the Court of Claims to clean up.

As you know, the Court of Claims has done this Indian work just like we have, these many years, and would be the logical body, I believe, to finish the work.

Of course, they could not take on a great volume of it, but we believe if there is anything left it will be of small enough volume so they can take it in stride.

GEOGRAPHIC DISTRIBUTION

Mrs. HANSEN. Do the remaining cases entail widely scattered geographic areas throughout the United States?

Mr. KUYKENDALL. Yes.

Mrs. HANSEN. The cases involve many different tribes?

Mr. KUYKENDALL. Yes. California is pretty well completed and perhaps a few other States.

Mrs. HANSEN. How many cases, for example, do you have involving tribes in the State of Washington?

Mr. KUYKENDALL. Well, we have so many small tribes there, we must have a dozen left. I was out there a couple of weeks ago presiding at a trial involving three different tribes.

Mrs. HANSEN. Do the Chinooks have a case pending?

Mr. KUYKENDALL. Yes, they do; they had land in both Oregon and Washington.

CURRENT PROBLEMS

Mrs. HANSEN. What particular problems are you currently encountering?

Mr. KUYKENDALL. I think our problems have become minimal. We have an enlarged staff which we have been training.

Those people, of course, are not all yet fully trained and we have one or two persons yet to report for duty. Our main problem has been and is now in recruiting and training.

We anticipate we are going to have further problems in this area because we fear people are going to leave us, knowing that our life is limited.

NUMBER OF APPEALS

Mrs. HANSEN. During the past year, how many, if any, of your awards have been contested?

Mr. KUYKENDALL. You mean appealed?

There have been some appeals.

Mrs. HANSEN. How many?

Mr. KUYKENDALL. Thirteen cases are now pending in the Court of Claims, but that does not mean necessarily that all of them were cases we decided last year.

Mrs. HANSEN. The cases could have been decided in previous years.

Mr. KUYKENDALL. Yes. Of course, those include cases appealed both by the Government and by the Indian tribes.

REQUEST FOR ADDITIONAL POSITION

Mrs. HANSEN. You are requesting one additional position for 1972. What is the justification for this request?

Mr. KUYKENDALL. That is a clerical position, just to take care of increased volume of work and increased number of personnel.

Mrs. HANSEN. Isn't your work voluminous in this field?

Mr. KUYKENDALL. Very much so. Our records and files in cases are very voluminous.

Mrs. HANSEN. You currently have 41 permanent positions authorized. How many vacancies currently exist?

Mr. KUYKENDALL. I think we only have one vacancy right now and we hope to have that filled within a week.

AMOUNT OF JUDGMENTS

Mrs. HANSEN. Please insert in the record the total amount of judgments that the Commission has made. I think this will give the Members of Congress an idea of the scope of the claims.

Mr. KUYKENDALL. All right. We will give you the current figure. (The information follows:)

To date the Commission has entered final judgments aggregating \$419,209,177.12.

RATE OF PROGRESS

Mrs. HANSEN. Mr. Clawson?

Mr. CLAWSON. Just a quick tabulation indicates at the present rate if you continue through 1977, you will still have about 124 cases that have not been adjudicated, using that 26 per year, with 280 dockets still pending.

Would five additional years be a correct estimate?

Mr. WEBB. Yes, sir, it would. Our work comes in phases. At the present progress that the Chairman mentioned, we will complete each phase on these cases between now and 1977. Final judgments are involved in the 26 I referred to. That takes care of all three phases.

As time progresses, those final judgments will become far more numerous.

Mr. CLAWSON. So this third phase on all the cases is being reached now? So that the decisions on the final judgments will be accelerated during these remaining years?

Mr. WEBB. That is right. There is not a case that has not been worked on by the parties or the Commission.

Mr. CLAWSON. That explains what could happen as time progresses toward the end of the life of the Commission.

Mr. WEBB. Yes, sir.

NATURE OF CLAIMS

Mr. YATES. What is the nature of the claims that are presented? Are there very many kinds?

Mr. KUYKENDALL. They are quite varied. The typical claim is one by the Indian tribe for being dispossessed of the land it once occupied,

after no payment or else after grossly inadequate payment for the land.

In that type of case, the tribe must prove what land it once occupied. As best the Commission can, it defines that area.

That issue will be a matter that generally will be heavily disputed between the Government and the tribe.

Mr. YATES. Would something like the Indians squatting on Alcatraz come before your Commission?

Mr. KUYKENDALL. Oh, no.

Mr. YATES. As I understand it, that is a claim by those Indians to ownership of that island.

Mr. KUYKENDALL. Yes, sir.

Mr. BLUE. But the statute of limitations has now passed as far as we are concerned.

Mr. KUYKENDALL. Any claim we have adjudicated or will adjudicate had to be filed by August 13, 1951.

We are working off that backlog.

Mr. YATES. Was there not a statute of limitations on claims before that time as well?

Mr. KUYKENDALL. No.

Mr. YATES. I would have thought that the statute of limitations would have been extended from time to time as more Indian claims surfaced.

Mr. KUYKENDALL. Well, the statute was waived by the Indian Claims Commission Act.

Mr. YATES. I understand.

Mr. KUYKENDALL. The Indian Claims Commission Act provided that the statute of limitations was not a defense that the Government could assert.

Mr. YATES. What about the New Mexico situation where they are claiming the land there; is that under your jurisdiction?

Mr. KUYKENDALL. Do you mean current matters?

Mr. YATES. Yes.

Mr. KUYKENDALL. No. Our matters are all historical, matters that occurred at least prior to 1946.

Mr. YATES. Thank you.

Mrs. HANSEN. You are referring to the Pueblo of Taos problem.

Mr. YATES. Yes.

Mrs. HANSEN. That problem involves the Forest Service and the Pueblo of Taos.

Mr. YATES. You have a very limited jurisdiction then, have you not?

Mr. KUYKENDALL. Yes, but the cases are very complex. We are getting no new cases, just working off the old. So we know pretty well what we have to do.

Mr. YATES. I keep reading in the papers of Indians making new claims in various parts of the country.

Mr. KUYKENDALL. They are making the claims against the Government generally, but they are not filing claims with the Indian Claims Commission.

Mr. YATES. Because of the statute of limitations?

Mr. KUYKENDALL. Right.

Mr. YATES. Where will their redress be? Where will the redress be of those who are now raising these questions? In the courts?

Mr. KUYKENDALL. I think generally they have to come to the Congress.

Mr. YATES. The Congress or the courts?

Mr. KUYKENDALL. Yes.

Mrs. HANSEN. Mr. Galifianakis?

CLAIMANTS REPRESENTED BY COUNSEL

Mr. GALIFIANAKIS. Are the claimants usually represented by counsel when they appear before you?

Mr. KUYKENDALL. Yes; they are. The law provides for compensation of counsel. They work on a contingent fee basis, but can never get a fee larger than 10-percent of the recovery.

Also, there must be a contract between the attorney and the Indian tribe which has been approved by the Bureau of Indian Affairs.

Mr. GALIFIANAKIS. Are all of your awards monetary adjudications?

Mr. KUYKENDALL. Yes. We cannot give any other relief.

Mr. GALIFIANAKIS. Do you usually concur in your adjudications, or are you split like the courts?

Mr. KUYKENDALL. We split some. I think we agree more than we disagree.

Mr. GALIFIANAKIS. Thank you very much.

Thank you, Madam Chairman.

Mrs. HANSEN. Thank you, Mr. Kuykendall, for an informative hearing.

Mr. KUYKENDALL. Thank you.

THURSDAY, APRIL 29, 1971.

NATIONAL CAPITAL PLANNING COMMISSION

WITNESSES

G. FRANKLIN EDWARDS, ACTING CHAIRMAN

CHARLES H. CONRAD, EXECUTIVE DIRECTOR

DONALD F. BOZARTH, DIRECTOR, CURRENT PLANNING AND PROGRAMING

GEORGE H. F. OBERLANDER, DIRECTOR, LONG-RANGE PLANNING AND REGIONAL AFFAIRS

DANIEL H. SHEAR, GENERAL COUNSEL AND SECRETARY

JOHN R. PRITCHARD, ASSISTANT EXECUTIVE DIRECTOR (ADMINISTRATION)

ROBERT N. GOLD, ASSISTANT DIRECTOR FOR SOCIO-ECONOMIC PLANNING

Mrs. HANSEN. We now have the National Capital Planning Commission and our principal witness this morning is Mr. G. Franklin Edwards, the Acting Chairman.

SELECTION OF CHAIRMAN

I believe this committee is blessed with nothing but acting chairmen. Mr. EDWARDS. We hope to have a permanent chairman soon.

Mrs. HANSEN. That is what we heard last year.

Mr. EDWARDS. We think we are near to that. My term is over at the end of the month.

Mrs. HANSEN. I have been waiting for over a year for the Chairman of the National Endowment for the Humanities to be announced. So your Commission is not the only Federal agency that does not have a permanent chairman.

Should I say to these agencies that cannot make up their mind about a chairman, that this committee cannot make up our minds about providing funds?

Mr. EDWARDS. I would hope not because the fault is not ours. We have petitioned the executive branch to fill these positions which are vacant on the Commission, including the chairmanship. We have done everything we possibly can, but I think the executive branch is a little closer to a decision on this. An announcement is imminent.

Mrs. HANSEN. It seems to me that a chairman could have been appointed in a year's time.

Mr. EDWARDS. That decision belongs to others than ourselves.

GENERAL STATEMENT

Mrs. HANSEN. Mr. Edwards, please proceed with your general statement?

Mr. EDWARDS. I have a very short statement which I would be pleased to read if you would permit me.

Mrs. HANSEN. Please do.

Mr. EDWARDS. Madam Chairman and members of the committee, I am pleased to present the Commission's appropriation estimates for fiscal year 1972. I would like to introduce the members of the Commission staff accompanying me today: Charles H. Conrad, Executive Director; Donald F. Bozarth, Director, Current Planning and Programing; George H. F. Oberlander, Director, Long-Range Planning and Regional Affairs; Daniel H. Shear, General Counsel; and John R. Pritchard, Assistant Executive Director (Administration).

The President's original budget request for the Commission for fiscal year 1972 was \$1,290,000. It has been amended by an increase of \$61,000 to a total of \$1,351,000. This amendment results from salary increases effective in January 1971 under Executive Order 11576 and includes both 57 existing positions and nine new positions, including personnel benefits.

The 1972 budget request provides for nearly full-time financing of 57 positions presently budgeted. A high-lapse figure has heretofore been necessary because sufficient funds are not presently available to finance all positions on a full-time basis. We are requesting funds to provide for an annual lapse of \$10,000.

Funds are requested for 75 percent of the cost of nine new positions, which would provide a total staff of 66 under the "Salaries and Expenses" appropriation. The remaining 25 percent of the cost of the nine new positions will be requested in fiscal year 1973.

Never in its history has the National Capital Planning Commission been required to do so much with so little. The authorized personnel strength in 1969 was 61; however, this has been more theoretical than real over the past several years, since funds to support a staff of that

size have not been available. In 1970 authorized positions were reduced to 57. It was necessary on August 4, 1970 to freeze all vacant positions, including those subsequently to become vacant, and all grade increases and to drastically reduce all travel. Even the current permanent staff of 49 will have to be reduced further if the Commission is to balance its budget by the end of the present fiscal year, unless the pending pay supplemental is approved. For the most part, these reductions have been made in the professional categories.

In the last 2 years new Federal, District, and regional programs have added to the duties of the Commission. These added functions and the lack of funds for the performance of previously assigned functions form the basis for the present request of nine new positions. Six of these new positions would be located in the Current Planning and Programing Section of the Commission, two of which are required for the proposed Environmental Affairs Office. This Office will be responsible for coordinating with the recently established Environmental Protection Agency and the Council on Environmental Quality, as well as for reviewing Federal and District developments and programs in the District of Columbia and the region for environmental quality.

Two of the positions would strengthen the review of Federal projects and programs, particularly in determining the adequacy of available housing for Federal employees and in preparing a much needed Federal employment plan and program for the metropolitan area. The remaining two positions for this section are a bicentennial coordinator, whose services are required through 1976, and a much-needed Assistant Chief in the Transportation Planning Office.

In the Comprehensive Planning Division of the Commission two new positions are requested for vital central city and Anacostia Valley area planning. An urban designer is needed in the Area Design Office to give guidance to the increasing number of projects within the original L'Enfant city, such as the urban renewal projects around downtown transit stops and the proposed Pennsylvania Avenue development.

Your favorable reaction to our budget request for fiscal year 1972 will permit the Commission to fulfill its important statutory mission.

This concludes the statement, Madam Chairman. I and the others accompanying me here would be pleased to answer any questions that the members of the committee may have.

JUSTIFICATION MATERIAL

Mrs. HANSEN. Please insert justifications pages 1 through 7 in the record at this point.

(The pages follow :)

NATIONAL CAPITAL PLANNING COMMISSION
SALARIES AND EXPENSES APPROPRIATION

ANALYSIS OF CHANGES IN REQUIREMENTS
(in thousands of dollars)

1970.....	\$1,038*
<u>Decreases</u>	
All funds for Temporary Commission on Pennsylvania Avenue.....	-20
<u>Increases</u>	
Pay cost increases.....	52
Regional Airport Facilities Study (nonrecurring).....	50
Estimated pay increase supplemental, PL 91-231, (\$48,000 for salaries, \$4,000 personnel benefits).....	52
1971 total (estimated).....	1,172**
<u>Decreases</u>	
Regional Airport Facilities Study (nonrecurring).....	-50
<u>Increases (in order of priority)</u>	
Funds to provide for reduction in annual lapse figures for 57 permanent full time positions from \$45,000 to \$10,000. (If supplemental for pay increase costs under PL 91-231 not approved for Fiscal Year 1971, this figure should be increased by \$48,000 from \$35,000 to \$83,000).....	35
Total of 9 new positions (see staff organization listing on Page 5	106
Personnel benefits for above.....	10
Supplies, materials, telephone and other costs for new positions.	3
Funds for reallocation of approximately 5 positions to next higher grade.....	10
Additional annual cost for franking mailing privilege for monthly newsletter with 5,000 copy circulation.....	4
1972 total (a net increase of \$118).....	\$1,290

* Includes \$770 transferred from Land Acquisition Appropriation by Congressional action.

** Includes \$229 transferred from Land Acquisition Appropriation by Congressional action.

JUSTIFICATION FOR INCREASES

The present permanent full-time positions of the Commission is 51, which is ten less than budgeted in Fiscal Year 1969. This is primarily due to insufficient funds having been received during the past several years to offset legislative pay increases. The pending pay increase supplemental for Fiscal Year 1971 of \$52,000 (\$48,000 for salaries - \$4,000 for personnel benefits) will help, but will not cover the 57 positions as budgeted in Fiscal Year 1970. An additional \$35,000 is requested to reduce this lapse figure to \$10,000.

The Commission had authorized 61 permanent full-time positions in Fiscal Year 1969. These positions were reduced by 4 to 57 in Fiscal Year 1970 because of the lack of funds. This total of 57 positions does not provide adequate staff to carry out the Commission's functions. An increase of 9 positions is requested above this figure of 57, for a total of 66 positions. The new positions arranged in order of priority are as follows, and will also be found listed on the staff organization listing on Page 5.

1. Special Asst. (Bicentennial), Current Planning and Programming (Office of Director), GS-14.....	\$ 19,643
2. Chief, Environmental Affairs Office, GS-14.....	19,643
3. Environmental Specialist, GS-13, Environmental Affairs Office.....	16,760
4. Asst. Chief, Transportation Planning Office, GS-12.....	14,665*
5. Deputy Asst. Director, GS-14, Federal Planning Division...	19,643
6. Housing Impact Specialist, GS-13, Federal Planning Division.....	16,760
7. Urban Planner, GS-12, Comprehensive Planning Division....	14,192
8. Urban Planner, GS-9, Comprehensive Planning Division.....	9,881
9. Architect, GS-9, Area Design Office.....	11,855*
Total	143,042
Less estimated lapse, first year (approx. 25%)	<u>-37,042</u>
Net increase requested	\$106,000

*Special rate for engineers and architects.

It is necessary each year to reallocate some positions upward to conform to Civil Service Commission classification standards, as duties and responsibilities increase. Estimated reallocations in Fiscal Year 1972 will cost approximately \$10,000 and will cover approximately 5 positions.

To augment the present means of communicating the Commission's activities and programs to the community, the Public Affairs Office will prepare and distribute a monthly bulletin. Primarily, this publication will report on projects and other matters which the Commission acts upon or considers at its public meetings. Authorization for this publication is being requested of the Office of Management and Budget. A monthly distribution of 5,000 mailings is anticipated which will increase mailing costs by \$4,000 per year.

NATIONAL CAPITAL PLANNING COMMISSION
FISCAL YEAR 1972 BUDGET
ANALYSIS BY OBJECT CLASSIFICATION -- SALARIES & EXPENSES APPROPRIATION
(Obligational Basis)

	Actual F.Y. 1970	Budgeted F.Y. 1970	Budgeted F.Y. 1971	F.Y. 1972 Increases	Est. F.Y. 1972
Activity, National Capital Planning Commission:					
Permanent positions (net of lapses)	\$773,228	\$779,825	\$833,265	\$151,000	\$984,265
Seasonal and temporary employees	7,432	16,000	15,000		15,000
Part time & WAE	716	4,000	1,500		1,500
Overtime & holiday pay	2,637	6,000	5,000		5,000
Total personnel compensation	784,013	805,825	854,765	151,000	1,005,765
Personnel Benefits	59,040	64,125	69,125	10,000	79,125
Awards to employees	250	500	500		500
Travel of Commission members	4,301	6,000	6,000		6,000
Travel of staff	3,185	9,000	9,000		9,000
Vehicle rent	2,389	2,100	2,500		2,500
Transportation of household goods	95	7,000	7,000		7,000
Rent, communications, and utilities	25,116	26,350	26,560	5,000	31,560
Duplicating expenses	5,852	7,000	7,000		7,000
Printing and binding	22,526	57,500	42,500	15,000	57,500
Contracts with experts & consultants	33,000	35,000	100,000	-65,000	35,000
Reporting services	4,988	5,300	6,100		6,100
Other services	10,755	12,500	12,000		12,000
Services of other government agencies	6,577	7,850	8,300		8,300
Supplies and materials	16,875	15,650	15,650	2,000	17,650
Equipment	4,703	6,000	5,000		5,000
Total, National Capital Planning Comm.	983,665	1,067,700*	1,172,000**	118,000	1,290,000
Activity, Temporary Commission on Pennsylvania Avenue:					
	19,808***	-	-	-	-
GRAND TOTAL	1,003,473	1,067,700*	1,172,000**	118,000	1,290,000
<hr/>					
Permanent Full-Time positions		57	57	9	66

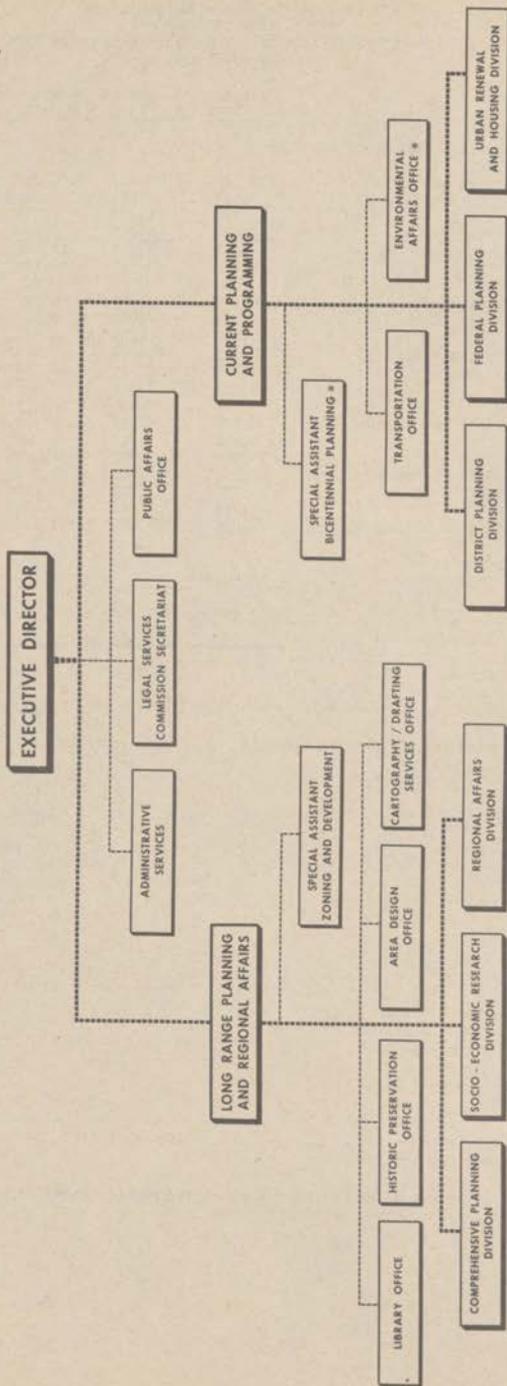
* Included estimated pay increase supplemental of \$75,000. Only \$25,000 was appropriated.

** Includes estimated pay increase supplemental of \$52,000 under PL 91-231.

*** These funds provided through PL 91-33.

**** Proposed new positions are identified on organization chart on Page 5.

NATIONAL CAPITAL PLANNING COMMISSION
STAFF ORGANIZATION



* REPORT NO. 134 1977

STAFF ORGANIZATION FOR PLANNING
IN THE NATIONAL CAPITAL REGION
SALARIES AND EXPENSES APPROPRIATION

Fiscal Years 1971 and 1972
(Proposed 1972 Positions Indicated by *)

OFFICE OF EXECUTIVE DIRECTOR

1. Executive Director, GS-17
2. Executive Asst., GS-12
3. Secretary (Steno.), GS-8
4. Chauffeur (Ungraded), WB-4

OFFICE OF GENERAL COUNSEL & SECRETARY

5. General Counsel, GS-15
6. Attorney-Adviser, GS-11
7. Secretary (Steno.), GS-6

OFFICE OF PUBLIC AFFAIRS

8. Chief, Office of Public Affairs, GS-14
9. Illustrator, GS-11
10. Secretary, GS-6

ADMINISTRATIVE SERVICES

11. Asst. Exec. Director (Adm.), GS-15
12. Asst. Adm. Officer, GS-12
13. Fiscal Acctg. Asst., GS-8
14. Clerk (Typing), GS-5
15. Office Services Asst., GS-3

LONG RANGE PLANNING AND REGIONAL AFFAIRS

16. Director, LRP&RA, GS-16
17. Secretary (Steno.), GS-7
18. Special Asst. (Zoning & Develop.), GS-15
19. Writer-Editor, GS-11
20. Social Science Analyst, GS-7
21. Library Technician, GS-5

COMPREHENSIVE PLANNING DIVISION

22. Asst. Director, CP, GS-15
23. Dep. Asst. Dir., CP, GS-14
24. Urban Planner, GS-12
25. Urban Planner, GS-12*
26. Urban Planner, GS-9*
27. Secretary (Steno.), GS-6

REGIONAL AFFAIRS DIVISION

28. Asst. Director, Reg. Affairs, GS-15
29. Dep. Asst. Dir., Reg. Affairs, GS-13
30. Urban Planner, GS-12
31. Statistical Clerk, GS-5
32. Clerk-Steno., GS-5

SOCIO-ECONOMIC RESEARCH DIVISION

33. Asst. Director, Research, GS-15
34. Social Science Analyst, GS-11
35. Social Science Analyst, GS-7
36. Secretary (Steno.), GS-6

AREA DESIGN OFFICE

37. Chief, Area Design Office, GS-14
38. Architect, GS-13
39. Architect, GS-9*

CARTOGRAPHY & DRAFTING SERVICES

40. Supv. Cartographic Technician, GS-10
41. Cartographic Technician, GS-7
42. Cartographic Technician, GS-7
43. Cartographic Technician, GS-7
44. Architect, GS-5

CURRENT PLANNING AND PROGRAMMING

45. Director, CP&P, GS-16
46. Special Asst. (Bicentennial), GS-14*
47. Secretary (Steno.), GS-7

DISTRICT PLANNING DIVISION

48. Asst. Director, DPD, GS-15
49. Dept. Asst. Dir., DPD, GS-13
50. Urban Planner, GS-12
51. Architect, GS-7
52. Secretary, GS-6

ENVIRONMENTAL AFFAIRS OFFICE

53. Chief, EAO, GS-14*
54. Environmental Specialist, GS-13*

FEDERAL PLANNING DIVISION

55. Asst. Director, FPD, GS-15
56. Dep. Asst. Dir., FPD, GS-14*
57. Architect/Planner, GS-12
58. Housing Impact Specialist, GS-13*
59. Landscape Architect, GS-12
60. Secretary (Steno.), GS-6

TRANSPORTATION PLANNING OFFICE

61. Chief, Transp. Plann., GS-14
62. Asst. Chief, Transp. Plann., GS-12*

URBAN RENEWAL AND HOUSING DIVISION

63. Asst. Director, UR&HD, GS-15
64. Dep. Asst. Dir., UR&HD, GS-14
65. Planning Aide, GS-10
66. Secretary (Steno.), GS-6

*New positions total 9 and will cost \$143,042 less estimated first year lapse of \$37,042 or a net of \$106,000.

In addition, an increase of \$10,000 is being requested to reallocate approximately five of the above positions to higher grade.

NATIONAL CAPITAL PLANNING COMMISSION

PROGRAM and PERFORMANCE

The National Capital Planning Commission was created by the National Capital Planning Act of 1952 (40 U.S.C. 71-71i; D.C. Code secs. 1-1001 to 1-1010) as the central planning agency for the Federal and District of Columbia Governments "to plan the appropriate and orderly development and redevelopment of the National Capital and the conservation of the important natural and historical features thereof." The Commission succeeded the National Capital Park and Planning Commission, established in 1926.

The Act has as its purposes the securing of comprehensive planning for the physical development of the National Capital and its environs, providing for the participation of the appropriate planning agencies of the environs in such planning, and establishing "the agency and procedures requisite to the administration of the functions of the Federal and District of Columbia Governments related to such planning." Accordingly, the Commission is "Charged with the duty of preparing and adopting a comprehensive, consistent, and coordinated plan for the National Capital * * *" and with reviewing and making recommendations on plans originated by Federal and District agencies for proposed developments and projects in the National Capital Region "in preliminary and successive stages."

Within the environs of the District of Columbia, general plans showing the location, character, extent, and intensity of use for proposed Federal and District developments are required to be reviewed by the Commission and, through the Commission, by the appropriate planning agency having jurisdiction over the affected part of the environs. The National Capital is defined in the Act as "the District of Columbia and territory owned by the United States within the environs" (environs means "the territory surrounding the District of Columbia included within the National Capital Region"); and the National Capital Region consists of the District of Columbia, Montgomery and Prince Georges Counties in Maryland, Arlington, Fairfax, Loudoun and Prince William Counties in Virginia, and all cities in Maryland and Virginia within the outer limits of such counties.

The Commission, in cooperation with the Council of Environmental Quality, also reviews and evaluates proposed District and Federal developments throughout the region in terms of their impact upon the quality of the environment in the National Capital. In addition, the Commission has added to its criteria for review of District and Federal installations the availability of low- and moderate-income housing and related facilities in areas reasonably accessible to the location of the subject projects.

Provisions of other laws--especially the zoning enabling act for the District of Columbia (D. C. Code secs. 5-701 to 5-719) and the District of Columbia Redevelopment Act of 1945, as amended (D.C. Code secs. 5-413 to 5-428)--place significant additional responsibilities upon the Commission. These include (1) making recommendations to the Zoning Commission of the District of Columbia on amendments to the text and maps of the Zoning Regulations and on large scale planned developments under section 7501 of the Regulations and to the Board of Zoning Adjustment on applications for certain uses required to be referred to the Commission under the Regulations; (2) adoption of boundaries of urban renewal areas and the preparation, adoption, and modification of urban renewal plans; (3) approval of the Permanent System of Highways Plan and amendments thereto (D. C. Code, secs. 7-108, 7-113, and 7-122); (4) recommendations on proposed street and alley closings (D. C. Code, sec. 7-401); (5) "in lieu of zoning" approval of Federal public buildings in the District of Columbia (D. C. Code, sec. 5-428); (6) approval of transfers of jurisdiction between Federal and District agencies over properties within the District of Columbia owned by the United States or by the District of Columbia (D. C. Code sec. 8-115); (7) approval of the sale of surplus District of Columbia property (D. C. Code sec. 9-301) and surplus park land under the jurisdiction of the National Park Service (D. C. Code, sec. 9-304); and (8) acquisition of land for the park, parkway and playground system of the National Capital (U.S.C. 72).

Organization of Commission

The Commission is composed of five eminent citizens, appointed by the President, who serve without compensation; five ex-officio members from executive agencies (the Chief of Engineers of the U. S. Army, the Mayor-Commissioner of the District of Columbia, the Director of the National Park Service, the Commissioner of Public Buildings, and the Director of Public Roads), and the Chairman of the Committees on the District of Columbia of the Senate and the House of Representatives.

The Commission meets monthly throughout the year to provide policy guidance for and coordination of the development programs in the District and the Region of District and Federal agencies and to review and adopt, approve, or make recommendations on matters upon which Commission action is required.

There are six standing committees of the Commission which meet regularly prior to Commission meetings. The committees review technical studies, receive recommendations of the staff, and prepare committee recommendations to the Commission. In addition, the Executive Committee, consisting of the Chairman, the Vice-Chairman, and one other member, and having authority to act on behalf of the Commission between meetings of the Commission, meets when necessary.

Professional Staff

The Commission employs a highly-trained professional staff to perform technical studies and prepare recommendations to the Commission and its committees, maintain records of its meetings, make general and special urban planning studies, prepare background information on matters which are to come before the Commission, and carry out policies, instructions, and programs of the Commission.

The staff participates actively in many coordinating groups, maintains liaison with numerous official agencies and conducts an active community relations program in order to effectuate the Commission's program.

Outside experts, who have special competence on particularly important problems, are retained on occasion.

Urban renewal planning activities are carried out in part with funds received from District agencies.

Planning and Programming Coordination

The Commission's Coordinating Committee, created under the authority of section 2(d) of the National Capital Planning Act of 1952, meets twice monthly to bring together representatives of many District, Federal and neighboring jurisdiction agencies to coordinate the review, study, and comment on development plans and programs for projects within the District of Columbia. The Committee is composed of representatives from various departments of the District of Columbia Government, National Park Service, Corps of Engineers, Public Buildings Service, National Capital Planning Commission staff, and when necessary, from the Redevelopment Land Agency, Architect of the Capitol, National Capital Housing Authority, Commission of Fine Arts, Maryland-National Capital Park and Planning Commission, and Arlington County Office of Planning.

The Chairman of the Commission is a member of the Land Committee of the Metropolitan Washington Council of Governments, and the Commission is represented on the Board of Directors of the United Planning Organization. The Executive Director of the Commission is a member of the Transportation Planning Board of the Council of Governments, the Mayor-Commissioner's Cabinet and Economics Development Committee, and represents the Mayor-Commissioner as ex-officio member of the Model Cities Commission.

In addition, the Council of Governments and the Commission have jointly formed a Regional Planning Directors Committee to review Federal and regional proposals and projects in the Washington Metropolitan Area.

APPOINTMENT OF A CHAIRMAN

Mrs. HANSEN. What has occasioned the delay in appointing a chairman of the Commission?

Mr. EDWARDS. To be very truthful, I think there has been some discussion about the reorganization of the Planning Commission.

Mrs. HANSEN. Are there plans to change the structure of the Commission?

Mr. EDWARDS. Also a change in its responsibilities for certain functions. For a long time there has been some concern that the District Government should have a more viable planning service of its own. At the present time we do a great deal of work for the District.

As you know, our statutory authority runs to planning for the District and for the Federal Government in the city of Washington and also planning the Federal installations in the suburbs. We have advisory authority to the several jurisdictions outside the central city.

JURISDICTION OF COMMISSION

Mrs. HANSEN. Because we have several new members on the committee, I think it would be well for you to give us the perimeter of your jurisdiction.

Mr. CLAWSON. Could I request that he also provide us with the kind of relationship that you have with the local jurisdictions outside the District of Columbia, Madam Chairman?

Mrs. HANSEN. Yes.

Mr. EDWARDS. Since this is a matter of statute, may I ask the general counsel to respond?

Mr. SHEAR. The jurisdiction of the Commission extends to the National Capital Region as defined in the National Capital Planning Act of 1952.

Mrs. HANSEN. What is the wording that defines your jurisdiction in the National Capital Planning Act of 1952?

Mr. SHEAR. The act defines the National Capital region to include the District of Columbia, Montgomery and Prince Georges Counties in Maryland, Arlington, Fairfax, Loudoun, and Prince William Counties in Virginia, and any cities and towns within the region. In Virginia it includes the cities of Alexandria, Falls Church, and Fairfax.

Mrs. HANSEN. Would it also include Leesburg, Va., and Loudoun County?

Mr. SHEAR. Yes. There are under Virginia law cities not included within counties. Within the outer limits of the National Capital region there are three such cities in Virginia: Alexandria, Falls Church, and Fairfax City. There are a number of other cities and towns of the second, third, fourth classes, which are in fact within counties. Those cities and towns are included within the geographic area of jurisdiction of the Commission.

The Commission has two functions under the act: The first function is preparing comprehensive plans for the National Capital, which is defined to include all of the District of Columbia, and the Federal and District of Columbia government establishments throughout the National Capital region.

For example, the District government's facilities at Lorton, or the Federal Government's facilities at Suitland, are included within the term "National Capital," not simply the District of Columbia.

In connection with the preparation of the comprehensive plan and in connection with the Commission's second function of reviewing the plans of agencies of the Federal and District of Columbia governments for developments and projects within the District of Columbia and throughout the region, the Commission is required to confer with, consult with the local jurisdictions and also cooperate very closely with the Metropolitan Washington Council of Governments. So there is a statutory responsibility to obtain the views of the local jurisdictions with respect to plans and proposals, both of a comprehensive nature and of a project nature throughout the region.

Mrs. HANSEN. Do you have to obtain the views of the local jurisdictions when the plans involve the Federal interest?

Mr. SHEAR. That involve the Federal interest or a municipal project of the District of Columbia, for example, at Lorton.

Mrs. HANSEN. For instance, you have no authority to become involved in a housing project in Leesburg, Va.?

Mr. SHEAR. That is correct.

Mrs. HANSEN. Unless that proposal is associated with a Federal project?

Mr. SHEAR. That is correct.

The Commission is concerned, as Dr. Edwards indicated, with problems of availability of housing for the labor force of Federal agencies, and, therefore, is concerned with housing in that context, but we are not the plenary planning agency for the local jurisdictions in Maryland and Virginia.

PLANNING FOR DISTRICT OF COLUMBIA GOVERNMENT

Mrs. HANSEN. Who does the planning for the District of Columbia government, if anybody?

Mr. SHEAR. The Comprehensive Plan for the National Capital, including the District of Columbia, is the responsibility of this Commission. It works very closely with the agencies of the District of Columbia government in the preparation of the plan.

Mrs. HANSEN. If the District of Columbia government wants to initiate a project that is not related to the Federal Government, are they compelled to consult with your Commission?

Mr. SHEAR. Yes; the District is required to consult the Planning Commission.

Mrs. HANSEN. Is this always the case?

Mr. SHEAR. Yes, ma'am. They are not obliged to take the Commission's advice in every instance. If they do not follow the recommendations of the Commission, they are required to advise the Commission that they are not following the Commission's advice and the reasons therefor.

Mrs. HANSEN. Then what happens?

Mr. SHEAR. They are free under the Planning Act to decline to follow the Commission's recommendations.

Mrs. HANSEN. Supposing that your recommendations are not accepted by the District of Columbia government and they implement their proposed project, what happens?

Mr. SHEAR. As a matter of law, the District is free to ignore the advice of the Commission. As a matter of fact, and I think Dr. Edwards and Mr. Conrad can perhaps speak better to this than I can, there

are very few instances in which the Commission's advice is not followed.

Mrs. HANSEN. What are some of the instances in which the government of the District of Columbia has not followed the Commission's advice?

Mr. EDWARDS. It is difficult for me to recall in the 6 years I have been on the Commission where this has happened, but Mr. Conrad, who is the Executive Director and who has a longer history with the Commission, may well know some such instances.

Mr. CONRAD. There are a few instances.

One is involved in the urban renewal process where the Planning Commission does have bilateral power with the District of Columbia Council in approving urban renewal projects. New Jersey Avenue close to the Capitol in northwest urban renewal area, project No. 1, was to be closed, with the middle 80 feet to remain open as an easement. Mr. Thiry, on our Commission, an architect, felt that this was not right and that New Jersey Avenue should be completely open. This is one of the major diagonals focusing on the Capitol and it is the reason we are different from other cities throughout the world, because of the original plan laid down by L'Enfant. This is one of the things that the Planning Commission pursues, refines, makes sure that all projects adhere to this original plan, or else what kind of a city would we have?

So we sent an amendment to the urban renewal plan to the City Council to open New Jersey Avenue completely for its full right-of-way of 160 feet. There was a public hearing held on this by the D.C. Council and it was turned down. So New Jersey Avenue at the present time is about 80 to 90 feet in width in that section, with easements on both sides so that the vista is still maintained, but the street is definitely not open. This is one of the cases where the local interest took precedence over what I would call the Federal interest in regard to the maintenance of New Jersey Avenue as a vista to the Capitol.

Mrs. HANSEN. Your Commission has no redress involving these situations?

Mr. CONRAD. That is right.

Mr. OBERLANDER. There have been other examples, Madam Chairman. On school sites where for one reason or another the District of Columbia Board of Education was not able to acquire a site recommended by us or had differences of opinion with our recommendations. There are other examples dealing with zoning matters within the city, where we recommend one action or another to the Zoning Commission and there are differences of opinion. This happens in most cities around the country. The planning agencies do not have control over the local government in any city.

OPEN SPACE FOR SCHOOL SITES

Mrs. HANSEN. Several years ago I made the recommendation to you that in future acquisition of school sites you plan for more open space so that you have adequate playgrounds for the youngsters, which apparently had not been a policy in the past.

Has that recommendation been followed?

Mr. EDWARDS. I think we have moved in the direction which you suggested. I think the District government, itself, both the Recreation Department and the School Department, see this.

Through the cooperation of the Park Service, increasingly, these sites have been located near to facilities which are recreational in nature. I think among the worst planning in this community is the planning for schools. When I query the District people about the way they go about their business in this matter, they immediately go back to the funding situation, saying that they must operate on a year-to-year basis and there is no long-range planning so that they can acquire sites in advance.

It seems to me intelligent planning in this connection would involve population projections, school censuses, so that in the year 1976, say, you would know what your needs would be and that you would now begin to acquire the sites that would allow for extensions of existing schools or the development of new schools.

We do have a 6-year capital budget which we look at for the District of Columbia, but this does not involve any acquisition of open land so that you get land banks.

More specifically on the question you have asked, I think we have moved a long way in that direction. The District people see it. We try to insist upon it. I think if you look at the new schools going up, there is some relationship between the housing for students themselves and the play areas adjacent to it.

Mrs. HANSEN. I thought your playground areas were inadequate considering the thousands of youngsters in the District of Columbia that do not have many other recreational areas.

COMPREHENSIVE PLAN

Mr. CLAWSON. May I ask a question in that connection?

Does the Commission have a formal comprehensive plan for District development?

Mr. EDWARDS. Yes, we do.

Mr. CLAWSON. Mr. Oberlander is in charge of the long-range planning on this. Do you not include in that comprehensive plan the schools, open space areas, this type of thing?

Mr. EDWARDS. Yes. The plan is a kind of goal which we hope to achieve.

Mr. CLAWSON. I understand. As a former mayor, I am familiar with some of these things.

Mr. CONRAD. We go a little bit further than that. We do have a section on comprehensive planning which deals with schools and open spaces.

The proposed schools section of the Comprehensive Plan was referred to the school board, which is even separate from the City Council.

Mr. CLAWSON. I understand.

Mr. CONRAD. So they have to deal with that. We can recommend to them what it should be, we can do all the planning and all the population figures and so forth, but we cannot build the schools. We are not a development agency, we are a planning agency.

Mr. CLAWSON. As a planning agency you are still limited in authority over all the local jurisdictions.

Mr. CONRAD. That is absolutely correct, but we also do one other thing. Besides a plan containing goals and objectives, we also have a program that carries out that plan, which gets into specifics, exact sites, exact locations, exact acreages, so that there is no excuse for a plan to be put in a pigeonhole. We feel a plan, to be effective, must get into a 6-year public works program and there must be a program to carry that plan out. So this plan also has the program that goes along with it.

The schools portion of the Comprehensive Plan is now before the school board, but until the school board actually reviews it and modifies it, does whatever they want with it, and comes up with their own plan, there is really not a plan which the school board is promoting at this time. This is my point.

Mr. CLAWSON. Could not the local government override the school board in connection with zoning, land use ordinances, things of this kind?

Mr. CONRAD. I would have to refer to our general counsel on that. I do not know.

Mr. SHEAR. The Board of Education, as has been pointed out, is an independently elected board. The funds for both the capital program and the operating budget of the Board of Education go through the District of Columbia appropriations process, and in that sense the Mayor, the District of Columbia Council, and ultimately the Congress, make the determinations with respect to funding the public school system in the District of Columbia.

Mr. CLAWSON. Because of the purse-string authority, do they not exercise control over other activities of the school board?

Mr. SHEAR. Yes, sir. I think the District government has attempted from time to time to do that.

Mr. Conrad pointed out that we have prepared, a couple of years ago, a draft schools chapter of the Comprehensive Plan, which has been pending with the Board of Education for comment before adoption by the Planning Commission.

I think probably the change in membership from time to time on the Board of Education and the change in superintendents of the Board have delayed the Board's response.

Mr. CLAWSON. Their internal problems have probably caused some of this other delay.

Mr. SHEAR. I think that would be a fair statement.

With respect to the chairman's question concerning parks and playground facilities, the Commission adopted, within the current fiscal year, a parks and playgrounds chapter of the Comprehensive Plan, which we regard as a major step forward, a major addition to the Comprehensive Plan.

Mr. Oberlander, we have copies of that chapter available for the members of the committee.

Mr. CLAWSON. May I interrupt you at this point?

Is this Comprehensive Plan under constant review and change because of the accelerated changes that are taking place in the District?

Mr. SHEAR. Yes, sir. There are two processes at work. One is the adoption from time to time of parts of the Comprehensive Plan which have not yet been adopted. There is from time to time the revision of already-adopted parts.

Mr. CLAWSON. You are not so wedded to the plan but what you cannot make changes?

Mr. SHEAR. Yes, sir.

Mr. BOZARTH. In terms of your question about the schools, the committee might be interested in knowing that one of the standards in the schools chapter of the plan which is before the Board of Education is that there be 150 square feet of play space for every child in every planned school. There is hardly a month goes by that there is not at least one school proposal before the Commission, and usually one of the things that gets the most attention is the extent to which they are really planning to meet that standard of 150 square feet per student.

Mr. CLAWSON. That should accommodate the chairman's position then.

Mrs. HANSEN. Mr. Clawson, several years ago the youngsters who attended schools in the District of Columbia were not provided with adequate play areas, especially if you consider the attendance load in most of the schools. There was practically no chance for organized recreation.

I think you have to consider in planning schools providing sufficient play area and not just be concerned about school programs and hiring of teachers. I think one of the devices for planning a better community is allowing for adequate play areas.

It seems to me when lands are acquired for new schools that adequate space should be provided for open play areas, particularly in high-population areas. It did not seem to me the schools in the District of Columbia in the past had acquired sufficient land for outdoor recreation.

I think they are starting to move in that direction in some instances.

Mr. CLAWSON. As I see the function of the Commission, it functions more in the area of persuasive, rather than coercive in this field. So you have to be good persuaders, do you not?

(Discussion off the record.)

PER CAPITA INCOME, EMPLOYMENT RATE, AND FEDERAL CONTRIBUTIONS
IN DISTRICT OF COLUMBIA

Mrs. HANSEN. We asked you prior to the meeting of this committee this morning to prepare for us certain data, particularly relative to the total amount of revenue received by the District of Columbia government. As we look at the problems all over the United States, we thought it would be appropriate to show the per capita income, employment rate in Washington, D.C., and the amount of funds that are received by the District of Columbia from their own income as well as Federal grants.

In the tabulation you have provided for the committee, do the Federal grants that you have listed include all those grants made by the Federal Government?

Mr. EDWARDS. Are you referring to table 6?

Mrs. HANSEN. Yes.

Mr. EDWARDS. Madam Chairman, I brought along Robert Gold, Assistant Director for Socioeconomic Research of the Commission. He has been responsible very largely for preparing these data. With your

permission, I would ask him to handle this phase of your question. Mr. Gold.

Mr. GOLD. Yes; Madam Chairman.

Mrs. HANSEN. Do you show in this tabulation what is spent in the District of Columbia by Federal agencies?

For example, a large amount of funds are spent each year in the national parks in the District of Columbia.

Mr. GOLD. No, Madam Chairman. These are revenues which go to the District of Columbia government.

Mrs. HANSEN. The only items you have listed are the revenues which go to the District of Columbia government?

Mr. GOLD. Yes, Madam Chairman.

Mrs. HANSEN. I don't think you can see a complete picture of the funds spent in the District of Columbia unless you list those funds appropriated by all the Federal agencies.

For example, I can think of many national park areas in this city which are funded by the Department of the Interior. You also have the National Capital Park Police, who are assisting in this city's policing activities. The Federal facilities are quite a sizable part of the life of the District of Columbia.

Mr. GOLD. Yes. There has been no attempt to pull together, that I know of, all of the Federal investments.

Mrs. HANSEN. I think it would be good to tabulate all of the Federal investments in the District of Columbia.

Mr. GOLD. I am sure it would increase the Federal funding of the District of Columbia as a geographic entity, rather than the District of Columbia government, tremendously.

Mrs. HANSEN. I also notice on one of your charts that you include age 14 and above in your unemployed statistics.

Mr. GOLD. Yes, Madam Chairman.

Mrs. HANSEN. I don't think in any State in the Union 14 is considered an employment age. The State of Washington considers 16 as the employment age. I think this chart is misleading.

Mr. GOLD. It is misleading, I agree with you. The reason it is done this way is, this is the way the census prepared or published the data.

Mrs. HANSEN. I do not always agree with the Census Bureau.

Mr. EDWARDS. This has a history, I think, before we got the Fair Labor Standards Act, I believe. You see, the agencies do not change quite so rapidly. Then of course, in farm labor, in many cases where the labor is purely intrastate, you have many workers of this age still unemployed.

Mrs. HANSEN. That is right, but we do not consider them really part of the labor market in that sense. For instance, if you are a newsboy, you do not receive unemployment compensation.

Mr. EDWARDS. Suppose you were a hired hand engaged in day labor, say 15 years of age. All I am trying to say is, there is a history of why we have this age 14 in here.

Mr. GOLD. It should be pointed out also, we are talking about persons 14 years and older "residing in the District of Columbia and receiving income." So there are some 14-year-olds in the District of Columbia, or 15-year-olds who do receive income.

Mrs. HANSEN. This is true in every State in the Nation, yet we do not include those youngsters as part of our labor force.

Please insert the data that the committee requested in the record. (The data follows:)

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UNITED STATES GOVERNMENT

Memorandum

TO : Charles H. Conrad, Executive Director

DATE: April 22, 1971

FROM : Robert Gold, Assistant Director for Research

SUBJECT: Data Requested by the House Appropriations Subcommittee on Interior and Related Agencies.

The attached tables show data on the District of Columbia requested by the House Appropriations Subcommittee on Interior and Related Agencies. The following should be considered in drawing conclusions from these materials:

Table 1 shows average per capita income each year from 1949 to 1970 of District of Columbia residents in both current value and constant 1957-1959 value dollars. During the 22 years from 1949 to 1970, average per capita income of D.C. residents increased in all but one year measured in current value dollars, and increased in all but three years measured in constant value dollars to eliminate the effects of inflation.

Table 2 shows changes of average income per person and of total personal income from 1949 to 1959 by a distribution of quintiles of persons 14 years or older residing in the District of Columbia and receiving income. Although the figures shown are not current (corresponding data are not yet available from the 1970 Census), the figures show the type of trend which has probably continued up to the present. Table 1 shows that average per capita income has continued to increase. However, Table 2 shows that between 1949 and 1959, all real dollar gains were made by the most affluent 60 percent of the District's population, while the poorest 40 percent of the District's population lost purchasing power. The wealthiest 20 percent of the District's population obtained 68 percent of the total real income gains obtained by all D.C. residents. This feature, recognized by many analysts, shows that the poor became poorer, while the affluent became more affluent, with an increasing gap between the two groups. The average per capita income gains of D.C. residents between 1949 and 1959 were created almost entirely by income gains of the most affluent 20 to 40 percent of the District's population. As mentioned before, various reasons suggest that this feature has probably continued up to the present.

Table 3 shows civilian labor force and unemployment of D.C. resident population from 1967 to 1970. Annual data are not available for earlier years.



Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

Table 4 shows estimates prepared only for December, 1968 by the U.S. Department of Labor. The table shows that unemployed persons residing in the District of Columbia comprised a relatively small portion of the overall employment and income problem in the District of Columbia. The estimates show about 90,000 unemployed and subemployed persons residing in the District of Columbia. Of this total, only about 19 percent were unemployed. A much larger group, comprising nearly 50 percent of the total unemployed and subemployed labor force, were persons employed full time, but earning less than \$3,000 per year. Many persons have called attention to problems of the working poor. This table clearly shows that the working poor are the largest single part of the unemployment and subemployment problem in the District of Columbia. Conclusions from this table should be considered with those in Table 3.

Table 5 shows Federal funding to the District of Columbia Government for Fiscal Years 1963 to 1970 in current value and constant 1957-1959 value dollars.

Table 1. PER CAPITA PERSONAL INCOME OF RESIDENTS OF THE DISTRICT OF COLUMBIA, 1949-1970

Year	Current Value Dollars		Constant 1957-1959 Value Dollars/ ¹	
	Per Capita Income	Change from Previous Year Dollars	Per Capita Income	Change from Previous Year Dollars
1949	\$2,107	+\$114	\$2,490	+\$101
1950	\$2,221	+\$156	\$2,591	+\$6
1951	\$2,377	+\$80	\$2,597	+\$16
1952	\$2,457	-\$94	\$2,613	-\$113
1953	\$2,363	+\$61	\$2,500	+\$65
1954	\$2,424	+\$59	\$2,565	+\$65
1955	\$2,493	+\$177	\$2,630	+\$158
1956	\$2,660	+\$41	\$2,783	-\$41
1957	\$2,701	+\$117	\$2,747	+\$54
1958	\$2,818	+\$110	\$2,801	+\$95
1959	\$2,928	+\$93	\$2,896	+\$59
1960	\$3,021	+\$32	\$2,955	-\$11
1961	\$3,053	+\$163	\$2,944	+\$33
1962	\$3,216	+\$129	\$3,077	+\$66
1963	\$3,345	+\$191	\$3,143	+\$128
1964	\$3,536	+\$181	\$3,271	+\$120
1965	\$3,717	+\$212	\$3,391	+\$76
1966	\$3,929	+\$259	\$3,467	+\$27
1967	\$4,188	+\$342	\$3,594	+\$119
1968	\$4,530	+\$415	\$3,713	+\$105
1969	\$4,945	+\$574	\$3,818	+\$210
1970 ²	\$5,519		\$4,068	

1949-1970 Changes:

Dollars +\$3,412
Percent +161.9%

1949-1970 Average
Annual Change

+ \$1,538
+ 61.8%

+4.9%

+\$81

+2.6%

^{1/} Current Value Dollars are converted to Constant 1957-1959 Value Dollars to eliminate the effects of inflation by using the Consumer Price Index developed for the Washington Standard Metropolitan Statistical Area by the Bureau of Labor Statistics, U.S. Department of Labor.

^{2/} Preliminary.

Sources: Office of Business Economics, U.S. Department of Commerce. Constant Value Dollars are computed by the National Capital Planning Commission.

Table 2. CHANGES OF MEAN AVERAGE INCOME PER PERSON AND OF TOTAL PERSONAL INCOME BY QUINTILES OF PERSONS 14 YEARS AND OLDER RESIDING IN THE DISTRICT OF COLUMBIA AND RECEIVING INCOME, 1949 - 1957

Current Value Dollars:	Mean Average Income Per Person		1949-1959 Changes		Millions of Dollars		Total Personal Income		Percent Distributions		1949-1959 Changes		
	1949	1957	Dollars	Percent Change	1949	1957	Millions of Dollars	Percent Change	1949	1957	1949	1957	In Percentage Points
Poorest Fifth	\$550	\$581	\$31	+5.6%	\$ 52.5	\$ 53.1	+\$0.6	+1.1%	3.7%	3.7%	+0.1%	2.8%	-0.9%
2nd Fifth	\$1,574	\$1,811	+\$237	+15.1%	150.2	165.6	+\$15.4	+10.3%	10.7	8.9	+3.4	10.7	-1.8%
3rd Fifth	\$2,460	\$3,272	+\$812	+33.0%	234.8	299.2	+\$64.4	+27.4%	16.6	16.0	+14.2	16.6	-0.6%
4th Fifth	\$3,207	\$4,682	+\$1,475	+46.0%	306.1	428.5	+\$122.4	+40.0%	21.7	23.0	+\$6.9	21.7	+1.3%
Wealthiest Fifth	\$6,985	\$10,045	+\$3,060	+43.8%	656.6	918.7	+\$262.1	+37.8%	47.3	49.3	+55.4	47.3	+2.0%
D.C. TOTAL	\$2,955	\$4,079	+\$1,124	+38.0%	\$1,410.2	\$1,865.1	+\$454.9	+32.3%	100.0%	100.0%	+100.0%	100.0%	0.0%
Constant 1959 Value Dollars: 1/													
Poorest Fifth	\$657	\$581	-\$76	-11.6%	62.7	\$ 53.1	-\$9.6	-15.3%	3.7%	2.8%	-5.4%	3.7%	-0.9%
2nd Fifth	\$1,881	\$1,811	-\$70	-3.7%	179.5	165.6	-\$13.9	-7.7%	10.0	8.9	-7.7	10.0	-1.1%
3rd Fifth	\$2,940	\$3,272	+\$332	+11.3%	280.6	299.2	+\$18.6	+6.6%	17.3	16.0	+10.3	17.3	-1.3%
4th Fifth	\$3,832	\$4,682	+\$850	+22.2%	365.8	428.5	+\$62.7	+17.1%	22.1	23.0	+34.9	22.1	+0.9%
Wealthiest Fifth	\$8,345	\$10,045	+\$1,700	+20.4%	795.6	918.7	+\$122.1	+15.3%	46.9	49.3	+67.9	46.9	+2.4%
D.C. TOTAL	\$3,531	\$4,079	+\$548	+15.5%	\$1,685.2	\$1,865.1	+\$179.9	+10.7%	100.0%	100.0%	+100.0%	100.0%	0.0%

Note: "Quintiles" divide the population 14 years and older residing in the District of Columbia and receiving income into five equal numerical groups of persons ranked by income as a way of determining changes in personal income distribution.

1/ Current 1949 value dollars were converted to constant 1959 value dollars by using the Washington, D.C. Consumer Price Index for all items, published by the Bureau of Labor Statistics, U.S. Department of Labor.

Source: Computations by the National Capital Planning Commission from data in U.S. Census of Population, 1950 and 1960.

Table 3. CIVILIAN LABOR FORCE AND UNEMPLOYMENT OF RESIDENT POPULATION OF THE DISTRICT OF COLUMBIA, 1967-1970

Annual Average ^{1/}	Civilian Labor Force Number of Persons ^{2/}	Unemployment ^{3/}		Rate (Percent of Civilian Labor Force)	
		Number of Persons		Estimate ^{4/}	Range ^{5/}
		Estimate ^{4/}	Range ^{5/}		
1967	350,000	8,000	5,000 to 11,000	2.1%	1.5% to 2.7%
1968	350,000	13,000	9,000 to 17,000	3.8%	2.7% to 4.9%
1969	340,000	10,000	7,000 to 13,000	3.0%	2.1% to 3.9%
1970	361,000	18,000	15,000 to 21,000	4.9%	4.1% to 5.7%

Note: Figures on civilian labor force and unemployment of resident population of the District of Columbia were not prepared prior to 1967. The figures shown are estimates based on monthly sample surveys.

- ^{1/} Adjusted averages of monthly estimates for each calendar year.
- ^{2/} Persons 16 years of age or older residing in the District of Columbia who are employed full or part-time, or who are unemployed and actively seeking employment.
- ^{3/} Persons residing in the District of Columbia who are actively looking and immediately available for work.
- ^{4/} Best considered estimates.
- ^{5/} Range of estimates with 90 percent confidence.

Source: Bureau of Labor Statistics, U.S. Department of Labor.

Table 4. LABOR FORCE, EMPLOYMENT, UNEMPLOYMENT, AND SUBEMPLOYMENT, BY PLACE OF RESIDENCE IN THE WASHINGTON METROPOLITAN AREA, DECEMBER 31, 1968

	District of Columbia		Maryland and Virginia Suburbs		Washington Standard Metropolitan Statistical Area	
	Persons	Percent of Civilian Labor Force	Persons	Percent of Civilian Labor Force	Persons	Percent of Civilian Labor Force
Civilian Labor Force ^{1/}	374,570	100.0%	846,430	100.0%	1,221,100	100.0%
Employed Full-Time or Part-Time	357,665	95.5%	840,235	99.3%	1,197,900	98.1%
Unemployed and Subemployed:						
Unemployed ^{2/}	16,905	4.5%	6,195	0.7%	23,100	1.9%
Subemployed:						
Employed Part-Time	12,491	3.3%	NA	NA	NA	NA
Employed Full-Time Earning Less than \$3,000 Per Year ^{3/}	44,617	11.9%	NA	NA	NA	NA
Non-Participants in the Labor Force ^{4/}	16,246	4.3%	NA	NA	NA	NA
Total Subemployed	(73,354)	(19.6%)	NA	NA	NA	NA
Total Unemployed and Subemployed	90,259	24.1%	NA	NA	NA	NA

NA Data not available.

- 1/ Persons 14 years of age and older who are employed full or part-time, or who are unemployed and seeking employment.
- 2/ Persons actively looking for work.
- 3/ Heads of households and unrelated individuals who are employed full-time, but earning at or below a poverty level of \$3,000 per year.
- 4/ Persons of working ages who should be employed, but who are vocationally impaired, receive welfare payments, are in job training programs, or for combination of these or other reasons are not working or looking for work.

Sources: Manpower Administration, U.S. Department of Labor, Summary: District of Columbia Subemployment, December, 1968, and D.C. Office, U.S. Employment Service.

Table 5. FEDERAL FUNDING TO THE DISTRICT OF COLUMBIA GOVERNMENT, FISCAL YEARS 1963-1970

Fiscal Years	Current Value Dollars (in Millions)			Constant 1977-1959 Value Dollars (in Millions)			Total Revenue/Of	Other Revenue/Of	Total Revenue/Of		
	Payments/	Federal Funding/	Subtotal	Payments/	Federal Funding/	Subtotal					
1963	\$ 30.0	\$ 55.8	(\$111.8)	\$29.0	\$50.8	(\$89.8)	\$24.5	\$21.2	(\$ 41.3)	\$195.3	\$86.6
1964	\$ 37.5	\$ 57.4	(\$114.2)	\$27.9	\$72.1	(\$144.2)	\$28.3	\$14.6	(\$ 86.2)	\$194.6	\$80.8
1965	\$ 37.5	\$ 43.6	(\$106.1)	\$23.8	\$79.9	(\$123.8)	\$27.3	\$18.2	(\$ 77.3)	\$199.6	\$76.9
1966	\$ 44.3	\$ 62.5	(\$135.1)	\$23.8	\$28.9	(\$106.1)	\$31.4	\$20.1	(\$ 95.8)	\$208.4	\$304.2
1967	\$ 58.0	\$ 79.9	(\$181.5)	\$32.6	\$94.1	(\$151.5)	\$38.6	\$29.0	(\$120.7)	\$207.8	\$338.5
1968	\$ 70.0	\$103.5	(\$256.4)	\$35.1	\$51.5	(\$186.4)	\$41.7	\$49.4	(\$152.8)	\$205.7	\$358.5
1969	\$ 89.4	\$119.2	(\$309.0)	\$38.3	\$67.3	(\$230.7)	\$50.7	\$42.2	(\$160.4)	\$217.7	\$378.1
1970	\$108.2	\$141.9	(\$310.4)	\$37.7	\$74.1	(\$272.7)	\$55.5	\$31.0	(\$159.3)	\$224.7	\$384.0
1963-1970 Changes:											
Changes in Millions of Dollars	+\$78.2	+\$86.1	(\$458.6)	+\$98.7	+\$37.3	(\$421.3)	+\$31.0	+\$9.8	(\$68.0)	+\$29.4	+\$97.4
Percent Changes	+260.7%	+154.3%	+177.6%	+83.1%	+113.3%	+113.3%	+126.5%	+46.2%	+74.5%	+15.1%	+34.0%
Percent Distributions of Change	19.7%	8.6%	21.7%	50.0%	100.0%	100.0%	51.0%	51.0%	51.0%	51.0%	51.0%

1/ Omits payments from the Federal Government to the District of Columbia Government for water and sewerage. However, these payments are considered fees for services rendered.

2/ Appropriations by Congress to the General Revenue Fund of the District of Columbia Government in lieu of taxes on land and improvements owned by the Federal Government, which are tax exempt.

3/ Appropriations by Congress enabling the District of Columbia Government to borrow funds in the amounts shown from the U.S. Treasury for capital improvements. About 95 percent of these loans must be paid back in thirty years and have interest rates ranging from 3 to 7.5 percent.

4/ Available to other states and cities and do not require specific Congressional appropriations for the District of Columbia.

5/ All other revenues to the General Fund and Special Funds of the District of Columbia Government, including receipts from real property taxes, personal income taxes, sales and use taxes, corporation franchise taxes, and unincorporated business taxes. The figures shown also include payments from the Federal Government to the District of Columbia Government for water and sewerage. However, these payments are considered fees for services rendered.

6/ Omits relatively small grants, gifts, and donations from private sources.

7/ Current Value Dollars are converted to Constant 1977-1959 Value Dollars to eliminate the effects of inflation by using a special price deflator developed for the government sector in the District of Columbia.

8/ Percent distributions of change are not meaningful because of the conversion to Constant Value Dollars.

Sources: Government of the District of Columbia, Financial and Statistical Report, 1969-1970, and D.C. Office of Budget and Executive Management. Constant Value Dollars compiled by the National Capital Planning Commission.

Table 6. PERCENT DISTRIBUTIONS OF FEDERAL FUNDING TO THE DISTRICT OF COLUMBIA GOVERNMENT, FISCAL YEARS 1963-1970

Fiscal Years	Percent Distributions						Total Revenues ^{5/}
	Federal Funding/ Payments ^{2/}	Loans ^{3/}	Grants ^{4/}	Subtotal	Other Revenues ^{5/}		
1963	8.6%	7.4%	15.9%	(31.9%)	68.1%	100.0%	
1964	10.1%	5.2%	15.4%	(30.7%)	69.3%	100.0%	
1965	9.8%	6.6%	11.5%	(27.9%)	72.1%	100.0%	
1966	10.3%	6.6%	14.6%	(31.5%)	68.5%	100.0%	
1967	11.7%	8.8%	16.2%	(36.7%)	63.3%	100.0%	
1968	11.6%	13.8%	17.2%	(42.6%)	57.4%	100.0%	
1969	13.4%	11.1%	17.9%	(42.4%)	57.6%	100.0%	
1970	14.4%	8.1%	19.0%	(41.5%)	58.5%	100.0%	
1963-1970 Changes in Percentage Points	+5.8%	+0.7%	+3.1%	(+9.6%)	-9.6%	0.0%	

Note: This Table is computed from Table 5. The percent distributions apply to both Current Value and Constant Value Dollars.

- 1/ Omits payments from the Federal Government to the District of Columbia Government for water and sewage. However, these payments are considered fees for services rendered.
- 2/ Appropriations by Congress to the General Revenue Fund of the District of Columbia Government in lieu of taxes on land and improvements owned by the Federal Government, which are tax exempt.
- 3/ Appropriations by Congress enabling the District of Columbia Government to borrow funds from the U. S. Treasury for capital improvements. About 95 percent of these loans must be paid back in thirty years and have interest rates ranging from 3 to 7.5 percent.
- 4/ Available to other states and cities and do not require specific Congressional appropriations for the District of Columbia.
- 5/ All other revenues to the General Fund and Special Funds of the District of Columbia Government, including receipts from real property taxes, personal income taxes, sales and use taxes, corporation franchise taxes, and unincorporated business taxes. The figures include payments from the Federal Government to the District of Columbia Government for water and sewage. However, these payments are considered fees for services rendered.
- 6/ Omits relatively small grants, gifts, and donations from private sources.

Mrs. HANSEN. I do express my appreciation for the preparation of this data. I think it is very interesting.

COMMISSION MEMBER VACANCIES

I notice from your justifications you have two other vacancies on the Commission whose terms expire in April 1973 and April 1974. How long have these been vacant and what are the prospects for appointments of these vacancies?

Mr. EDWARDS. If I may go back to my opening statement, these two vacancies were created by the resignations from the Commission of the Chairman and one other member. Almost immediately that the vacancies occurred, we petitioned the Office of Management and Budget to direct its attention to filling the vacancies.

This has been about 18 months and we have had many go-arounds with them. I think they have moved slowly on this mainly because the whole question of reorganization was before them. As I get it, they were concerned about asking anyone to take a short term on the Commission. The full term for the Commission is 6 years. So as long as this was undecided—

Mrs. HANSEN. What do you mean short terms? You are dealing with a body that has 2-year terms.

REORGANIZATION OF COMMISSION

Mr. CONRAD. It is the administration's position that reorganization is not going to be pursued this year or the following year, that the Commission should be strengthened and that these vacancies will be filled.

Now this is their position at this time. I had hoped those vacancies would have been filled by this time, but they have not, but the idea of reorganization is not being pursued. Even when it was, it was not abolishment of the National Capital Planning Commission. It was actually the strengthening of the Federal side of the Planning Commission, which we feel in some instances is quite weak and should be strengthened. It would still retain the review process of the Federal facility and the local to assure the orderly development of our Nation's Capital.

It would give the planning ability, which I feel they already have, to do a lot of the systems planning, a lot of the school planning that they should be doing now, but it would make it more official in strengthening this arm of the District. So it was not the case of the complete abolishment of the National Capital Planning Commission.

Mr. EDWARDS. I am pleased Mr. Conrad added that. I would have come to it. This is now behind us.

The executive branch is prepared to go ahead and fill these vacancies. The early notion was that the District of Columbia government ought to have certain planning capability of its own and relieve the Planning Commission of certain duties that it must perform.

Mrs. HANSEN. I am somewhat concerned about the planned reorganization.

Mr. EDWARDS. All of us have certain concerns about the politics of this, but we have never deviated from the notion that the Planning Commission ought to be retained and strengthened, for the reason that Washington is not Seattle, San Francisco, Los Angeles, or whatever; it has both the Federal and local interests and we have these responsibilities for working with the suburban jurisdictions on Federal facilities and we really need a greater staff strength and greater resources in our own shop. So the notion was never to cut out the Planning Commission as such, but in the transfer of some services, some of the things we do for the District. This was the issue then and the precise form this would take was the thing that was before the Office of Management and Budget.

Mr. CLAWSON. Could the reorganization of the Commission have been accomplished by legislation or Executive order?

Mr. EDWARDS. It could be done either way.

Mr. SHEAR. Mr. Clawson, the proposals under consideration were a combination of a reorganization plan, under which certain functions of the Commission would have been transferred to the District of Columbia government subject to the retention of a review jurisdiction in the Federal Planning Agency; and as an internal matter, the addition of certain review and approval responsibilities by Presidential Executive order without legislation. In order to change the basic statutory mission of the Commission or to give to it certain authority which it does not now have, it would, of course, require legislation. The determination by the organization specialists in the Office of Management and Budget at that time was that the objectives sought could be achieved by a combination of reorganization plan and Executive order.

Mrs. HANSEN. In other words, the District of Columbia government would become particularly involved in those planning procedures that affect the District's operations, without regard to its impact on Federal installations or the Federal City? Is this correct?

Mr. SHEAR. That is the substance of the proposal. The difficulty was drawing the line between planning and development matters which were strictly municipal without any implications for the Federal Government or the Federal interests.

Mrs. HANSEN. Of course, there are relatively few District of Columbia matters that don't concern the Federal Government.

Mr. SHEAR. That was precisely the problem with which we were faced over a 2- or 3-year period, in trying to arrive at a reorganization plan.

Mrs. HANSEN. Give me a typical example of a problem that is peculiar only to the District of Columbia government, that would have no impact whatsoever on the Federal City.

Mr. SHEAR. Perhaps a school in one of the outlying sections of the District of Columbia, beyond the central governmental area, or the L'Enfant city.

Mrs. HANSEN. Your schools are usually placed in population centers, contingent upon where people are employed.

The largest percentage of people employed in the District of Columbia are employed by the Federal Government or in the activities brought about by the Federal Government. Is that not correct?

Mr. SHEAR. That is correct.

Mrs. HANSEN. So a great shift in the location of the Federal Government, for example, into the suburbs, could possibly eliminate a section of the city?

For example, parts of the city of Seattle have been eliminated, populationwise, by the removal of some portions of an industry.

So the location of a school might be dependent upon the locations of the various Federal facilities.

Mr. SHEAR. You have stated very well the kinds of problems with which people concerned with developing of viable reorganization proposals were faced over a long period of time. That is, almost any aspect of the physical development of the District of Columbia has implications for the Federal Government and the Federal interests.

Is there a line which can be drawn where it could be said that the Federal interest was so minimal as to warrant investigating the function or activity in the District government as opposed to a situation where the Federal interest was sufficiently significant to involve the Federal Government?

FEDERAL IMPACT ON CITY POPULATIONS

Mrs. HANSEN. I will give you an example of what this means in another city.

The present administration has established a new series of regional "subcapitals." Seattle, Wash., is one of the regional offices. However, Portland, Oreg., is due to lose various activities of the Federal Government. Now, Portland is a city whose major population activities are dependent upon activities not related to the Federal Government. Yet, this proposed elimination of many Federal activities would make such an impact that Congressman Wyatt, myself, and people in the entire area are quite deeply concerned about what the total impact will be on the city.

I think you have to realize that some of the Federal activities in the District of Columbia could be relocated to other parts of the United States, and that, in turn, will affect the life and vitality of the District of Columbia.

Mr. OBERLANDER. We have examples of this in this region due to Federal employment outside of the District of Columbia in surrounding suburban jurisdictions, and the housing needs of the low- and moderate-income Federal employees. It is very, very difficult to distinguish purely District interest versus Federal interest. To draw the line is very, very hard.

Mrs. HANSEN. It is an extremely difficult process. That is why, even though reorganization is contemplated, it seems to me that the Federal interest is so all prevailing in most activities that your planning agency must be retained.

Mr. OBERLANDER. And hopefully strengthened.

LEASING OF FEDERAL OFFICE SPACE

For example, we do not have any control, really, over the leasing of Federal office space outside of the District of Columbia, not even in the District of Columbia. Since there is a considerable amount of leasing of Federal offices around the metropolitan area, this in itself is a development trend in the metropolitan area which, in this metropolitan area, could really guide the growth of that metropolitan area.

This Commission has no say in that area, it only has a say in Federal lands, but it does not have a say in anything dealing with leasing of space.

Mr. CLAWSON. How closely coordinated are you with the agencies, including GSA, when it comes to a change or expansion?

Mr. OBERLANDER. We have a representative of GSA on our Commission. We coordinate very closely with GSA, but not in the leasing of office space.

Mr. BOZARTH. In regard to Federal proposals, including GSA, involving either land acquisition or construction, they must come to the Commission. Within the District of Columbia, the Commission approval is required. Outside the District, the Commission's role is advisory. The outlying area is entirely beyond the purview of the Commission.

This is a pattern that has only become significant in the last 10 years because money has not been available for the construction of public buildings. So when the Planning Act was created, leasing of space was not a very significant phenomenon and nothing was put in the act to cover that situation.

HIRSHHORN SCULPTURE GARDEN

Mrs. HANSEN. Your Commission approved the construction of the Hirshhorn Sculpture Garden across the Mall. As you know, there has been a wide difference of opinion on this project.

What is your current feeling in this connection?

Mr. CONRAD. Hirshhorn Museum is located on Independence Ave-

nue between Seventh and Ninth Streets. This is the cross axis of the main axis between the National Capitol, Washington Monument and Lincoln Memorial. It was the idea of Pierre L'Enfant in laying out the city to tie the city to the Mall with a strong cross axis. It was always intended that this cross axis be open space. The first project going against the Mall plan was the Hirshhorn building itself, which occupied this open space. However, this round building, as contrasted with the oblong buildings along Independence and Constitution Avenues, in itself creates open space.

So I would say that the Hirshhorn building is still in keeping with the original L'Enfant plan.

(Discussion off the record.)

Mr. CONRAD. The Hirshhorn building is to be built on Independence Avenue. As a part of that project, the sculpture garden was to cross the Mall, including the south tree panel, the north tree panel and the grassed area of the Mall, which is the main vista between the Capitol and Washington Monument. This was also a part of the Hirshhorn Museum, because it is going to take at least 4 or 5 acres to provide room for all of the sculpture that is a part of this collection. It is one of the largest collections in the world, probably one of the best. We are very glad to have it here.

The first proposal was a very hard trench which had a parapet 5 or 6 feet above the Mall grade. The Commission opposed that. We worked with the consultants until when you stood on the platform of the Capitol and looked toward the Washington Monument, you would not see this trench going across the Mall. So it will not be interrupted. We did the best we could with an existing situation.

Now what has happened, Congress has said to the Smithsonian, as I understand it, that they are not to go across the Mall and that this open trench is not to be there. We are now working with the Smithsonian and with the GSA and Mr. Bunshaft, who is the consultant to the Smithsonian, to provide for the space for the sculpture. This will be up before the Commission at its May meeting on May 6.

The new proposal would take out the sculpture garden from across the Mall and reinstate the tree panels and the grass panel, according to the original plan. The tree panel in front of the Hirshhorn building could be graded to provide a natural decline to Jefferson Street, and provide a setting for some of the sculpture. This would carry out better, we feel, the original intent of the L'Enfant plan for the Mall composition and still provide adequate room for the sculpture garden of the Hirshhorn.

This will be before the Commission at its May meeting and we are hopeful that the Commission will approve this new proposal.

Mr. YATES. Where will the ditch be?

Mr. CONRAD. This ditch will be eliminated.

Mr. YATES. The ditch is gone? What will you have then as a substitute for it?

Mr. CONRAD. The original plan of the Mall, which did not include the "ditch," would be reinstated. It would be just the grass panel coming straight on through.

Mr. YATES. That is fine. Where will you have the outdoor garden of the Hirshhorn Museum?

Mr. CONRAD. Between the south side of the grass Mall and Jefferson Street, within the tree panel between Seventh and Ninth Streets.

Mr. YATES. You are going to remove the trees there?

Mr. CONRAD. The trees were never there. Being a part of the cross axis to the Mall, trees were never supposed to be there. This is a special place in the city which represents the connection of the Mall with the city.

Mr. YATES. How long will that area be which contains the sculpture?

Mr. CONRAD. It is approximately—

Mr. YATES. The open area?

Mr. CONRAD. Approximately 350 feet long.

Mr. YATES. Will it be sunken so that you do not see it as a part of the Mall, too?

Mr. CONRAD. It would be a grade, as I understand it, on the south side of the grass panel and would slope gently down to Jefferson Drive. You will not have any sharp edges conflicting with the main Mall. You get a flow of the grass Mall panel right into the sculpture garden.

Mr. YATES. Then do you see the sculptures above the flow of the slope?

Mr. CONRAD. Most of the sculpture, as I understand, will be back against the wall that would be formed by Jefferson Drive and the sloping of this panel down to Jefferson Drive.

Mrs. HANSEN. Will it be landscaped in such a way that it won't interrupt the view across the Mall?

Mr. CONRAD. Yes; it will. Grass terraces will be created going down to Jefferson Street.

Mr. YATES. I see.

Mr. CONRAD. I cannot talk in detail because it has not been presented to the Commission. The plans are in the process of evolving. We feel,

however, these new plans are much more in keeping with the intent and spirit of the original plans.

Mrs. HANSEN. When Mr. Walton, Chairman of the Fine Arts Commission testified before the committee he said he did not like the "ditch" approach. He felt that the open space was the better idea.

Mr. YATES. So this is a mistake corrected then, is it not?

Mr. CONRAD. Yes, sir.

Mr. YATES. How much money did the mistake cost?

Mrs. HANSEN. Just the costs of planning the original sculpture garden.

Mr. YATES. Just the planning. They had not started construction?

Mr. BOZARTH. Construction had not proceeded to a point where they had to rip anything out.

Mr. YATES. Is there a chance to see the proposed revision when it is prepared at the Commission?

Mrs. HANSEN. We will ask them to supply that information to the committee.

Mr. YATES. Thank you.

Mrs. HANSEN. I would hope the committee will have a chance to go down and look at the site proposal.

Mr. YATES. Whither thou goest, I will go.

Mr. CONRAD. We will be glad to give you a guided tour.

Mrs. HANSEN. The committee would be very interested in seeing the approved plans when they become available.

Mr. CONRAD. Very well. They will be furnished as soon as the Commission takes action.

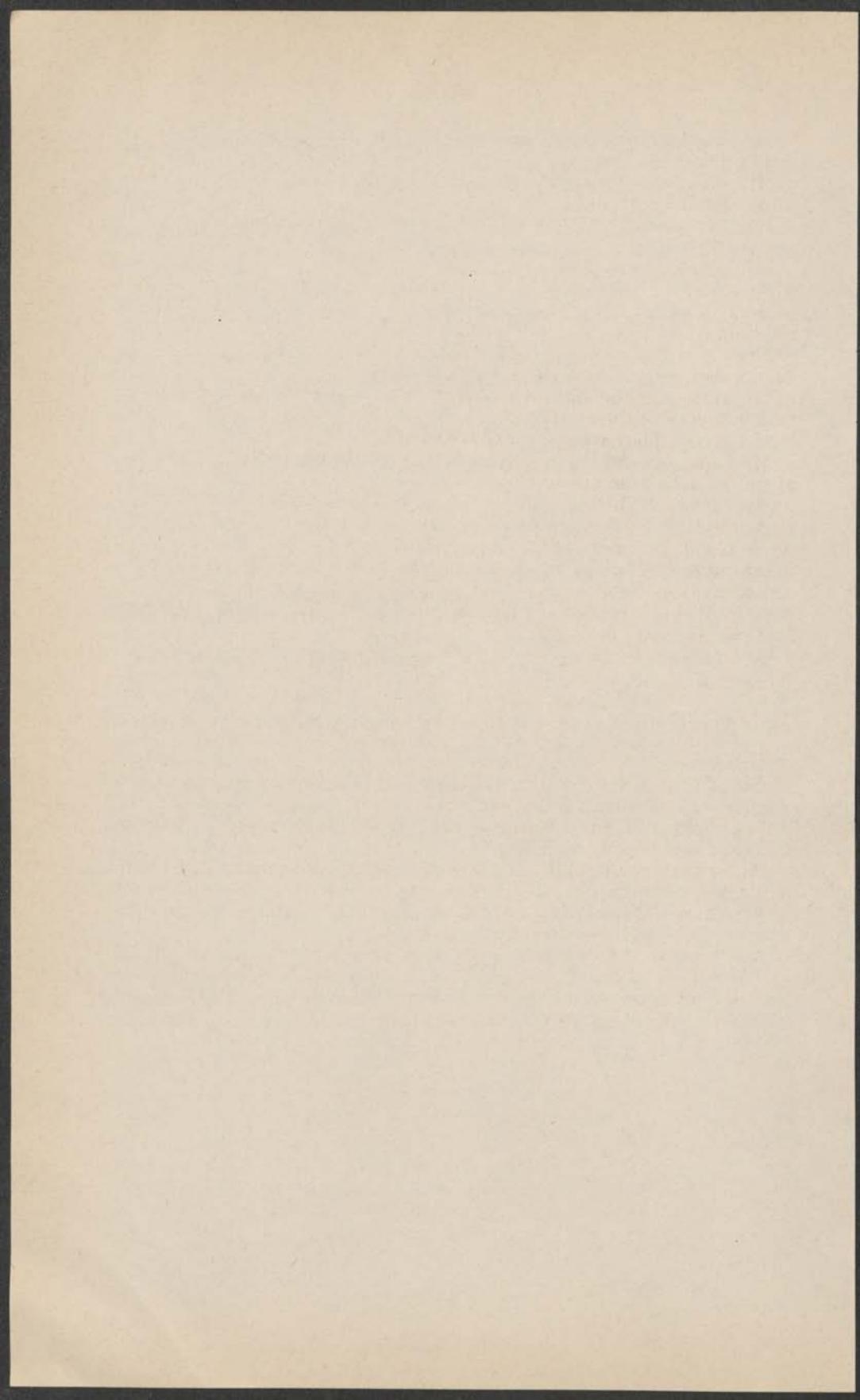
LOCATION OF HIRSHHORN MUSEUM WITH RESPECT TO NATIONAL GALLERY OF ART

Mr. YATES. Where will the Hirshhorn Museum structure be in reference to the National Gallery of Art?

Mr. CONRAD. The structure of the Hirshhorn Museum is between Ninth and Seventh on Independence Avenue. The extension of the National Gallery of Art is on Pennsylvania Avenue at 4th Street in front of the Capitol.

Mr. YATES. This will be isolated then by itself, will it not? What are the buildings on both sides of it?

Mr. CONRAD. I think your question is more aimed at the sculptural garden of the National Gallery of Art. They are doing two things at the present time. One is the extension of the building of the National Gallery of Art, which would occupy this triangle here along Pennsylvania Avenue in the vicinity of Fourth Street.



Mr. YATES. That is the new building of the National Gallery of Art?

Mr. CONRAD. Yes. It is as approved by the National Capital Planning Commission.

Mrs. HANSEN. The National Gallery of Art is also going to have a sculpture garden.

Mr. YATES. Their own sculpture garden?

Mr. CONRAD. The sculpture garden of the National Gallery of Art is over on this side to compliment the Hirshhorn Garden. It is right adjacent to it. This is also a sculpture garden, as a part of the National Gallery and supplements the Hirshhorn sculpture garden. It is going to be a very delightful place.

Mr. HANSEN. The National Gallery of Art is going to have an ice rink in their sculpture garden?

Mr. YATES. They are going to have what?

Mrs. HANSEN. An ice skating rink that can be use in the wintertime as well as in the summertime.

Mr. CONRAD. This is open space, no building will be on the National Gallery of Art sculpture garden. It is these kinds of plans, if we were able to get out with your committee on the Mall, that we could bring out to show all of the developments occurring in this area. There are so many developments occurring in the center portion of our city that, I believe, it is the most development in our Nation's Capital that has ever occurred.

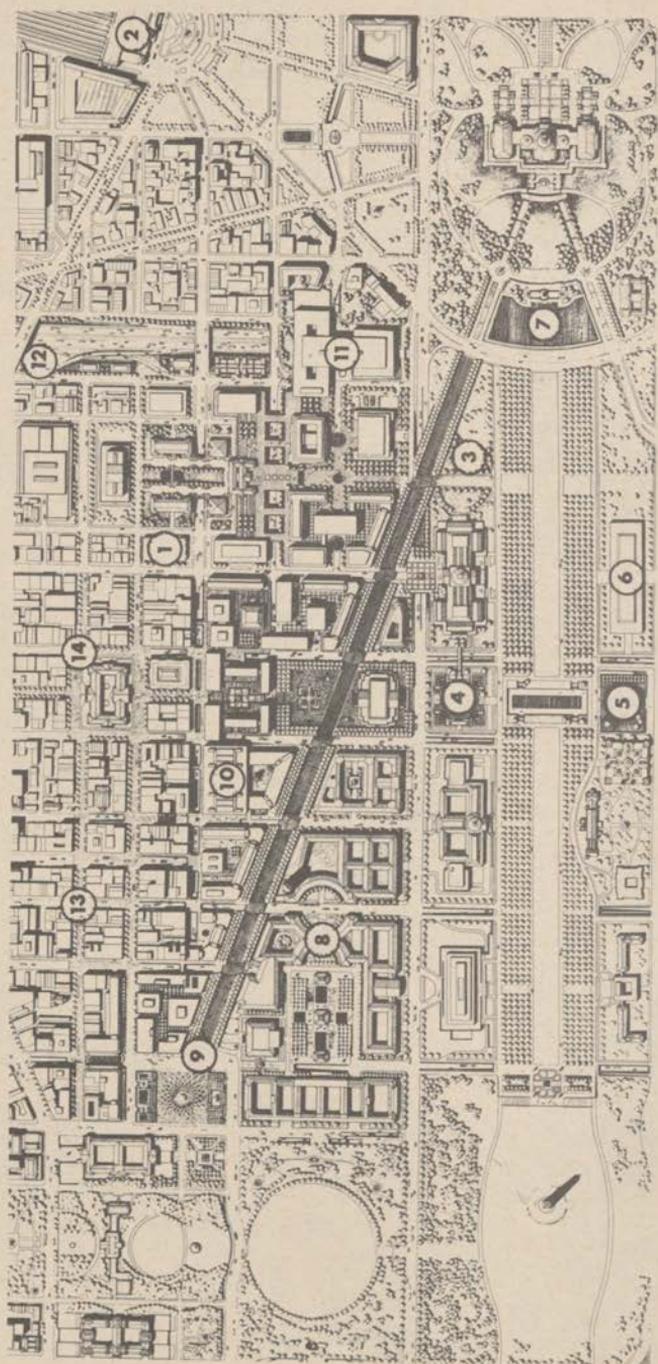
The Hirshhorn Museum, the National Sculpture Garden, the extension of the National Gallery of Art, we have already approved. This site across from the National Gallery is proposed as an extension of the Smithsonian. The Air Museum is already planned for this site. We hope to have that constructed by the bicentennial in 1976.

Mrs. HANSEN. Please insert in the record a map listing the developments which are currently underway in the metropolitan area and the proposed developments.

Mr. CONRAD. I am sure we can reduce this and fold it in so you can have it.

Mr. YATES. Will you also have the descriptive material of what those dots are supposed to represent for the record?

(The map follows:)



- ① Washington Metropolitan Area Transit Authority Control Center. Commission approved final site and building plans, December 3, 1970. Site now being prepared for construction by Washington Metropolitan Area Transit Authority.
- ② National Visitors Center. Commission approved preliminary site and building plans, June 4, 1970. National Park Service completing final site and building plans.
- ③ National Gallery of Art Addition. Commission approved in lieu of zoning plans, April 1, 1971. Groundbreaking ceremony by National Gallery of Art to be held, May 6, 1971.
- ④ National Sculpture Garden. Commission approved revised preliminary site and building plans, September 14, 1970. National Park Service, in conjunction with National Gallery of Art, submitting final plans for Phase I development to the Commission for approval, May 6, 1971.
- ⑤ Hirshhorn Museum and Sculpture Garden. Commission approved in lieu of zoning plans, December 7, 1967 and will consider revised plans, May 6, 1971. Smithsonian has project under construction.
- ⑥ National Air Museum. Commission approved in lieu of zoning plans, July 23, 1964. Project now under redesign by Smithsonian.
- ⑦ Capitol Reflecting Pool. Commission approved final design, September 15, 1966. D. C. Department of Highways and Traffic now constructing the project.
- ⑧ Federal Triangle Completion. Commission approved preliminary site and building plans, November 3, 1970. GSA now developing final plans.
- ⑨ Pennsylvania Avenue Plan. Commission endorsed objectives and underlying principles, September 11, 1964, and approved the special street plans, September 14, 1967.
- ⑩ FBI Building. Commission approved in lieu of zoning plans, September 14, 1967. GSA now has project under construction.
- ⑪ U. S. Department of Labor Building. Commission approved in lieu of zoning plans, March 9, 1967. GSA now constructing the project.
- ⑫ Adas Israel Synagogue. Commission approved relocation from 6th and G Streets, N. W. to 3rd and G Streets, N. W., October 10, 1968. Jewish Historical Society of Greater Washington is doing the restoration, funded by a \$100,000 HUD grant.
- ⑬ Metro Center Station, 12th and G Streets, N. W. Commission approved final design of both station platforms, December 4, 1969. Washington Metropolitan Area Transit Authority has begun construction of the project.
- ⑭ Gallery Place Station, 7th and G Streets, N. W. Commission approved final design of the G Street platform, November 6, 1969 and reviewed final design for the 7th Street platform for which final designs are still pending. Washington Metropolitan Area Transit Authority has begun construction of the G Street platform and is completing final designs of the 7th Street platform.

MAJOR ACCOMPLISHMENTS

Mr. CONRAD. Madam Chairman usually asks us, "What have been your major accomplishments this year?" She has disappointed me.

Mrs. HANSEN. I have not gotten to that question yet.

Mr. CLAWSON. We have been interrupting her a little too much this morning.

Mr. CONRAD. We did prepare this map in answer to that kind of question.

Mrs. HANSEN. I will ask the question right now, what has been your major accomplishments this past year?

Mr. CONRAD. I have reviewed quite a few of them.

Mrs. HANSEN. Yes.

Mr. CONRAD. We have reviewed the ones in the center Mall. One that is being developed is the reflecting pool in front of the Capitol, which is part of the center leg of the inner loop being tunneled underneath the Mall.

The Commission takes some pride in this, because the center leg was originally proposed on the surface, then in a ditch. We still fought it, along with the Architect of the Capitol, and finally got it in a tunnel. So the precious Mall between the Capitol and Washington Monument has been achieved by the tunneling of an eight-lane expressway underneath the Mall.

Also, the Federal Triangle is now under study by GSA. We hope to have the Federal Triangle completed according to the plans.

FBI BUILDING

Mrs. HANSEN. Did you approve the FBI Building?

Mr. CONRAD. Yes, Madam Chairman, this is No. 10 on the map, the FBI Building along Pennsylvania Avenue between Ninth and 10th.

Mr. CLAWSON. Do you mean the big hole?

Mr. CONRAD. We did not approve the big hole. We just approved the building.

Mrs. HANSEN. Are you happy with your approval?

Mr. CONRAD. I think this is one of the projects that we feel is in keeping with the overall Pennsylvania Avenue plan and the dignity of Pennsylvania Avenue, but it is not one of those real happy projects such as the National Gallery of Art extension, which is going to add so much to the Mall. It is so sensitively done. The FBI Building is going to be rather heavy in its architecture along Pennsylvania Avenue.

(Discussion off the record.)

Mrs. HANSEN. The committee will adjourn until 2 p.m.

Mr. EDWARDS. I cannot be here. I happen to be a university professor. I would like very much to be here, but my colleagues can carry on.

Mrs. HANSEN. That is fine.

STATEMENT BY COMMISSIONER G. FRANKLIN EDWARDS

Mr. EDWARDS. I would like to say that, though this is my last appearance before the committee, I have enjoyed the work of this Commission. I have seen what struggles it has gone through.

My feeling is that the District of Columbia would be seriously hurt if this Commission is in any way altered such that its present staff is reduced further. What the Commission really needs is the help of this committee to really give some of the things requested in this appropriation.

There is a line in here that says we are called upon to do more work than we have been asked to do before at a time when our staff strength is being reduced. You take the matter of environment, which has come upon us; it is a very important matter. The Planning Commission must coordinate those things. We do the best we can with the resources we have.

We really need additional strength. We are asked to look at the deployment of the Federal Establishment to the suburbs. There are important matters of housing in there that must be looked at, the whole matter of the adequacy of low- and moderate-income housing.

In addition to that, we function with one transportation planner for all the important public works that are going on in terms of the subways, highways, and so on.

The Commission greatly needs additional strength in this area. All of these which are set out here have not only a legitimacy, but they have an urgency. Some people, especially in the Office of Management and Budget, wonder how the Commission's staff has been going down all the time, that Congress has not been behind the Commission. They approve the budgets as we send them up. Inevitably we come out with funds which are near the level of the request, or sometimes reduced.

So I would make a strong appeal for the Commission itself, but more importantly, for the city, that this committee do its very best to see that the Commission gets some of the the things which are requested here.

I do not think I can begin to tell you what my own estimate is; namely, that there is no Federal dollar which is better invested than the Federal dollar which is given to this Commission in terms of the things which the Commission does for the city.

Mrs. HANSEN. I completely agree with you, Mr. Edwards. I can foresee what this city would be without planning, particularly in the context of its relationships with the surrounding areas. So I very much appreciate your statement. We very much appreciate having the opportunity of working with you.

Mr. EDWARDS. I would like to come back, but there are certain urgent matters I have to take care of. Mr. Conrad could do the job much better than I could.

Mrs. HANSEN. I understand completely. Thank you so much.
The committee will adjourn until 2 p.m.

AFTERNOON SESSION

VACANT POSITIONS ON STAFF

Mrs. HANSEN. The committee will come to order. You currently have 57 authorized permanent positions. How many vacancies currently exist?

Mr. CONRAD. Eight, Madam Chairman.

NEW STAFF POSITIONS

Mrs. HANSEN. In your justifications you list nine additional positions which you propose for 1972. Please give us the justification for this increase in personnel?

Mr. CONRAD. Of the nine positions, six of those would be in the current planning and programing branch of the Commission.

Mrs. HANSEN. Are the positions purely for planning review?

Mr. CONRAD. This is the general strengthening of the Commission's staff. It is in the review process, but it is also—

Mrs. HANSEN. Are the requested positions for such activities as reviewing the Hirshhorn Museum?

Mr. BOZARTH. Federal and district projects, both.

Mrs. HANSEN. It would include such things as a review of the adequacy of any design, and the mechanisms by which it is going to be implemented?

Mr. CONRAD. Yes. I could go into detail if you wish me to.

Mrs. HANSEN. Please do.

Mr. CONRAD. Two of the six are proposed in the Environmental Affairs Office the Commission has taken on in an agreement with the Environmental Quality Council review—

Mrs. HANSEN. Are these positions related to such things as the types of waste disposal facilities?

Mr. CONRAD. Yes, but this would be for Federal and District projects. We have to review all Federal and District projects now for environmental control.

Mrs. HANSEN. Such as the Oxon Cove project?

Mr. BOZARTH. Are you referring to the Oxon Cove landfill situation?

Mrs. HANSEN. Yes.

Mr. CONRAD. Yes, and any new incinerators that come into being. Even the type of plant, heating plant that an agency may construct is now reviewed for environmental control.

Mrs. HANSEN. Why is it not possible for the Environmental Protection Agency to loan you people to do this work?

Mr. CONRAD. I would imagine they are in the same position as we are, not having enough people to carry out their mandate. These two people would not be assigned to any one division within the Planning Commission. They would operate as our urban designers operate, or as our previous landscape planner operated, or traffic planning engineer operates; they would be consultant to the entire Commission's staff.

GEORGETOWN RENDERING PLANT

Mrs. HANSEN. I have lived in Georgetown for 12 years. The Georgetown rendering plant has been there all these years. In all that time you have not replaced that plant.

Mr. CONRAD. We are going to get rid of it.

Mrs. HANSEN. When?

Mr. CONRAD. That is to be acquired by the District of Columbia Highway Department for the tunnel for the Potomac River Expressway.

GEORGETOWN WATERFRONT

Mrs. HANSEN. What are your plans for the Georgetown waterfront?

Mr. CONRAD. This will be put into open space but it would be urban open space.

Mrs. HANSEN. What is the status of the freeway in Georgetown?

Mr. CONRAD. The freeway is dictated by the 1968 Federal Aid Highway Act which states that the eastbound movement shall be in tunnel up to Wisconsin Avenue.

Mrs. HANSEN. There have been some discussions of the K Street overhead route. Why was that freeway in Georgetown approved originally?

Mr. CONRAD. That was approved before my time. I just would not know how that got approved. I do know that the Planning Commission does not have approval over highway projects. Once again, we recommend.

This was built by the District of Columbia Highway Department and almost the day it was built I think the citizens of Georgetown have been trying to get that blighting effect removed from their waterfront.

We have prepared a feasibility study for the Georgetown waterfront from the Key Bridge, M Street, Rock Creek, and waterfront.

The purpose of this study was to see if private development could afford to put the Whitehurst Freeway underground and utilize the air rights for development.

NATIONAL AIRPORT

Mrs. HANSEN. While we are discussing pollution and environmental controls, do you plan to relocate National Airport? There is nothing that is more disruptive, from the standpoint of air pollution, noise pollution, than that airport. As a Washington, D.C. citizen, what are you going to do about eliminating some of the noise and air pollution from the airplanes going in and out of National Airport? That airport should be relocated.

Mr. SHEAR. You are raising some of our favorite problems, Madam Chairman.

Mrs. HANSEN. I think without question one of the world's best airports is Dulles Airport. Why should National Airport be allowed to continue to pollute the air just because some people do not want to drive out to Dulles?

Mr. CONRAD. We agree.

Mrs. HANSEN. But you have not developed any good solutions to this problem.

GEORGETOWN WATERFRONT

Mr. CONRAD. No. I would like to finish Georgetown waterfront and then try to answer those questions you brought up with reference to the airport and pollution.

In order to change the waterfront from a commercial-industrial kind of complex and an air-polluting complex this proposal recommends that we follow a sectional development plan approach for the Georgetown waterfront. This method would permit the Planning

Commission to plan the land uses, height, bulk, land use, and so forth, for the Georgetown waterfront and, with the approval of the Zoning Commission of the District, this plan would become the development pattern for the Georgetown waterfront.

Such a plan would also involve the historic and landmark nature of Georgetown including the canal, the waterfront, the Marbury House where President Washington met with the original landowners of the city. It would involve the Georgetown market, many of the other landmarks which should be preserved as a part of this overall development. It may even result in the Park Service having a specific land acquisition program to be sure that these landmarks and historic places are preserved in the Georgetown area.

It would also involve the urban design of the Potomac River Expressway. We would follow as closely as possible to the 1968 Federal Aid Highway Act, but in addition to that, we would suggest that the Whitehurst Freeway come down and that it be designed as a part of the future development.

Mrs. HANSEN. How much will it cost to replace the Whitehurst Freeway?

Mr. CONRAD. If you take the Whitehurst Freeway down and have it in partial tunnel, it would cost \$25 million. If you put it in complete tunnel, it would be close to \$40 million.

In trying to get this study underway and to get the proper development for Georgetown, we have contacted Secretary Volpe of the Department of Transportation, and he has enthusiastically endorsed this project.

Mrs. HANSEN. Everybody enthusiastically endorses these projects, but it seems nothing is accomplished.

Mr. CONRAD. Well, we are going to do something about this. We also have it in the President's message that he has endorsed this approach to the development of the Georgetown waterfront.

We are working with the Office of Management and Budget and expect within a week or two to have funds which would be given to the Planning Commission, separate from our appropriations here, to carry out this study for Georgetown. This would take into account all environmental quality factors that you have mentioned, plus, I would hope, assure the proper development both from a public standpoint as well as a private standpoint of a Georgetown waterfront.

NATIONAL AIRPORT

Mrs. HANSEN. What are your proposals for National Airport?

Mr. CONRAD. On National Airport, in our present budget you have authorized the Planning Commission \$100,000 for an air facilities plan. We have spent \$5,000 of that to correlate the various proposed air facilities plans that the States of Maryland and Virginia are trying to get underway.

We have been working with the Department of Transportation, FAA, in coordinating our air facilities planning with the States of Maryland and Virginia.

We also have been working with the council of governments. We are hoping to have this underway before the end of the fiscal year.

This study would take into account the National Airport, its exist-

ing conditions, what should be the future of National Airport, how does it relate to Dulles?

Mrs. HANSEN. Can you imagine what would happen if a plane crashed in a high density area of Georgetown?

Mr. CONRAD. It would be a catastrophe.

Mrs. HANSEN. I cannot understand those people who were so concerned about the SST and the environment, how they can be against the SST in one breath and at the same time fly in and out of National Airport.

Mr. BOZARTH. May I comment on that?

Madam Chairman, the Commission's function with regard to National Airport would be, for example, to review the master plan for National Airport which has been in a studying stage at FAA for more than a year, and which has not yet been released by the Department of Transportation.

When they decide what their plans are for National Airport, they will have to go to a number of places, including the Congress and the Planning Commission. At that time they also, under the National Environment Policy Act, have to prepare an environmental statement which will be submitted to the Council on Environmental Quality and to the Planning Commission. So that the issue will come before the Commission and others in the community at that particular point in time—it has been a long time in process. You may recall that the FAA hired a consultant about 3 years ago who did several alternative plans for National Airport, all of which were based on the assumption of keeping it and modernizing it. So FAA has not yet taken its position on this and, therefore, the Commission has not had an opportunity to review their plans yet.

Mrs. HANSEN. The FAA is dodging the issue, because they allow jets from Washington, D.C. to fly to Chicago and then make you transfer flights in Chicago.

Mr. OBERLANDER. That particular situation gets around the limit of 600 miles from National, the nonstop flights set up by FAA.

Mrs. HANSEN. I think you will be interested in the figures on the emissions of materials put forth in the air each day at National Airport.

Turbine aircraft contributes 6,100 pounds of carbon monoxide, 1,700 pounds of unburned fuel, 1,200 pounds of nitrogen oxides, and 600 pounds of particulates.

All aircraft at the National Airport spew the following amounts of material into the air per day: 71,000 pounds of carbon monoxide, 10,300 pounds of unburned fuel, 1,300 pounds of nitrogen oxides, and 700 pounds of particulates.

This is emissions in thousand pounds for 1967. I imagine this has increased since 1967.

Mr. OBERLANDER. We have identified this situation in this study titled "The Air Revolution and the National Capital Region." You have before you copies of this report.

Mrs. HANSEN. There are many Members of Congress who described the environmental disasters that the SST would cause and yet they don't seem to be concerned about flying in and out of National Airport at least once a week.

COMMISSION'S PROPOSED MONTHLY BULLETIN

In your justifications, you say :

To augment the present means of communicating Commission's activities and programs to the community, the Public Affairs Office will prepare and distribute a monthly bulletin * * * A monthly distribution of 5,000 mailings is anticipated which will increase mailing costs by \$4,000 per year.

What is the justification for this?

Mr. CONRAD. This would put before the community and also all of the agencies involved the actions taken by the Planning Commission and also those actions to be taken up by the Planning Commission at their meetings.

Mrs. HANSEN. What affect would an increase in postal rates have on the cost of these mailings?

Mr. CONRAD. It would probably raise the \$4,000 per year to whatever the postal rate would be.

Mrs. HANSEN. I have news for you. The new postal rates have been announced. Nothing over 4 pounds is allowed a frank. So footlockers which have to be transported to the west coast are placed on a siding until they are ready to be shipped. They can sit, according to the Postal Department, for as long as 5 weeks on a siding, for example in Montana.

You know, I could get the mule team that was on Independence Avenue this morning and get to Denver quicker than the U.S. Postal Service can get a foot locker across the United States.

A monthly distribution of 5,000 mailings seems quite high for the type of activity you perform.

What type of groups are the major recipients of these mailings?

Mr. CONRAD. These would be the many agencies, district and Federal, as well as regional, in our metropolitan area.

Mrs. HANSEN. Please insert in the record a sample of the groups receiving mailings in the metropolitan area.

Mr. CONRAD. We would be glad to.

(The information follows:)

The 5,000 number is a maximum figure and represents :

Community organizations, churches, fraternities, educational institutions and news media primarily within the District of Columbia; no more than 5 percent of which would be located throughout the metropolitan region.....	4,000
Agencies of the Federal Government, District Government and various jurisdictions of the metropolitan area, as well as Members of Congress, District of Columbia Government, and officials of governmental units in the region.....	1,000
Total	5,000

FISCAL YEAR 1971 EXPENDITURE OF FUNDS

Mrs. HANSEN. To what extent so far in fiscal year 1971 have your actual expenditures deviated from the budget plan you submitted to this committee last year?

Mr. PRITCHARD. They have not deviated in any substantial manner, Madam Chairman.

Mrs. HANSEN. Have the expenditures deviated at all?

Mr. PRITCHARD. No, ma'am.

STAFF ORGANIZATION

Mrs. HANSEN. It appears that your organization is exceedingly compartmentalized in ratio to the size of your agency.

For example, you have the Office of the Executive Director with three subactivities; you have the long-range planning and regional affairs unit with six subactivities; you have a current planning and programing unit with six subactivities, which in turn are broken down into sub-subactivities.

When your organization is broken down to subunits to this extent, how can you be sure that the right hand knows what the left hand is doing?

Mr. CONRAD. The Planning Commission has a total of 49 people at the present time. It is a small agency. It is just like a small town: Everybody knows what everybody else is doing in that town.

Mrs. HANSEN. You do coordinate your planning activities within your office?

Mr. CONRAD. We purposely separated the long-range planning from the current planning. I have my two Directors here today. That was purposely done because I want long-range planning for our Nation's Capital. I worked in too many municipalities where the daily routine jobs of zoning, subdivision, sewer, and so forth takes all your time. As a result, you end up with a city where you do not know where you are going or where you have been. So we have purposely kept these two separate, and I intend to keep them separate because our Nation's Capital needs long-range planning.

Pierre L'Enfant had it, the 1901 McMillan Commission had it, Andrew Mellon had it when he prepared the plans for the Federal Triangle. This is one of the prime functions of the National Capital Planning Commission. We do have these two elements.

However, we do have staff meetings every Monday morning between the executive staff, plus an hour of going over the agenda, and the important items of that week, with the principal staff. So everybody in the office knows what is going on. They can coordinate their projects accordingly.

Now we do have certain of our individuals who could not be put into these little categories because we are not a big enough agency, for example, to support a separate traffic planning engineer in each section. So we have sort of a consultant team, which involves the traffic consultant, urban designers, landscape consultant; and they are utilized on an emergency or project basis as well as being available to the rest of the division for their talents.

SUBWAY

Mrs. HANSEN. What has been the degree of influence you have exerted on the construction of the subway during the past year?

Mr. CONRAD. We have approved to date on the subways 25 preliminary plans out of the 41 total in the District of Columbia. We have also approved six final plans.

The ones we are working on now are the 12th Street and G Street, and 7th and G Streets, downtown subway stops.

(Discussion off the record.)

Mr. CONRAD. Mr. Bozarth does have those figures and could give you those.

Mrs. HANSEN. Please do.
(The information follows:)

CURRENT STATUS OF COMMISSION REVIEWS OF PLANS FOR THE "METRO" STATIONS IN THE DISTRICT OF COLUMBIA, APRIL 1971

	Approved to date	To be reviewed	Total
1. Preliminary plans: Platform location and general means of access....	25	16	41
2. Final plans: Final designs for station and access.....	6	35	41
3. Total.....	31	51	82

SUMMARY OF COMMISSION APPROVALS OF "METRO" PLANS IN THE DISTRICT OF COLUMBIA IN FISCAL YEAR 1970, APRIL 1971

Station	Approval	Date
1. L'Enfant Plaza Station (platform).....	Location and access.....	Oct. 9, 1969
2. Voice of America Station (platform).....	do.....	Do.
3. Judiciary Square Station.....	Final design.....	Nov. 6, 1969
4. Gallery Place Station (G Street).....	do.....	Do.
5. Metrocenter Station.....	do.....	Dec. 4, 1969
6. DuPont Circle Station.....	do.....	Do.
7. Rhode Island Avenue Station.....	do.....	Do.
8. Farragut North Station.....	do.....	Jan. 9, 1970
9. Federal Triangle Station (platform).....	Location.....	Feb. 5, 1970
10. Capitol South Station (platform).....	Location and access.....	Do.
11. Federal Triangle Station ¹	Access.....	May 7, 1970
12. Marine Barracks Station (platform).....	Location and access.....	June 4, 1970
13. Union Station.....	Modified access.....	Do.

¹ See No. 9 above for previous action on the Federal Triangle Station.

REIMBURSEMENTS RECEIVED FROM FEDERAL, STATE, AND LOCAL SOURCES

Mrs. HANSEN. Please insert in the record a tabulation of all funds you have received for fiscal year 1970 and to date for fiscal year 1971 from other agencies or other organizations for work to be done on a reimbursable basis.

Mr. CONRAD. We will be glad to do so.
(The information follows:)

The only funds received in fiscal year 1970 were \$230,000 from the District of Columbia Redevelopment Land Agency for the neighborhood development program.

A total of \$108,006 has been received in fiscal year 1971 to date from the District of Columbia Redevelopment Land Agency for the neighborhood development program. An additional amount is due to be received during the fiscal year to bring the total to \$163,006.

It is expected that a contract will be awarded during the current fiscal year for a Georgetown waterfront plan. No estimated cost is yet available, but it will be entirely financed on a reimbursable basis, with funds from the Department of the Interior, Department of Transportation, and Department of Housing and Urban Development.

No other funds were, or are expected to be, received in fiscal years 1970 and 1971.

RENTAL OF PASSENGER MOTOR VEHICLES

Mrs. HANSEN. What is your policy with regard to the rental of passenger motor vehicles?

Mr. PRITCHARD. We rent one passenger sedan from General Services Administration. We also rent one station wagon from GSA. They are on an annual basis, paid monthly.

Mrs. HANSEN. Please insert in the record a tabulation indicating the total cost of vehicle rental during fiscal year 1970 and for the first 6 months of 1971. This tabulation should indicate the type of vehicles rented, the purpose of the rental, the duration of rental, and the employees to which they were assigned.

(The information follows:)

VEHICLE RENTALS, FISCAL YEAR 1970 AND 1971

Type	Cost fiscal year 1970	Cost fiscal year 1971 ¹	Remarks
GSA sedan, on annual rental.	\$1,000	\$401	Used to drive Chairman, Commission members, Executive Director and other officials to meetings, conferences, and hearings within National Capital region. Also used to deliver messages and materials when necessary, as well as haul supplies from GSA stores.
GSA station wagon, on annual rental.	664	357	Used to haul supplies, materials, exhibits, etc., too large for sedan on various neighborhood and other meetings. Used by staff members on field trips within National Capital region when it is impracticable to use taxis.
Commercial sedan rentals for day or week.	675	0	Rented for short periods of time when an extra vehicle is needed for survey work by staff members.
Commercial buses on hourly basis.	50	48	Used to take Commission members and involved Commission and related agency staff members on visits to areas within National Capital region under Commission consideration.
Total.....	2,389	806	

¹ 1st ½ fiscal year 1971 only.

Mrs. HANSEN. Thank you very much for a very informative hearing.
Mr. CONRAD. Thank you, Madam Chairman.

MONDAY, MAY 3, 1971.

NATIONAL ENDOWMENT FOR THE ARTS

WITNESSES

MISS NANCY HANKS, CHAIRMAN
CLARK MITZE, DIRECTOR, STATE AND COMMUNITY OPERATIONS
MRS. RUTH MAYLEAS, DIRECTOR, THEATER PROGRAM
MRS. CHLOE AARON, DIRECTOR, PUBLIC MEDIA PROGRAM
WALLACE EDGERTON, CHAIRMAN, NATIONAL ENDOWMENT FOR
THE HUMANITIES

Mrs. HANSEN. The committee will come to order.

We have this morning the National Endowment for the Arts. The committee is very happy to welcome our principal witness, Miss Nancy Hanks, the Chairman. It is always a real pleasure to welcome you, Miss Hanks, because you have done an exceptionally fine job, and I am particularly proud that that fine job was done by a woman.

Mr. McDADE. Especially one so attractive, Madam Chairman.

INTRODUCTION OF ASSOCIATES

Mrs. HANSEN. Miss Hanks, if you would, please introduce your associates.

Miss HANKS. I would like to very much.

Mr. Straight, Deputy Chairman of the Endowment, is very sorry he couldn't be here. He had planned a trip to London many months ago to meet with the British Arts Council and others.

My associates here today are: Douglas Richards, from Arizona, who coordinates all our performing arts and public media; Lawrence Reger, our Associate General Counsel, from Nebraska; Chloe Aaron, our new Program Director for Public Media.

Ana Steele, who is head of the Research Office, and works on the budget. Diane Lansing, my assistant; Clark Mitze, who is head of the State and community program; Tom Leavitt, who is the director of our new Museum Program and is also Director of the Cornell Museum. Joyce Freeland you know, who is Finance Officer of the shared staff. Paul Berman is the Director of Administration of the Foundation. Mr. Wallace Edgerton is Acting Chairman, National Endowment for the Humanities.

GENERAL STATEMENT

Mrs. HANSEN. Please insert your general statement in the record and summarize it for us.

Miss HANKS. If I could, I will insert it in the record but summarize it very briefly.

(The statement follows:)

Madam Chairman, it is a great privilege and personal pleasure for me to appear here this morning on behalf of the National Endowment for the Arts.

A year has passed since I first testified before this subcommittee. During this period, we have been very grateful for the assistance and advice from members of this subcommittee and its staff, and, most particularly, the chairman; for the strong bipartisan support we have received from the Congress; for the cooperation from other agencies of Government; for the encouragement of the administration; and for the incredible volume of public response from individuals, groups, and the press. Typical was a Mississippi paper's reference to the arts being the Federal Government's "most popular activity since the national park system began."

We are also very grateful, and I hope you will be as pleased as we are, for the achievements that have been possible because of the significant increase in funding for fiscal year 1971. I should like to begin by giving you a brief highlight report on our stewardship of the year.

We launched an orchestra assistance program and have made grants to 73 orchestras in 38 States. Many of these grants were aimed at reaching new audiences—especially the young.

We more than doubled the funding for State arts council's to \$75,000 for each State. All the States and four special jurisdictions plan to utilize the maximum amount available to them.

We have initiated a \$1 million pilot program to aid the Nation's museums.

We have placed some 300 professional artists in classrooms in 31 States, made possible by fiscal year 1970 transfer funds from the Office of Education, supplemented by Endowment funds.

We have broadened greatly the base of support through the matching funds provisions. In fiscal year 1970 the number of donations totaled over 150 more than all previous years together; we even had to return some gifts because totals received were more than the appropriated ceiling.

And last, but far from least, we have been able to strengthen the Endowment administratively to assure that funds are spent wisely in areas of greatest need. To this end we now have panels of experts in music, dance, theater, museums,

jazz, literature, and State and community operations, as well as committees in architecture, visual arts, public media, and the "developing arts."

Therefore, we are constantly benefiting from the advice of over 100 highly respected professionals in all the art forms. These individuals, plus the 26 distinguished members of the National Council on the Arts, all help to advise the Endowment on how we can best serve the needs of the arts and the Nation.

One major contribution of these panels has been their help in formulating guidelines for each of the artistic disciplines. They, too, are essential in evaluating grant applications, which have more than doubled in number this year.

In brief, it has been a good year; it has been a very busy year; and we have been able for the first time in the history of the Endowment to begin moving toward a "broadly conceived national policy of support for * * * the arts" as mandated by Congress.

We have a long way to go, however, which is why the administration has requested appropriations at the full funding level set by Congress in the reauthorizing legislation.

Citizen involvement in the arts and ensuing financial difficulty are growing at such a rapid pace that without greatly increased private, corporate, foundation, local, and Federal Government support, the needs will not be met. Therefore, we are asking for definite appropriations of \$26,500,000 and an indefinite appropriation of \$3,500,000 to match donations to the Endowment.

In the arts, as you know, demand does not mean profits—or even financial stability. Admissions and ticket income cover only about half the total costs of arts institutions. So as our orchestras, operas, theater, and dance companies expand their services to reach an ever-greater audience, and as more and more Americans visit our galleries and museums, the result is the same—skyrocketing costs. Obviously these organizations must keep their budgets in line—or go out of business. To this end fundraising efforts have been stepped up. This year the gap between earned income and costs for just 187 of our major performing institutions is put at over \$69 million. Donations will cover the vast majority of that. But even then these institutions will have unpaid bills of over \$7 million. And this is just the tip of the iceberg. To keep the figure this low, budgets are pared to the bone. Salaries for artists remain among the lowest in the Nation. Rehearsal time for some organizations has had to be cut so much, that quality of the performance suffers. The physical structures—concert halls and museums—do not receive the upkeep and care that they require. Some of our major museums now have as much as one-third of their galleries closed to the public.

Yet the public demand for the arts continues to grow. In 1969, attendance at museums is estimated at over 700 million visits—more than three times the total population. In 1958-59, 24 of our major orchestras gave 2,406 concerts. Those same orchestras 10 years later had upped their output by two-thirds, to 4,010 concerts.

Private giving to the arts from foundations, business, and the public has also risen. Last year, private philanthropy for the arts is put at \$500 million. But even this amount is not sufficient to meet the growing needs.

It is our belief that increased funding for the Endowment will enable us to continue to generate new sources of private support for the arts. Throughout its history, every dollar granted by the Endowment has generated \$3 to \$4 from other sources.

Three examples:

A \$5,000 environmental design research grant on furnishings for ghetto homes resulted in a \$90,000 design project funded by the Department of Housing and Urban Development. The innovative designs that resulted from this project have been widely praised in the press.

A \$7,500 special State grant to the West Virginia State Council for "Hatfields and McCoy's" generated a \$200,000 project—plus an estimated \$1 million in "new tourist dollars" into the region.

In Minneapolis, our original investment of \$5,000 for poetry in the schools has generated \$55,000 over 2 years in additional funding from outside sources.

Once again, this year, our treasury fund moneys (which is how we refer to the indefinite appropriations, section 10(a)(2), money) of \$2.5 million will be fully matched by private donations—again pointing up the wisdom of Congress in including the provision in the Endowment's legislation.

It is our goal that Endowment funds—and the moneys generated by our grants—enable our cultural institutions to live up to their full potential: To stop cutting back services and, instead, to continue to expand their efforts, to

create new works, to serve new audiences, to upgrade artistic and administrative standards so that all Americans can enjoy our vast cultural heritage.

From its beginning, the Endowment's aim has been to pursue programs which are of the greatest benefit to the arts and which, at the same time, provide maximum benefit to the greatest number of Americans.

Every State and special jurisdiction benefits directly from Endowment program grants.

Architecture students in 39 States have received travel fellowships to further their studies.

Our dance programs have operated in 44 States and special jurisdictions.

Education grants have gone to individuals and organizations in 52 States and special jurisdictions. These grants have helped to pay for sabbatical leaves and fellowships for teaching artists and to foster experimental programs.

Grants to creative writers, editors, and poets teaching in schools and black colleges have carried the literature program into 52 States and special jurisdictions.

Our music program—with grants to jazz artists, composers, orchestras, and opera companies—reaches into 47 States.

Theater grants have helped regional and experimental companies in 25 States and the District of Columbia.

Grants have been made to painters and sculptors in 33 States, despite the fact that a large percentage of American visual artists use New York City as their home base.

Touring programs, under the Endowment's coordinated arts program, have reached the more remote areas of 25 States.

But not only are we reaching more people. We are also rapidly expanding our service to the arts—creating new programs to meet the growing needs of the individual artist and the institutions dedicated to preserving and furthering our Nation's cultural heritage.

For the coming fiscal year, the Endowment will continue to stress three major goals. These are:

(1) Availability of the arts; to encourage broad dissemination of the arts to the highest quality across the country;

(2) Cultural resources development; to assist our major arts institutions to improve artistic and administrative standards and to provide greater public service;

(3) Advancement of our cultural legacy; to provide support that encourages creativity among our most gifted artists and advances the quality of life of our Nation.

Definite appropriations of \$26,500,000 are requested in fiscal 1972 for the Endowment to carry forward these three goals and to be more responsive to the thousands of artists and arts organizations seeking assistance.

Funding to even full authorization this year would enable the Endowment to meet only a portion of the hundreds of grant applications we receive.

For example, in 1971 there were 634 applications and nominations for 20 visual arts fellowships. For 18 environmental design grants we received 386 applications, of which 90 were recommended by the panel as deserving support: 180 choreographers applied for only 16 dance fellowships. The museum purchase plan has received five times as many applicants as can be awarded. The new special exhibitions program received in 5 weeks after its announcement requests totaling more than five times the funds available. For fiscal 1972 we have already received 102 applications from orchestras totaling \$5.9 million, seventy-eight from opera companies for \$5.2 million, and 46 from professional theater companies at over \$3.3 million.

We estimate that, over our first 5 years, the Endowment has been able to fund only one-quarter of the dollar requests received.

It is my view, however, that \$30 million in appropriations would enable the Endowment to continue its effective encouragement of other sources of funds in support of the arts and in enabling artists to better serve a growing public.

AVAILABILITY OF THE ARTS

Of the \$10,060,000 requested for availability of the arts, more than half will be granted directly to the States and special jurisdictions. These grants would be approximately \$100,000 to each council—up from \$75,000 in fiscal 1971. These councils have an outstanding record of creative programs. They range from a travelling "artrain" to museum exhibits for the blind; from puppet theater performances to outdoor sculpture for highways. The State legislatures, financially pressed though they are, have responded enthusiastically to these achievements

with a threefold increase in funding over the last 6 years. State appropriations to these arts councils this year total nearly \$9 million with New York adding an enormous \$18 million to that total.

The remaining \$4,560,000 in this category will be used to bring the arts to an ever-increasing public.

One of the Endowment's happiest success stories has been our experience with the artists-in-the-schools, in cooperation with the Office of Education. This program has been received enthusiastically by administrators, teachers and students alike. We feel that this program has had and will continue to have extremely far-reaching effects. More and more educators are becoming convinced that art should be a central part of every child's educational experience.

We intend to carry forward with the program for several more years until it is accepted, as we have every reason to believe it will be, as an integral part of the education system.

This program appeared in the written submission under the category, advancement of our cultural legacy, and was to be funded by the Office of Education. OE plans to fund the program at a substantial level. However, it feels that the Endowment's part in the program should be financial as well as administrative. Endowment participation at the \$1 million level is essential to insure continuation of this highly successful program. We have re-examined the program in terms of budget categories and feel it more properly belongs under availability of the arts.

We plan to expand the coordinated residency touring program which brings contemporary dance companies to a vastly increased audience. This year 22 dance companies gave performances, open rehearsals and master classes in 35 states for a total of 105 performing weeks. Next year we plan to extend the program to 150 performance weeks in 39 states. The cost to the Endowment will be \$500,000, which will generate another \$1 million in local support.

In addition, the Endowment hopes to aid major ballet companies on nationwide tours.

In theater, we hope to initiate a touring program to enable resident professional theaters to reach audiences which previously have had little or no access to live performances.

In both the theater and dance touring programs, one major aim of the Endowment is to help develop better touring procedures and mechanisms. But touring is also a problem in the visual arts. The risk of damage to major works of art is so great that many museums and private collectors are reluctant or unwilling to lend their works for touring. The Endowment is currently contracting for the development of two prototype display-touring containers which we hope will virtually eliminate the danger of damage to paintings and sculpture.

But touring is only one way the Endowment works to reach a wider audience.

For example, we plan to expand the program of poets in developing colleges which are primarily black in enrollment.

We believe it very important to expand our aid to children's theater.

Other programs will place visual artists, photographers, and critics in higher educational institutions.

With increased funds, we would be able to launch a program to acquaint students at impoverished colleges with the art of all cultures.

Through pilot projects sponsored jointly with the AFL-CIO we will be able to encourage greater interest in the arts among labor union membership.

The Endowment also plans additional critics workshops, and films on the artists-in-the-schools program.

The potential for arts programming on the public media is just beginning to be explored. We are greatly interested in the possibilities here. We recently joined the Corporation for Public Broadcasting to produce a series of arts-related projects for television and radio—our first significant step in this big field.

The immensely successful Works of Art in Public Places program, including works by major American artists such as Alexander Calder and Isamu Noguchi, will be expanded next year to include murals—especially in inner city areas; \$300,000 is planned for this program.

CULTURAL RESOURCES DEVELOPMENT

Success in availability of the arts and in furthering creativity in artistic expression both hinge on one factor: the strength of our cultural institutions. For this reason we are requesting the largest dollar increase for the category of cultural resources development; a total of \$10,330,000.

Total costs of the major professional performing institutions and museums this year, however, are estimated at \$775 million. Our investment of \$10 million represents only 1.3 percent. This is encouragement support only. It is definitely not subsidy.

In contrast, for example, the Government of Great Britain covers approximately 50 percent of the cost of Covent Garden; the rest is covered by ticket sales. Its major museums are Government institutions.

The funds for cultural resources development will be aimed at two primary needs of arts organizations:

- (1) The first is the improvement of artistic and administrative standards.
- (2) The second is to expand and upgrade public service activities.

The pilot program for museums—began this year—has been hailed with tremendous enthusiasm all over the country. Editorial support was enthusiastic, and needless to say, we have been literally flooded with applications. The wealth of ideas in them is typical of response to Endowment programs: Because of the aid to special exhibitions programs, many millions of dollars worth of art will be made available to the public including some for the first time—such as that from private collections. One plans an exhibit on the history of American Indian crafts; another on the contributions of black scientists and inventors. Still another proposes a photography exhibit on the tragedy of our vanishing wildlife. We have over 100 applications for special exhibitions such as these. But only enough money for one-fifth of the dollar requests.

Other needs of museums are also being explored in this program. The visiting specialists program, bringing expert advice to smaller museums, is enormously critical.

We have also been surveying the needs in the areas of museum training and conservation and have awarded several grants for these purposes.

Clearly the projects developed during this pilot year are on the right track. With additional funding they can be developed into a meaningful program of assistance.

We have established a separate office in the Endowment for museums, as suggested by the Congress. And we have appointed an outstanding museum panel composed of some of the leading museum directors in the country and others vitally interested in the effectiveness of American museums.

One of the Endowment's major hopes for the coming year will be to initiate an opera program. We had intended to do this last year but were unable to because of the \$1 million cut in our program moneys.

The guidelines for opera have already been established. For commissioning and producing new works, we will rely largely on the National Opera Institute, which began operating this past year. Direct Endowment grants to opera companies will be primarily for administrative improvement and public service programs—particularly those aimed at audience development.

We also hope to initiate a modest program to strengthen artistic direction in the Nation's choral groups.

The orchestra program, begun this year, requires expansion. One of our major goals in this program is to help orchestras expand and improve their public service activities. A 1969 survey of the 90 largest orchestras showed that 70 percent of all concerts given were public service in nature. These are the free or low-priced concerts in schools, parks, for senior citizens, and such. The Endowment is extremely pleased to be able to assist the orchestras in furthering this outstanding achievement.

Aid to resident professional theaters must be increased next year in our judgment. The growth of professional theater in America has been nothing short of spectacular. In 1960 there were only nine resident professional companies. Within a decade that figure had soared to 54. Five of these companies have annual budgets of \$1 million or more. Yet, until this coming year, theater companies generally could apply for no more than \$25,000 while the orchestras of the same size could apply for up to \$100,000. We hope that our funding level will enable us to correct this inequity.

These theater grants will encourage theaters to acquire additional artistic, administrative and technical personnel; to raise salaries; to mount major new productions; and to conduct educational and community programming.

Dance in America is paradoxically both the fastest growing and the least stable of our art forms. The Endowment plans to continue modest support to the major companies although primary focus will be on the touring programs described earlier. In addition, the Endowment plans to initiate an assistance program for resident professional dance companies outside of New York.

In literature, we also intend to continue support for the Coordinating Council of Literary Magazines, which aids financially pressed, small literary magazines.

ADVANCEMENT OF OUR CULTURAL LEGACY

The third major area of the endowment's activity is the advancement of the Nation's cultural legacy. We are requesting \$5,608,000 in this area—the largest proportionate increase.

Art comes from the individual. Yet few artists—even among the finest—are able to support themselves from their work. And many are able to devote only a fraction of their time to the creation of new works because they must spend their working hours at some other profession just to earn a living. The National Council on the Arts has strongly supported a policy of increased aid to the individual artist. Fellowships to the choreographer, the painter, the sculptor, the writer, the composer, the photographer, literally buy time for these gifted individuals to create new works.

Additional fellowships are provided for training young artists. We are also funding a program to train young people in the crafts needed to produce theatrical presentations.

Theater workshop assistance and production challenge grants to dance companies need expansion. The dance grants, which must be matched primarily by funds from new sources, help pay for mounting major new full-scale dance works.

The American Film Institute will continue to receive support for its many worthwhile activities. The AFI is currently engaged in collecting and preserving American films. Over 4,500 films have been collected and stored to date. Over 1,000 of these have been transferred to permanent stock. The Institute also trains young filmmakers and has recently completed the first American film catalog.

We also plan to launch modest programs to demonstrate and disseminate the highest quality American folk art and craft, and to place photographers in selected communities around the country to record American life.

The Endowment is also aware of its responsibilities in the field of environment. Guidelines for this very important area are currently being drawn up. It is our hope that the Endowment will be able to join in cooperative efforts with other Federal agencies that deal with the quality of American life, such as the Department of Housing and Urban Development.

We also plan to continue to assist the many and growing national service organizations for the arts such as the Associated Councils of the Arts. These organizations have made great contributions toward better communication in the art world and toward setting the highest standards of excellence for artists and organizations alike.

The National Endowment for the Arts simply must become active in the area of the "developing arts." The rural and inner city citizen has increasingly available to him the efforts and dedication of professionals from his own background who are involving him to an unprecedented degree in cultural activities with which he closely identifies. The Council has expressed great interest in extending Federal aid to assist these groups. Programs in this field would once again be aimed at encouraging artistic standards and at stimulating increased private support. For this program, we have been fortunate enough to add to our staff, Vantile Whitfield who was founder and director of the Performing Arts Society of Los Angeles.

PROGRAM DEVELOPMENT AND EVALUATION

In the coming year we wish to intensify our efforts in evaluation of Endowment programs. As our programs expand and diversify, it becomes increasingly important to broaden the scope of evaluation. Only in this way can we be provided with the information we need on where and how we can best use our funds for the greatest benefit for the greatest number.

If we receive funding to the level of \$30 million, we plan to spend \$500,000 in this area, and also for continued research on the arts. Thorough evaluation of our programs plus a growing base of consistent, accurate data on the needs and plans of the artist and the institutions will be of great help to the Endowment in charting our own future to best serve the arts and the Nation.

MISS HANKS. It is hard to believe it is a little bit more than a year ago that I first appeared before this committee. It has been a great

year. We have been helped tremendously throughout the year by the chairman of the committee as well as the staff. We also have enjoyed the wonderful support of the Administration and the press as well as that of the arts organizations.

Mrs. HANSEN. This is the single activity that this committee funds that seems to have the complete support of the press.

Mr. McDADE. So far.

Miss HANKS. You saw the Mississippi paper's reference to the national endowment being the Federal Government's "most popular activity since the National Park System began."

Mrs. HANSEN. Miss Hanks, I was in Jackson, Miss., in February, and saw their arts building. I think that every Mississippian that I met was prouder of their arts programs, than anything else.

Miss HANKS. You see this all over the country. I was so amused. I don't often read letters to the editor, but I was reading one in the Washington Post on April 21. The lady said, "It's round about midnight and I've just about finished this year's tax hassle. . . . Every year I psyche myself into the tax thing by imagining that all my money goes to a chosen Government agency. Like this year I pretended I gave \$2,000 to the National Endowment for the Arts. It kinda works." I wish there had been more people who directed their money to us.

SUMMARY OF PROGRAMS

Very briefly, we are extremely proud and pleased that we were able to accomplish almost everything this year that we told you last year we would do. We established all the programs that we presented in testimony, with the exception of the opera program, which we had to postpone because of the cut in appropriations. Very briefly, our major new program was the orchestra assistance program. The 73 grants that we made have been highly successful. The States were very grateful and gratified, because of their work and the committee's interest in it, to receive \$75,00 each. I think that they have done an increasingly good job in expenditure of funds.

The \$1 million for the pilot museum program I will describe later, but we are very pleased that we were able, with Mr. Leavitt's help, to get it off on the right track. It is very difficult to go into a field where the needs are so vast as are those of museums, with a small amount of money, and still do an effective job. I think that we have been able to do that.

We are very pleased with our artists in the school program that we were able to fund with transfer money from the Office of Education.

Last, but not least, we are so pleased to have been able, with the committee's help in giving us the administrative funds necessary, to make major improvements in the administration of the Endowment.

In addition to technical, procedural changes that are being put into effect, we have established panels in almost all of our areas, and these men and women, about 100 of them, are giving us the advice we need to get the programs off on the right track. I feel it is very important to get advice for a program before you establish it, rather than bringing people in afterward to correct it. You should start it right in the beginning.

It has been a good year, a busy year. We have a long way to go but we think we have started. The experience of the year, I believe, proved itself in terms of needs of the arts and how the Endowment could handle its money. It also proved very clearly to us the important contribution the Federal Government has to make. This is why the President is asking for every single penny that the Congress allowed him under the authorization ceiling. That is why we are here today, to justify these funds.

Before I go into any details, do you have any questions that you would like to ask?

Mrs. HANSEN. Mr. McDade, do you have any questions at this point?

Mr. McDADE. Not at this point.

Mrs. HANSEN. Mr. Yates?

Mr. YATES. Not at this point.

JUSTIFICATION MATERIAL

Mrs. HANSEN. Please insert pages 1 through 39 of the justifications in the record at this point.

(The pages follow:)

NATIONAL ENDOWMENT FOR THE ARTS
SUMMARY STATEMENT FOR FISCAL YEAR 1972

The National Endowment for the Arts proposes a Fiscal Year 1972 program budget totalling \$30,000,000, which would be utilized in the following manner:

Definite Appropriation	- For National Programs:	\$21,000,000
Definite Appropriation	- For State arts agencies:	\$ 5,500,000
Indefinite Appropriation	- To match donations to the Endowment:	\$ 3,500,000
TOTAL FEDERAL PROGRAM FUNDING:		\$30,000,000

On June 30, 1970, following earlier favorable action by the Senate, the House of Representatives by a vote of 262 to 78 passed legislation authorizing continued life and increased funding for the Arts and Humanities Endowments for Fiscal 1971 through 1973. The legislation, which had bipartisan support in both Houses and in public and private sectors of society, was signed by the President (Public Law 91-346) on July 20, 1970.

During Fiscal 1971, with the increased appropriation made available by the Congress totalling \$15,090,000 in federal program funds, the Endowment was able for the first time to begin moving toward a "broadly conceived national policy of support for . . . the arts" (enabling legislation, PL 89-209). Significant steps this year included:

- Initiation of an orchestra assistance program.
- Pilot programs for the Nation's museums.
- Doubled funding for State arts councils.
- Placement of professional artists in classrooms in 31 States, made possible by FY 1970 transfer funds from the Office of Education, supplemented by Endowment funds.
- A greatly broadened base of support through the matching funds provision; number of donations totalled 155 more than all previous years together.

The Congress authorized \$30,000,000 for Fiscal 1972, and the Administration's budget request is for the full amount. The \$30,000,000 is so far below the actual costs in the arts¹ that the role of the federal government is basically that of encouragement. Within this philosophy, the Endowment has three goals:

¹Cost estimates for 88 major and metropolitan orchestras alone are on the order of \$89,789,000.

- 1) Availability of the Arts: to encourage broad dissemination of the arts of the highest quality across the country;
- 2) Cultural Resources Development: to assist our major arts institutions to improve artistic and administrative standards and to provide greater public service;
- 3) Advancement of our Cultural Legacy: to provide support that encourages creativity among our most gifted artists and advances the quality of life of our Nation.

Basic to consideration of support for the arts is acknowledgment that twenty years ago, the arts served and were supported by a small segment of society. Today, the situation has radically altered. Orchestra attendance has reached 20 million annually. Museums this year estimate visits totalling around 600 million. Clearly this is no longer a case of the privileged few reaping "elitist" benefits. Americans from all walks of life are seeking out and benefitting from the beauty and insight afforded by the arts. Also, people throughout the Nation are increasingly concerned with the environment and with education, and the arts have a key role to play.

Citizen involvement in the arts and ensuing financial difficulty are growing at such a rapid pace that without greatly increased private, corporate, foundation, local and federal government support, the needs will not be met. If America's rich cultural heritage is to be preserved, if the growing demand is to be met, the partnership between all sectors of society in support of these efforts must continue and expand.

A few facts: during 1970 hearings on re-authorizing legislation for the Arts and Humanities, three distinguished private citizens, in individual testimony, stated that the performing arts today need between \$125 and \$150 million from federal sources. A few weeks earlier, the Vice President of The Ford Foundation announced that \$125 million would be needed to have a significant impact on only 60 of the country's leading fine-arts museums. Combined, the figures show a need for \$250 million minimum in new money. The Endowment, if granted its request, will have \$30 million. And none of the above reflects the Endowment's legislatively-directed concerns in the fields of literature, architecture and design, film, photography, folk and craft arts, or help for the individual artist. Nor would the figures discussed begin to touch critical needs for construction, renovation, or rehabilitation of arts facilities across the country.

The Endowment, since its creation, has been flooded with requests for assistance. For 20 visual arts fellowships available in 1971, there were 634 applications and nominations. For 18 environmental design grants, there were 386 applications of which 90 were recommended by the panel as deserving support. 180 choreographers applied for 16 dance fellowships. Estimates indicate that the Endowment has been able to fund less than one-quarter of the dollar requests received from organizations during the first five years of its existence.

Definite appropriations of \$26,500,000 in fiscal 1972 are required to permit the Endowment to be more responsive to the thousands of artists and arts organizations which year after year seek assistance for worthy projects, and to enable the Endowment to carry forward its three goals of wider availability of the arts, strengthening our cultural resources, and advancing our cultural legacy.

NATIONAL ENDOWMENT FOR THE ARTS
SUMMARY OF FUNDS AVAILABLE

	1970 Actual	1971 Estimate	1972 Request	Increase or Decrease (-)
Appropriation, Definite				
Direct Program	\$ 4,250,000	\$ 8,465,000	\$21,000,000	\$12,535,000
States Program	2,000,000	4,125,000	5,500,000	1,375,000
Appropriation, Indefinite				
Matching Funds	2,000,000	2,500,000	3,500,000	1,000,000
Total Appropriation	\$ 8,250,000	\$15,090,000	\$30,000,000	14,910,000
Gifts and Donations	2,000,000	2,500,000	3,500,000	1,000,000
Transferred from H.E.W.	900,000	-0-	-0-	-0-
Recovery of Prior Years Obligations	188,099	-0-	-0-	-0-
Unobligated Balance Prior Year	4,380,378 ¹	1,520,810 ²	-0-	-1,520,810
Total Available for Obligation	15,718,477	19,110,810	33,500,000	14,389,190
Obligations	12,977,667	19,110,810	33,500,000	
Transfers to Humanities	5,000			
Unobligated Balance	\$ 2,735,810	\$ -0-	\$ -0-	

¹Includes \$1,215,000 equity in ANTA Theatre received.

²Does not include \$1,215,000 equity in ANTA Theatre which is not available for obligation.

NATIONAL ENDOWMENT FOR THE ARTS

ANALYSIS BY OBJECTIVE

Activity	FY 70 Actual	FY 71 Estimated	FY 72 Requested	Increase (Decrease)	Page Ref.
1. Availability of the Arts	\$ 4,900,638	\$ 5,867,439 ³	\$ 10,061,200	\$ 4,193,761	A-5
2. Cultural Resources Development	4,563,700	4,650,000	10,330,000	5,680,000	A-9
3. Advancement of our Cultural Legacy	3,438,685 ¹	2,000,000	5,608,800	3,608,800	A-11
4. Program Development and Evaluation	74,644	190,000	500,000	310,000	A-16
5. Gifts, Donations, and Matching Funds	(²)	6,403,371 ³	7,000,000	596,629	A-17
TOTALS	\$12,977,667	\$19,110,810 ³	\$33,500,000	\$14,389,190	

¹Includes \$900,000 in funds transferred from the U.S. Office of Education.

²Gifts, donations, and matching funds have been distributed by objective.

³Includes funds carried over from Fiscal 1970.

Within the first of these goals, wider availability of the arts, the \$10,061,200 requested will increase State council grants from \$75,000 to \$100,000 each (\$5,500,000), and will assist extensive tours of professional dance companies, both ballet and contemporary, launch tours for resident theatre companies, expand the works of art in public places program, increase public media programs, and assist regional groups.

Within the second goal, cultural resources development, the \$10,330,000 requested will enable the Endowment to launch assistance programs for museums and opera groups, and to raise the orchestra and resident professional theatres programs to more effective levels.

Within the third goal, advancement of our cultural legacy, the \$5,608,800 requested will continue the Endowment's assistance for The American Film Institute, initiate a program in the "developing arts," provide fellowships for career development for outstanding artists, provide artists-in-the-schools to increasing numbers of States, and launch new programs in photography, environmental design, and folk and craft arts.

Fiscal 1970 and 1971 demonstrated that the Endowment, through utilization of past experience and initiation of new procedures to assure maximum efficiency, was able to use effectively the increased funding available to it. Great attention will continue to be paid to effective management of federal funds, and \$500,000 would be expended on program development and evaluation.

The \$3,500,000 requested to match private donations would enable the Endowment to pursue one of its primary aims of encouraging additional private funds for the arts.

PROGRAM DESCRIPTIONS

1. Availability of the Arts

<u>Actual</u> <u>FY 70</u>	<u>Estimate</u> <u>FY 71</u>	<u>Estimate</u> <u>FY 72</u>	<u>Increase</u>
\$4,900,638	\$5,750,000	\$10,061,200	\$4,311,200

The National Endowment for the Arts will expand its efforts, as President Nixon stated, "to use the nation's cultural resources in new ways--ways that can enrich the lives of more people in more communities than has ever before been possible." For too long, the arts have been thought of as the possession of large metropolitan areas and highly educated and affluent audiences. This is no longer the case, thanks to growing and widespread demand throughout the land, to the resourceful and imaginative programs of Federal-State partnership, and to the Endowment's national programs in touring and other means of making the arts more available.

Federal-State Partnership. Of the \$10,060,000 requested for availability of the arts, more than half (\$5,500,000) will provide grants of approximately \$101,320 to the official State arts councils of 50 States, the District of Columbia, the Virgin Islands, and Puerto Rico. As specified under Section 5(g) of Public Law 89-209 as amended, Guam and American Samoa will have available \$65,000 each. The \$5,500,000 provides an increase of approximately \$26,000 per council.

The record of "other funds" attracted by State grants is noteworthy. The North American Assembly of State and Provincial Arts Agencies estimated that during Fiscal 1969 (when the Endowment's investment was \$1,700,000), approximately \$12,000,000 was received and utilized from private sources.

In addition to private sources, State legislatures are producing a remarkable record of increased interest and support. In Fiscal 1967, the Endowment offered \$2,000,000; State legislatures appropriated \$4.9 million. By Fiscal 1970, with the Endowment's share still at the \$2,000,000 level, the States' appropriations had grown to \$7.7 million. Thus in four years, the Federal government had made \$7.7 million available to the States; the State governments had matched with \$26 million--a return of \$3.38 for \$1.00, from State appropriations alone.

Figures for Fiscal 1971, excluding New York State's special \$18 million appropriation, show State legislative appropriations for the arts had reached \$8,866,942.

The State councils have done an expert job of surveying their cultural resources and developing programs to serve their communities. Projects administered by the States range from a travelling "artrain" to exciting inner city projects; from "mini-grants" for gifted individuals to a major outdoor theatrical production reflecting the local culture of the region; from a museum for the blind to a series of writers' workshops.

The Endowment believes that the States have demonstrated the value and scope of their activities, and that the proposed increase in federal support will help further their aims and strengthen their programs.

The history of the federal contribution to this Federal-State Partnership Program for the arts follows:

- Fiscal 1967 During the first year of the program, most of the States received \$25,000 planning grants; some received \$50,000 for programs.
Total appropriation: \$2,000,000.
- Fiscal 1968 Many of the States utilized the maximum amount available to them: \$39,383.
Total appropriation: \$2,000,000.
- Fiscal 1969 Most of the States utilized the maximum amount available to them: \$30,909.
Total appropriation: \$1,700,000.
- Fiscal 1970 All but one of the States utilized the maximum amount available to them: \$36,363.
Total appropriation: \$2,000,000.
- Fiscal 1971 All of the States and four of the jurisdictions plan to utilize the maximum amount available to them: \$75,377. (\$65,000 in the case of Guam) (American

Samoa will probably not be able to utilize the entire \$65,000 available to it.)

Total appropriation: \$4,125,000.

The States submit plans for funding, listing and describing projects to be supported, for review by the National Council on the Arts and approval by the Chairman of the Endowment. The State councils are required to match, on at least a dollar for dollar basis, each Endowment dollar.

Touring. The Endowment's Coordinated Residency Touring Program in dance will be expanded. This program brings small professional contemporary dance companies, ranging in size from 5 to 20 people, to communities all over the country. Their extreme mobility, due to their limited size and need for accompanying "equipment" (sets, costumes, etc.) is a distinct asset in a program aimed at exposing numerous people to modern dance in depth.

Launched in one State four years ago, the program today is bringing 22 outstanding companies to people in 35 States and territories, and will be expanded to 42 in 1972. In addition to exposing thousands of Americans previously without such opportunities to the best in dance, the program stimulates direct community involvement. Administered by State arts councils, the scheduling of appearances and master classes, lectures, and open rehearsals is coordinated through local sponsors in each of the communities. The growth of this program is illustrated below:

<u>FY</u>	<u>Companies</u>	<u>Weeks</u>	<u>States</u>	<u>Estimated Total Cost</u>	<u>Endowment Funds</u>
1968	4	8	1	\$ 76,270	\$ 25,000
1969	9	35	12	372,696	110,533
1970	10	67½	22	710,000	215,400
1971	22	105	35	1,296,600	330,480
1972	25	125	42	1,333,333	400,000

Another Endowment program is to assist tours of the major classical ballet companies, with personnel ranging between 80 and 100 people, and the full richness of costumes, settings, and orchestral accompaniment inherent in the performance of classical ballet works. All major companies are home-based in New York.

The primary aim here is to remove these companies from their previous "hit and run" touring conditions. Until recently, the major companies performed numerous one-night stands all over the country; conditions for the dancers were poor, as the facilities provided were often sub-standard, the travel arduous, and the audiences ill-prepared to appreciate their work to the fullest extent. Efforts are directed toward these companies' residing in a number of communities for an extended period, opening rehearsals and master classes to students and other interested citizens, and providing performances at the highest level of artistic quality to audiences fully prepared to understand and benefit from their work.

The City Center Joffrey Ballet, for instance, in Fiscal 1969 conducted an in-residence tour of six university campuses in Michigan,

Arizona, Ohio, New Mexico, Oklahoma, and Vermont. The Endowment also has supported summer residencies in the Pacific Northwest for the Joffrey Ballet over the past four years; adult audiences and outstanding dance students from Washington, Oregon, and Idaho all benefitted.

In theatre, the Endowment is being urged to initiate touring programs enabling resident professional companies to perform in regions currently without access to live professional theatre, and to provide assistance for exchange performances between resident theatres. It is of particular importance to gain experience in this matter because of program development for the bicentennial. It is also increasingly apparent that better mechanisms for handling touring for dance and theatre will have to be established.

A contract in Fiscal 1971 has been made with Designers Associated to work on design problems involved in national touring for exhibitions of great visual art works. We had hoped that this essential preliminary work would be completed by fall 1970, but unfortunately the necessity to obtain bids held the Endowment back six months. Therefore, it will not be known until mid-February at the earliest what the costs would be to implement a program and no program funds are included in the budget. In Fiscal 1971, the Endowment has given further support to a pilot project in this area: the Michigan State "atrain."

Regional touring programs developed by compacts of States or communities are viewed as an extremely promising means of increasing the availability of the arts. The Endowment continues to support the Federation of Rocky Mountain States which brings professional art to a large and somewhat isolated geographic area, and reaches diverse audiences, including American Indians and Mexican-Americans, who previously were denied these opportunities.

Other Means of Making the Arts More Accessible. A variety of programs, in addition to touring will be supported to make the arts more accessible to all Americans.

For example, to make the arts increasingly available to our youth, the Endowment plans to continue its program of poets in developing colleges, primarily black in enrollment. It wishes to devote funds to children's and youth theatre, which is basically deplorable in many of its present forms, and to continue efforts to attract children into professional theatres. It will add visual artists and critics in higher educational institutions, and encourage more activity of chamber music and more young artists to perform in educational institutions. The Endowment wishes to initiate a program enabling impoverished colleges to expose their students to the best of not only great Western art, but black and other cultures as well, through slides and presentations by art historians.

There are other groups in our population that are not benefitting from the arts. For example, the AFL-CIO is well aware that its membership is in great part deprived culturally. The Federation and the Endowment will work cooperatively on a program very much patterned on its earlier work in the social and welfare fields.

Communication is also a serious problem in making the arts available, and the Endowment plans additional critics workshops; dissemination of information on music; and films on the artists-in-the-schools programs.

The involvement of the live arts in the public media is basically an unexplored area in terms of technological developments in recent years. The Endowment will continue its cooperative program with the Corporation for Public Broadcasting, and may also initiate its own experimental work in music and audiovisual techniques.

Last, but far from least, the immensely successful Works of Art in Public Places program will be expanded to include murals, particularly in inner-city areas. The Endowment encourages communities to commission and place major works of outdoor sculpture (and now murals) to contribute to a more attractive environment for our citizens. Endowment-initiated projects are already complete in Boston, Chicago, Philadelphia, Grand Rapids, and Seattle, and are under way in Scottsdale, Wichita, Minneapolis-St. Paul, Bellingham (Washington), Jackson (Mississippi), New York City, Highland Park (Illinois), and locations along the Vermont Interstate Highway.

2. Cultural Resources Development

Actual FY 70	Estimate FY 71	Estimate FY 72	Increase
\$4,563,700	\$4,650,000	\$10,330,000	\$5,680,000

Without strong and vital cultural institutions, there can be no talk about increasing the availability of the arts or enhancing our cultural legacy. While their earned income and contributed income from other than federal sources continues to increase, the financial demands being placed upon the established institutions by audience and artist are too great for them to absorb.

The needs vary from field to field, but they basically fall into two categories which the Endowment's assistance programs are designed to meet: improvement of artistic and administrative standards, and continuation or expansion of public service activities. Doubled funds will be used as follows: assistance programs will be initiated for museums, opera companies, and choral groups; the Endowment's support for orchestras, theatres, and dance groups will be expanded; continued aid will be directed to literary magazines.

To indicate the modest level of the \$10,330,000 requested for all fields and the entire country, it should be noted that the Metropolitan Opera in New York City has annual costs of double this amount. Total costs of 88 major and metropolitan orchestras during the 1970-71 season are estimated at \$89.8 million.

Museums. The FY 1971 museum pilot program of \$1,000,000 is designed to provide information for Fiscal 1972. Until Fiscal 1971, the Endowment had no program of support for museums. It did have the highly successful Museum Purchase Plan whereby \$10,000 federal funds match private monies to enable a museum to buy works of living American artists. In Fiscal 1971, nine grants were made from a total of 77 applications. Thirty-four museums in 26 States have been assisted since the beginning of the program.

While assistance in Fiscal 1972 will be in part based on guidelines similar to those in the orchestra field--acceptance of applications for priority needs as the individual museum sees them--special emphasis will be given to a limited number of critical areas in an attempt to make an effective impact.

The American Association of Museums estimates there may be as many as 6,700 museums in the country with an attendance on the order

of 600 million annually. Quite clearly with the museums' great needs, the Endowment will have to establish, on the advice of experts in the field, very tough priorities. To give examples: 43 leading museum directors have been consulted on a program of support for special exhibitions. A staff survey is under way to test the feasibility of establishing regional conservation centers. Consideration is being given to broadening the Museum Purchase Plan to other than living American artists. Training and curatorial fellowships will be provided.

The Endowment has employed a staff associate in the museum field (as requested by Congress) and has appointed an advisory panel to define more clearly the federal government's role in regard to the great institutions of this Nation that collect, preserve, and exhibit our Nation's treasures in history and science as well as art. They are all contributing to the cultural legacy of this Nation.

Opera and Choral Groups. In Fiscal 1971, because of the \$1,000,000 cut in appropriations by the Congress, the Endowment was unable to initiate an opera assistance program as intended. Therefore, our 1971 funding, largely using gifts and matching, is at the 1970 level of about \$1,000,000, including support for The National Opera Institute.

Opera guidelines have been prepared for FY 1972 and are basically the same as the orchestra guidelines. However, concentration for artistic improvement will be largely in the Opera Institute, while the Endowment will focus on administrative improvement and public services, particularly in the audience building area. Seventy-eight opera groups have applied thus far for funds totalling \$5.2 million.

Choral music is a great art in this country. The Endowment hopes to initiate a modest program, aimed at strengthening artistic direction.

Orchestras. In Fiscal 1971, the Endowment, using both program and matching funds, began its support for the Nation's orchestras. By the close of this year, 73 orchestras in 38 States will have been assisted with grants ranging from \$5,000 to \$100,000 in federal monies. (The Endowment made a special grant of \$500,000 to the Washington National Symphony, half of which was private money.)

Grants were made on the basis of applications from the orchestras for programs they felt had the highest priority within the detailed guidelines prepared by the Endowment. An analysis of the Fiscal 1971 grants is of interest: 30 are for projects involving young people; 32 for expanded public programs such as regional tours, educational projects for adults, concert programming in neighboring communities; and 11 for development projects to upgrade services, raise funds, and increase quality.

The Endowment plans to use increased appropriations, both program and matching funds, to expand the orchestra program over its current year level of about \$3.7 million, including private donations. One hundred and two orchestras and presenting groups have applied for funds totalling \$5.9 million for Fiscal 1972.

The American Symphony Orchestra League estimates that the "net deficit" of the major and metropolitan orchestras (to which this program is basically limited except for special projects or for geographical reasons) will be on the order of \$13,000,000 during Fiscal 1972.

Theatre. The 1971 program of assistance to resident professional theatres is providing \$697,750 in federal funds to 29 theatres in 18 States, in contrast to \$465,500 in 1970 to 24 theatres in 17 States. The 1971 guidelines included a maximum of \$25,000, except for special grants, in contrast to the \$100,000 maximum for orchestras. The 1972 guidelines, and the requested appropriations increase, will bring this program up to an effective level of support and continue operation of the ANTA theatre.

Theatres will be assisted to acquire additional artistic, administrative, or technical personnel; to raise salaries; to mount major new productions; and to conduct educational and community programming. The resident professional theatre movement has been a significant development in the past decade, with the number growing from a half dozen to over 40. Increasingly these theatres are providing a vital new testing-ground and source of major productions which will ultimately become American classics. This is a role almost exclusively exercised by the commercial theatre in the past.

Dance. American dance is loved and admired throughout the world; it is our fastest growing art form; it is also the least stable financially. The major companies have historically received their support from one or two individuals or foundations. While they are moving toward broadening their bases of support, they have not yet been able to do so and continued support will be necessary if these institutions are even to continue to exist. The Endowment has budgeted a modest amount in program monies in this area for Fiscal 1972. It should be noted that our basic assistance for these groups continues to be in program funds to enable them to tour out of New York (see earlier section) and through matching monies.

The Endowment also intends to initiate an assistance program for resident professional dance companies which are located out of New York and which are moving in the direction of becoming established similar to the resident theatres.

Literary Magazines. The institutional structure for the noncommercial literary world is provided by the more than 500 small literary magazines around the country which offer the unknown writer his first opportunity to be read. Due to their generally limited circulation and critically insufficient income, these magazines are generally unable to pay the writers whose works they publish, and often simply cannot get out an issue for lack of money. Endowment support for these magazines will continue to be channeled through the Coordinating Council of Literary Magazines (CCLM) which has joined Endowment funds with private monies and since January 1967 has made 203 grants to 152 magazines in 38 States.

3. Advancement of our Cultural Legacy

<u>Actual</u>	<u>Estimate</u>	<u>Estimate</u>	<u>Increase</u>
<u>FY 70</u>	<u>FY 71</u>	<u>FY 72</u>	
\$3,438,685	\$2,000,000	\$5,608,800	\$3,608,800

Any consideration of the vitality of the arts in America must be concerned with the advancement of our cultural legacy. We need not only to preserve the past but also to encourage the creativity that is essential to future growth. The Endowment is, therefore, involved in programs to allow the individual artist to explore his craft. It needs to further the quality of work in film, photography, architecture, and crafts. National service organizations that aid all the

arts need strengthening. Finally, special attention needs to be given to the arts in our schools and the arts in disadvantaged areas.

Individual Artists. As President Nixon stated, "Our creative and performing artists give free and full expression to the American spirit as they illuminate, criticize and celebrate our civilization. Like our teachers, they are an invaluable national resource." The creative artist is the base on which the arts are built; the respect engendered by Endowment support, and the time bought for creative work, can play a critical role in his development.

The artist for too long has been the chief subsidizer of the arts by receiving little or no remuneration for his work. A well-known artists' workshop in New England found that of its former residents, 74% of the writers, 88% of the visual artists, and 92% of the composers could not support themselves by earnings from their art. These artists represent a distinguished body of creative talent. When asked for 1968 earnings, 49% of the writers and 50% of both composers and visual artists stated that they received less than \$1,000 for their art. Sixty-one percent of the choreographers who applied for Endowment fellowships this year make less than \$6,000 per year; 7% make over \$10,000. Foundations, while acknowledging the needs of the individual artist, do not offer substantial support. Neither do corporations. Individual patrons are rare.

The National Council on the Arts has repeatedly expressed concern for the artist, and in January 1970, approved a policy paper urging that funds be provided to aid the creative artist in the development of his career.

In Fiscal 1971, for example, 20 visual artists received \$7,500 fellowships (the amount similar to a college sabbatical) enabling them to create new works. Sixteen choreographers fellowships provided fees plus rehearsal costs for the requisite number of dancers to mount new works of limited size; grants ranged from \$3,540 to \$13,950. Additionally, 16 young jazz musicians received grants ranging from \$250 to \$1,000 enabling them to compose new works or to travel and study with outstanding jazz musicians in a Fiscal 1970 pilot program which will be expanded.

Endowment programs for Fiscal 1972 will continue the Fiscal 1971 fellowships for career development. Composers, choreographers, writers, painters, and sculptors will receive grants to "buy time" for the creation of new work.

Additional fellowships will assist in training young artists. Music conservatories may receive funds for fellowships for future concert artists, and a training program is already under way to develop sorely needed skills in the crafts required for theatrical presentation. All of the performing arts--theatre, dance, orchestra, opera--will benefit from young artists who know their discipline well and are trained to utilize their skills effectively.

Critically needed indirect assistance will assure the presentation and development of new work in the performing arts. Professional theatre workshops and contemporary music performing groups are essential to the playwright and the composer, both of whom require a forum of presentation within which they may develop their craft.

Theatre workshop assistance has been provided and will be expanded. Past years reflect the growth: from \$91,438 to ten groups in Fiscal 1968 to \$207,500 to 22 groups in Fiscal 1971. Grants normally

range from \$2,500 to \$15,000. Contemporary music groups and composers' forums have been minimally assisted in prior year pilot efforts, with grants ranging from \$3,000 to \$15,000; considerable expansion will bring this program more in line with the theatre program.

Another important means of assisting the creative artist is continuation of the Endowment's Production Challenge Grants, which provide funds to major dance companies--to be matched by new sources of outside funding--for the commissioning and performance of full-scale new works; a limited number of these grants is available.

American Film Institute. The American Film Institute (AFI) will be assisted in 1972 at approximately the same level of funding (\$1,000,000) as in Fiscal 1971.

Established in June 1967, AFI has achieved an enviable record of accomplishment. Its aim of "preserving and developing the nation's artistic and cultural resources in film" is being carried out through a variety of programs: a Center for Advanced Film Studies now exists; young filmmakers are working with masters in the field and are making their own films; over 4,000 American films have been located, placed in the Library of Congress, and are being transferred onto permanent stock for preservation which is a very slow and expensive process; the first volume of an American Film Catalogue has been prepared; and an educational membership campaign has enrolled over 2,300 individuals and groups. The Institute's education activities are essential if quality is to be maintained, as film courses in colleges and universities shown an 84% increase over the past five years. Additionally, if the preservation of old American classic films is not accomplished, this important part of our Nation's cultural heritage will be lost to future generations. The Endowment will continue its support, and will encourage additional private funding to help continue the Institute's important work.

Photography and Crafts. A program in photography will enable highly qualified photographers to reside for a time in selected communities and record diverse examples of American life throughout the Nation. In addition to setting the highest standards for the art of photography, this project will help document for future generations what America was like in the 1970's, in its full variety of physical settings and social and cultural divergence. It is anticipated that a major travelling exhibit would be produced from this work, one which would help heighten citizen's awareness of their environment.

The Endowment also plans to initiate a modest effort for American folk and craft arts, to demonstrate and disseminate the highest standards of work in these indigenous American arts.

Architecture, Planning and Design. The Nation is increasingly aware of its physical environment, and the public and private sector both reflect a growing concern. The Endowment is in the process of developing a program which will address itself to these matters, particularly as they include a critical aesthetic factor which may be overlooked in the rush to halt the advance of pollution. New programs will be developed through consultation with experts; a major effort will be made towards cooperative programming with other federal agencies, such as the New Communities program in the Department of Housing and Urban Development.

National Service Organizations. National service organizations will be assisted as they help their constituents to share ideas, information, and experience in the arts. Examples would be the

Associated Councils of the Arts, whose activities include major yearly conferences on various aspects of the arts in American society, and the American Center of P.E.N. (Poets, Playwrights, Editors, Essayists, and Novelists) whose membership reflects the highest standards of American literature, and which assists with dissemination of quality work and serves both a national and an international constituency.

Artists in the Schools. A major program is now operative, made possible by a Fiscal 1970 \$900,000 transfer of funds from the Office of Education, supplemented by Endowment funds. By using the State arts councils as the grantees in most cases, and benefitting from their knowledge and experience in their own States, professional artists are now bringing the stimulus and insight of the arts directly to elementary and secondary school students in 31 States throughout the country.

For several years, the National Endowment for the Arts and the U.S. Office of Education worked together on ideas which might ultimately affect arts curricula in the schools. Concurrently, the Endowment was supporting a program, in cooperation with the Academy of American Poets and State arts councils, placing young poets in classroom situations to read and instruct.

Encouraged by educators from all over the country, who are increasingly convinced that the arts must become a central component of our young people's education, an additional pilot effort was launched in Fiscal 1969 with a \$100,000 transfer of O.E. funds. These funds helped place visual artists in residence in six selected highschools throughout the country, in school-provided studio settings, so that students might watch the creative process first-hand, and have direct and informal contact with a practicing artist. The program was administered and evaluated by the Central Midwestern Regional Educational Laboratory (CEMREL).

The Fiscal 1970 \$900,000 transfer permitted expansion of this effort to include some 300 poets, dancers, theatre artists, musicians, and painters and sculptors, and to include teacher-training within its scope. Two documentary films of the projects are now available to stimulate additional similar efforts. This program is aimed at basic curriculum change in our schools.

The Endowment, which is besieged each year with requests for arts education projects, feels that this program could have exceedingly far-reaching effects. Since pilot efforts require a fair amount of testing, evaluation and experience over several years to be adopted into a system, the Endowment is planning to obtain funds to carry forward the program, in cooperation with the Office of Education, for one or two more years, until it is accepted, as we have every reason to believe it will be, as an integral part of the education system.

Developing Arts. The Council has shown increasing concern for the need to provide support for "developing arts." Vitality and relevance characterize much of the work being done in areas of the country not yet significantly reached by some of the more "established" arts organizations, although the lines which formerly divided the two are coming closer together in recent years. Nonetheless, the rural and the inner city citizen has increasingly available to him the efforts and dedication of professionals from his own background who are involving him to an unprecedented degree in cultural activities with which he closely identifies. The Endowment feels that federal aid would assist these groups in developing standards and attaining

greater quality and stability, and in attracting additional support from local governments and private donors.

A 1969 survey of projects which involve rural and inner city youth (ages 5-20) in performing arts activities revealed some interesting factors: for non-school-related programs, 86% of the instructors are professionals in their field; 80% of the programs encourage youth to create original material; the largest single source of support comes from the private sector in the community; and more than 50% find that locating and maintaining adequate funding is their major difficulty. Also worthy of note are the primary goals of such programs: in the order of importance, projects are aimed at development of vocational and arts skills and training young artists, at aesthetic and creative development, and at ethnic and cultural identification.

There are additional extremely valuable programs which are not necessarily youth-oriented, including a noted one on the West Coast directed initially toward creative writing and now involving other art forms and other locations, and an outstanding community center in Cleveland which trains professional artists and arts craftsmen and feeds them into the mainstream of artistic life in the Nation. The Endowment has assisted a variety of projects in this area, including a series of summer 1968 inner city programs, grants to the abovementioned writers' workshop in Los Angeles, to a music and theatre school in Harlem, and to programs which have reached Americans of Indian, Mexican, and Chinese backgrounds.

President Nixon addressed himself to the federal government's obligation to help broaden the base of our cultural legacy--not to make it fit some common denominator of official sanction, but rather to make its diversity and insight more readily accessible to millions of Americans everywhere." The Endowment would draw on the lessons learned in its pilot efforts, and on the expertise and sensitivity of people involved in this area of cultural development, to support programs which make the arts relevant to all our citizens.

* * *

Note: The Endowment believes that the strategy of cooperation among federal agencies encouraged by the President is essential for accomplishment in the arts, particularly in these fields of education and the "developing arts." The best means we have found to accomplish this cooperation is through joint programming made possible through transfer funding to the Endowment, bringing together the talent and expertise of two agencies to solve problems and answer needs.

In the area of education in Fiscal 1972, the Endowment strongly recommends that the cooperative project bringing artists into our schools as a humanizing force receive, in addition to Endowment funding, \$1,000,000 from Office of Education (H.E.W.) transfer money to the Endowment. In the area of "developing arts," a similar amount of money is needed in transfer funding to the Endowment from both agencies whose constituents would benefit, the Office of Economic Opportunity and the Bureau of Indian Affairs (Department of the Interior) for Fiscal 1972.

4. Program Development and Evaluation

<u>Actual</u> <u>FY 70</u>	<u>Estimate</u> <u>FY 71</u>	<u>Estimate</u> <u>FY 72</u>	<u>Increase</u>
\$ 74,644	\$ 190,000	\$ 500,000	\$ 310,000

The National Endowment for the Arts has concluded its first five years, a period of exploration, testing, and development. Surveying the current scene reveals two salient points: that consistent statistical data is critically insufficient, and that a thorough and on-going review of Endowment programs is essential for current programming and future planning.

The Endowment, with the full support of the National Council on the Arts, has begun to take steps in both areas, but increased funds are necessary to do a fully effective job.

Should Congress appropriate the full amount requested, and should the Endowment be successful in attracting donations in the amount specified, a total of \$900,000 would be available in Fiscal 1972 under the special 3% provision for program development and evaluation. The Endowment proposes to expend approximately \$500,000, or 56% of the possible available total.

One use of the funds might be to continue and expand an effort currently under way on a modest scale. Under contract to the Endowment, the Economic and Social Development Institute, an independent firm located in Washington, D. C., is compiling all available statistical material on the arts across the country. What statistics do exist are widely scattered; some are not fully valid; some areas of the arts have an almost total lack of firm statistical data. ESDI is locating and evaluating what does exist, and has launched limited surveys in some of the less effectively covered areas to date, such as opera and dance companies.

National service organizations in the arts are becoming increasingly aware of the need for such information, and some are becoming more proficient in developing it, but the value of and need for one central coordinating, recording, and disseminating focus is undeniable.

Insufficient data continues to cripple efforts in the arts. Although aware of the dangers inherent in restricting discussions of the arts' value to statistical terms, the Endowment recognizes its responsibility in this area and is eager to help establish permanent solutions.

The other primary use for Program Development and Evaluation funds would be to expand efforts to evaluate all Endowment programs, past and present. The National Council on the Arts in recent months has increasingly called for more consistent and thorough methods of evaluation. Current efforts to meet this need include a complete review of the Endowment's literature and architecture programs; establishment of new panels in several areas; and continuing use of staff, panelists, and consultants to review and evaluate ongoing programs.

More work is needed, and the work requires a special kind of expertise. The effectiveness of a program is often measured in terms of how many people it reached and how much it cost. But in the arts, the relation of cost to person is not the only, nor perhaps the most important, basis for evaluation. Artistic quality needs to be examined, as mediocre art reaching large numbers of people is clearly no

answer. The actual effect on the audience, the amount of involvement, whether physical, mental, or emotional must also be examined. And the above concerns relate only to performance or presentation of the arts; the needs of individual artists, and the effect of Endowment programs on their work and contributions to our culture, are worthy of examination and concern.

The Endowment has available to it a large pool of people, both administrative and artistic, qualified to undertake evaluations. As effective planning for the future must rest on careful analysis of the past, as well as on sensitivity to developing trends and needs, the Endowment plans to do a great deal in this area during Fiscal 1972.

Another use of Program Development money is continuation of the Endowment's important role in the area of technical assistance. Particularly in the case of the Office of State and Community Operations, as well as other offices, knowledgeable staff works closely, often in regional meetings, with directors and developers of arts programming all over the country. Coordination and referral services are essential to effective use of federal funds in cooperation with State and local sources, and the Endowment's policy of offering direct advisory service and expertise has played a significant role in successful State and local arts activities.

In addition to the State arts councils' regional and national conferences, other major meetings, such as one held in mid-September for music programs, help bring together experts representing a broad cross-section of opinion and interest. These meetings are essential to further the developing partnership between the public and private sectors, as well as to assure meaningful programming for the Nation.

5. Gifts, Donations, and Matching Funds

	Actual FY 70	Estimate FY 71	Estimate FY 72	Increase
Appropriation	\$2,000,000	\$2,500,000	\$3,500,000	\$1,000,000
Gifts	\$2,000,000	\$2,500,000	\$3,500,000	\$1,000,000

In five years, the National Endowment for the Arts has attracted donations totalling over seven million dollars. Some monies have literally had to be returned to donors due to lack of sufficient Federal funds to match.

Thus, the wisdom of Congress in inserting a provision providing appropriations to the Endowment available only when private funds were received, has been vindicated many times over. The partnership between Federal and other sources for the arts is growing steadily.

In previous years, donations were from a fairly restricted segment of society, and were relatively few in number; during Fiscal 1970, in contrast, 357 donations were received, more than the total number of gifts (202) during the previous four years.

Not only had the number changed--so had the amounts and types of donors. Analysis of Fiscal 1970 reveals that the largest number of gifts (135) was in amounts of \$100 or less, and the second largest number (81) was between \$500 and \$101. The actual range of donations accepted during Fiscal 1970 goes from \$5.00 to \$250,000. Further analysis demonstrates the genuine grassroots involvement: far and away the largest number of donations was made by individuals (209), followed by foundations (64) and corporations (52). The range had greatly expanded--gifts were received not only from the wealthy patron,

but from the citizen of modest means; donations came from school systems, a union, civic leaders, small businesses, and even world-famous composers and authors.

During Fiscal 1966, 11 donations provided \$34,308; during Fiscal 1967, 17 (including \$1.3 million from The Ford Foundation) provided \$1,983,075; during Fiscal 1968, 115 provided \$674,291; during Fiscal 1969 (the first year in which a special supplemental was obtained for this purpose), 59 donations provided \$2,356,875; in Fiscal 1970, during which the initial \$1 million appropriation was increased by a \$1 million supplemental, 357 donors provided \$2,000,000.

During the last four weeks of Fiscal 1970, immediately following word that the \$1 million supplemental was available, the National Endowment for the Arts received donations "over-subscribing" this amount by nearly 50%--\$1,400,000 was received, for which only \$1,000,000 could be matched. The speed and effectiveness with which the private sector responded to this possibility of Federal funding is impressive evidence of the vision of those lawmakers who made this provision possible.

Some of the projects made possible by private donations during Fiscal 1970 and early Fiscal 1971 include:

- \$250,000 from a variety of donors made possible a special one-time \$500,000 grant to the Washington National Symphony during a critical period in its development.
- \$161,000 from hundreds of donations from all over the country provided a \$322,000 grant to Young Audiences.
- Several donations enabled the Endowment to make substantial grants to the American Ballet Theatre, the City Center Joffrey Ballet, Arena Stage, the American Shakespeare Festival Theatre and Academy, the Martha Graham Dance Company, and the MacDowell Colony.
- \$80,000 from the Sears-Roebuck Foundation resulted in a \$160,000 grant to Affiliate Artists.
- Additional donations helped the Endowment to launch its major assistance program for symphony orchestras and to provide some funding to opera companies.

During Fiscal 1972, the Endowment intends to utilize the matching funds appropriation to involve the private sector in a fully-developed fellowships program; to provide additional methods of assisting all of the major arts institutions--orchestras, opera companies, museums, theatre and dance companies; and possibly to help implement the new developing arts program and the artists-in-the-schools program.

Given the growing awareness in all levels of the private and local public sector of this method of utilizing Federal funds, and in view of the fact that for two years supplemental appropriations were more than matched, the Endowment is certain that donations equalling the full request, \$3,500,000, will be received without difficulty. In the event that sufficient outside funding is not secured, the money reverts to the U.S. Treasury.

DONATIONS CREDITED TO THE NATIONAL ENDOWMENT FOR THE ARTS

FISCAL YEARS 1966-1967-1968-1969-1970

FISCAL YEAR 1966

Martin Foundation	\$	20,000.00
"Saturday Review"		200.00
Charles Mark		10.00
Frederick Gash Foundation		1,000.00
Pennsylvania Academy of Fine Arts		200.00
Brown University		100.00
Memphis Park Commission		100.00
Wisconsin Idea Theatre Foundation		100.00
Union League of Chicago		98.28
Cue Benefit Trust Acct.		10,000.00
Sullivan Productions, Inc.		2,500.00
		<u>34,308.28</u>

FISCAL YEAR 1967

Carnegie Committee on Educational TV	\$	74.85
Stanford University		500.00
Carpenter Foundation		200.00
Seymour Knox Foundation		10,000.00
The Hill School		400.00
Bristol-Myers	300,	000.00
Harry G. Steel Foundation		500.00
De Paul University		100.00
Yale University		150.00
Charlotte-Mecklenburg Board of Education		1,000.00
Music Educators National Conference		75.00
Martin Foundation		20,000.00
T. Edward Hambleton		125,000.00
Lucia Chase Ewing		100,000.00
Florence Anspacher		125,000.00
American Federation of Musicians		75.00
The Ford Foundation		
		<u>1,300,000.00*</u>
		<u>\$ 1,983,074.85</u>

FISCAL YEAR 1968

Mortimer Fleischhacker Foundation	\$	25,000.00
Melvin Swig		27,500.00
Zaffaroni Foundation		27,500.00
Elise and Walter Haas Fund		27,500.00
Lucia Chase Ewing		750.00
Lucia Chase Ewing		300.00
Leon Lowenstein Foundation, Inc		200.00
MCA Foundation Ltd.		1,500.00
Gregory Peck		1,500.00
Oliver Smith		300.00
Lily Auchincloss Foundation		150.00

*\$1,300,000 was transferred from the Ford Foundation to the American Film Institute as the National Council on the Arts resolved that, as donations became available, up to \$1,300,000 would be provided by the Endowment from matching Treasury funds to support establishment of the Institute.

FISCAL YEAR 1968 (continued)

The F. and Henry Klein Foundation	\$	150.00
The Whitehead-Stevens Productions, Inc.		450.00
John F. Wharton		150.00
The Field Foundation		10,000.00
Nelle Harper Lee		1,500.00
American Can Company Foundation		12,500.00
Jules and Doris Stein Foundation		1,000.00
Roger G. and Katherine S. S. Hall		150.00
H. A. Spalding		1,500.00
Stone-Brandel Center		12,500.00
Trustees of the Atlantic Richfield Foundation		50,000.00
Faigel Leah Foundation, Inc.		2,600.00
Alice M. Kaplan		400.00
Lester Osterman		150.00
Jerry Silverman, Inc.		300.00
Isaac Stern		1,500.00
Elizabeth Arden Sales Corporation		150.00
Sam S. Shubert Foundation, Inc.		1,500.00
Nordlinger, Riegelman, Benetar & Charney		100.00
Alfred R. Stern		300.00
Stella M. Spence		450.00
T. Edward Hambleton		600.00
Nederlander Amusement Corporation of Maryland (James Nederlander)		150.00
Mary Frances Allen		300.00
Helen Hayes		600.00
The Phyllis and Bennett Cerf Foundation, Inc.		300.00
Lanvin-Charles of the Ritz Foundation, Inc.		300.00
Rebekah Harkness Foundation (Harkness School Account)		1,200.00
JuJuncyn Theatres		300.00
Clara Wollie Mayer		150.00
John A. Blum		150.00
Malcolm Starr, Inc.		300.00
Gilman Foundation, Inc.		300.00
Jerome S. Neuman		150.00
Jerome A. and Estelle R. Newman Assistance Fund, Inc.		150.00
C. Gerald and Barbara Goldsmith Foundation		300.00
James W. and Diana K. Harpel		150.00
Saul J. Turell		300.00
Mrs. John L. Loeb		300.00
Charlotte F. Niarchos		300.00
Lester Turner Mertz		300.00
Alexander C. Ewing		1,000.00
Milton M. Bergerman		150.00
Lucie Stern Foundation		27,500.00
Cyril Magnin Family Foundation		30,000.00
Mae and Benjamin Swig Charity Foundation		10,000.00
The Maya Corporation		5,000.00
Two Anonymous Donors		9,969.68
Hurok Concerts, Inc.		15,000.00
North Carolina Association of Colleges and Universities		150.00
Opera Company of Boston		10,000.00
Mrs. Edgar Tobin		5,000.00
Twentieth Century Fund, Inc.		50,000.00
Rockefeller Brothers Fund, Inc.		50,000.00
R. B. Tobin		5,000.00
David Lloyd Kreeger Charitable Foundation		10,000.00
David Lloyd Kreeger Charitable Foundation		1,500.00
Mrs. Paul B. Magnuson		1,000.00
American Security and Trust Company		1,000.00

FISCAL YEAR 1968 (continued)

Edward Burling, Jr.	\$	2,000.00
Alice B. Spalding		1,000.00
H. A. Spalding		15,500.00
Eugene and Agnes E. Meyer Foundation		15,000.00
George A. and Lillian Shapiro (in name of Judith A. Goldfarb)		10.00
Fitzgerald Family Fund, Inc.		1,000.00
J. P. Hendrick		121.09
Sale from Shares (Hendrick)		1,878.91
Martin Foundation		60,000.00
The Frederick Gash Foundation, Inc.		1,500.00
Ann B. and Jack W. Warner Foundation		500.00
The Benjamin Family Foundation, Inc.		1,500.00
Edith and Francis Keppel		100.00
Helen Hayes		300.00
Marie Granves Bullock		300.00
The Leonard Bernstein Foundation, Inc.		300.00
The Sol Bloom Family Foundation, Inc.		300.00
Khedouri & Louise Zilkha Foundation		500.00
William Morris Agency Foundation, Inc.		1,000.00
Walter Reade Foundation, Inc.		300.00
George Stevens, Sr.		1,000.00
Hurok Concerts, Inc.		750.00
Konrad H. and Gay H. Matthaei		600.00
Charles W. Lyon, Jr.		1,500.00
Frank G. Lyon		1,500.00
Loretto Heights College		100.00
Eleanor H. Howard		150.00
Howard University		300.00
Joseph V. Reed		1,500.00
Robert E. Wise		1,500.00
Albert & Mary Lasker Foundation, Inc.		600.00
Livingston & Frances F. Biddle		300.00
Cass Canfield (Harper and Row)		300.00
Sarah D'Harnoncourt		50.00
Weissberger and Frosch, Counselors-at-Law		300.00
Oliver Rea		300.00
Roger L. Stevens		3,000.00
Lucia Chase Ewing		1,500.00
Albert W. Selden		150.00
Mildred Custin		150.00
John O. Crosby		80,000.00
Barbara Bain (Robbin Bain) (for Mr. and Mrs. Arno Scheffler)		300.00
Lewis Galantiere		150.00
John D. Rockefeller, 3rd		25,307.47
Robert W. Dowling		1,453.97
	\$	<u>674,291.12</u>

FISCAL YEAR 1969

Dansk Importing Company, Inc.	\$	400.00
Harris & Sloan Brokerage Co.		100.00
IPCO Hospital Supply Corporation		100.00
Elmer C. Kubie		150.00
David and Elaine Kend Foundation		100.00
Betty and Sol Young Foundation		150.00
Syska & Hennessy, Inc.		100.00
William Newman		25.00
Arthur and Gloria Ross Foundation		50.00

FISCAL YEAR 1969 (continued)

Overseas Foundation, Inc.	\$	300.00
Joseph B. Martinson		450.00
R. & Phyllis G. Diebenkorn		150.00
Elizabeth L. Klee		150.00
Judith Dunnington Peabody		150.00
Anne White Paine		150.00
20th Century Fox Film Corporation		250.00
David & Lee Evins Foundation		150.00
Nathan Cummings		150.00
John M. Grissmer		27,500.00
Lila Acheson Wallace Fund, Inc.		50,000.00
Gregory Peck		6,500.00
Roger Stevens		3,500.00
Robert E. Simon, Jr.		5,000.00
Billirene Fund		100.00
The American National Theatre and Academy		1,215,000.00
Cranbrook Academy of Art		300.00
T. Roland Berner		5,000.00
The Edgar M. Leventritt Foundation		10,000.00
Estate of M. Victor Leventritt, Deceased		5,000.00
Robert S. and Margaret C. Johnson		500.00
Heineman Foundation for Research, Educational, Charitable & Scientific Purposes, Inc.		1,000.00
Melanol Foundation, Inc.		1,000.00
AMERACE ESNA Corporation		1,000.00
JSO Foundation, Inc.		2,000.00
The Edgar M. Leventritt Foundation, Inc.		15,000.00
The J. M. Kaplan Fund, Inc.		7,500.00
Beatrice Abbott Duggan (Mrs. Stephen P. Duggan, Jr.)		1,000.00
Robert E. Simon, Jr.		3,550.00
Samuel J. Bloomingdale Foundation, Inc.		500.00
John W. Strauss		2,000.00
Rosalie L. Berner		10,000.00
William Heller Foundation, Inc.		2,650.00
Joseph Verner Reed		125,000.00
Sterling Grace and Co.		2,200.00
Leopold Adler II		1,000.00
Atlanta Newspapers, Inc.		25,000.00
The Coca-Cola Co.		25,000.00
The First National Bank of Atlanta		25,000.00
Georgia Power Company		25,000.00
Lockheed-Georgia Co.		25,000.00
Rich's, Inc.		25,000.00
Sears, Roebuck & Co.		25,000.00
Southern Bell Telephone and Telegraph		25,000.00
The Atlanta Merchandise Mart		15,000.00
The Mead Corp.		15,000.00
Great Southwest Corp.		10,000.00
Trust Co. of Georgia Foundation		10,000.00
Roger L. Stevens		100,000.00
L.A.W. Fund, Inc.		500,000.00
		<u>\$ 2,356,875.00</u>

FISCAL YEAR 1970

Paul Kohnstamm	\$	50.00
N.Y. Community Trust		5,000.00
N.L. Pines Foundation, Inc.		5,000.00
J.M. Kaplan Fund, Inc.		15,000.00

FISCAL YEAR 1970 (continued)

Sears-Roebuck Foundation, Inc.	\$ 80,000.00
Faigel Leah Foundation, Inc.	250,000.00
Mrs. Agnes Albert	50,000.00
Mrs. Richard Thompson	15,000.00
The Corbett Foundation	50,000.00
The L.D. Beaumont Foundation	25,000.00
The Alvord Foundation	25,000.00
Hattie M. Strong Foundation	25,000.00
Arthur N. Reicher	100.00
Sybil W. Stoller	500.00
Saul & Joan Cogen	500.00
Raymond K. Myerson	500.00
L. & R. A. Sperry Fund	500.00
Stuart & Sandy Necumark	100.00
Chet and Jon Lappen	500.00
Western Packers	500.00
Nancy Featherstone	50.00
B. R. & E. E. Sheldon	100.00
Hal Linker Productions	100.00
Jay and Marian Heller	100.00
The Rosenberg Family Foundation	500.00
The Ford Foundation	150,000.00
The Ahmanson Foundation	500.00
Seed & Feeding Corp.	50.00
Mr. & Mrs. Kurt Mann	50.00
Peoples' Finance & Thrift Co. of Beverly Hills	50.00
F.E. & H.G. Sonderling	100.00
The L.D. Beaumont Foundation	25,000.00
Fisher Supply Company	100.00
P. & R.H. Lehmann	100.00
Y.M. Brown Memorial Foundation	50.00
L. and M. G. Jacobs	100.00
South Camden Garage	1,000.00
Princeton Gardens, Inc.	1,000.00
Jay and Belle Jerome	1,000.00
Paul R. Trichon	3,500.00
Stanley and P. Brenner	500.00
Joseph H. Savitz	1,000.00
Max M. Leon	2,000.00
C. & C. Castenskiold	100.00
Betty J. Dranow	50.00
The Meselson Foundation	100.00
Eleanor R. Piacenza	150.00
Petersen Publishing Co.	200.00
Helen Clavin	200.00
Doris M. Levinson	50.00
H. H. and E. M. Heath	18,000.00
The Corbett Foundation	5,000.00
Universal Money Order Co.	100.00
Ruth M. Goodhill	100.00
H. L. & S. Hymson	150.00
M. Weinstein, Inc.	50.00
Martin Padway	100.00
Richard J. Riordan	2,550.00
TRW	400.00
Lionel Ruby	100.00
Mala Pick	100.00
The Jeanne Rich Foundation	300.00
Eugene Marias	50.00
Sybil W. Stoller	6,500.00

FISCAL YEAR 1970 (continued)

Frederick R. Waingrove	\$	3,500.00
Anonymous		600.00
Anonymous		4,400.00
Mrs. Alice A. Smith		3,000.00
K. N. Dayton		1,000.00
A. D. & B. H. Walker Foundation		2,500.00
The McKnight Foundation		5,000.00
Anonymous		2,000.00
Elva Fund, Inc.		500.00
Anonymous		1,000.00
Boettcher Foundation		10,000.00
Save the Philharmonic Fund		25,000.00
Ogden Symphony Guild		3,000.00
Carbon County School District		1,000.00
Kearns-Tribune Corporation (The Salt Lake Tribune)		3,500.00
Board for Utah Symphony Society		1,600.00
Orem High School		600.00
Transcript Bulletin Publishing Co., Inc.		1,500.00
Associated Food Stores, Inc.		2,000.00
May D & F		1,500.00
Shell Oil Company		1,000.00
Utah Power & Light Co.		2,000.00
The Cleveland Foundation		32,200.00
Mrs. Sally I. Holbert		5,000.00
Mrs. T. E. Irvine		5,000.00
Allan R. Phipps		1,000.00
Public Service Co. of Colorado		3,500.00
Lawrence Phipps Foundation		10,000.00
Mountain Bell		3,000.00
Marshall L. McCune		10,000.00
Mr. and Mrs. John G. Meem		5,000.00
Musicians' Mutual Protective Association		1,000.00
Arts Rhode Island		25,000.00
David M. Daniels		2,500.00
A.W. Mellon Educational & Charitable Trust		50,000.00
S. H. Kress Foundation		10,000.00
S. S. Fels Fund		5,000.00
Colt Industries, Fairbanks Morse, Weighing Systems Division		2,000.00
M. W. Driscoll Trusts (Donald Hanson)		10,000.00
Courier-Journal & Louisville Times Foundation, Inc.		5,000.00
The M. B. Rockefeller Fund for Music, Inc.		5,000.00
University of Louisville		500.00
Amerace-Esna Corp.		150.00
Anonymous		5,000.00
LuEsther T. Mertz		100,000.00
The Corbett Foundation		40,000.00
The E. de Rothschild Foundation		1,000.00
The P. H. Epstein Foundation, Inc.		500.00
City Center of Music and Drama, Inc.		250,000.00
The A. W. Mellon Foundation		50,000.00
Anonymous		1,000.00
Mr. & Mrs. B. N. Feld		1,000.00
H. Rubinstein Foundation, Inc.		5,000.00
Sachs New York		1,000.00
Blinken Foundation, Inc.		1,000.00
John R. H. Blum		5,000.00
Gilbert Kaplan		3,000.00
Stanley Goldstein		1,000.00
Overseas Foundation, Inc.		500.00

FISCAL YEAR 1970 (continued)

Community Funds, Inc.	\$ 50,000.00
Anonymous	250,000.00
M. O. Leiter Charles	500.00
John S. Thacher	500.00
Anonymous	500.00
Virginia Thayer	500.00
J. W. and C. M. Warner	1,000.00
American Security and Trust Co.	1,000.00
Marion T. Dimick	1,000.00
Hattie M. Strong Foundation	5,000.00
Terence G. O'Brien	5,000.00
Horace H. Irvine	7,500.00
Jos. Schiltz Brewing Co.	25,000.00
The New Hope Foundation, Inc.	500.00
Mrs. David F. Putnam	750.00
Arthur N. Daniels	1,000.00
Ruder & Finn	2,400.00
C. D. Barnes, Jr.	500.00
Arthur N. Daniels	1,000.00
Max Frankel	50.00
Robbins Milbank	500.00
Daniels Foundation	500.00
Aaron Copland	750.00
James Lawrence	100.00
James R. Ullman	100.00
Ruth Crary Young	500.00
Russell Lynes	1,000.00
Mrs. Robert N. West	100.00
Vladimir Ussachevsky	100.00
Felicia L. Kaplan	350.00
Thornton Wilder	2,000.00
Jenifer Heyward	500.00
Mrs. Charles V. Hickox	500.00
Nancy Hale	500.00
Felicia L. Kaplan	350.00
Joanne Freedman	750.00
Anonymous	2,500.00
R. & E. Osborn	100.00
The L. Bernstein Foundation, Inc.	1,000.00
W. N. Banks Foundation	4,000.00
Eleanor G. Kubie	1,000.00
Lucy P. C. Steinert	500.00
Simon Michael Bessie	100.00
Adolph's Food Products Manufacturing Co.	3,000.00
Elaine M. Altenburg	5.00
American Express Foundation	250.00
Anonymous	500.00
Ruth Anderson	150.00
Anna Head Parents Association	120.00
Archdiocesan High Schools	600.00
Archdiocesan High Schools	480.00
The Arts & Education Council of Greater St. Louis	2,500.00
Mrs. Ed Axton	10.00
The Bachmann Foundation, Inc.	700.00
Carl W. Bacon	200.00
Milton E. Bacon	75.00
Mrs. Gene W. Bartu	10.00
Lois Baskerville	5.00
Bayport Foundation, Inc.	480.00
Anonymous	200.00

FISCAL YEAR 1970 (continued)

Maria Bennett	\$	10.00
Mrs. T. R. Bennett		10.00
T. Roland Berner		15,000.00
Dr. James F. Bing		65.00
Cora Bishoprick		100.00
Marilyn W. Blair		10.00
Anonymous		3,000.00
Anonymous		500.00
Bristol Myers Fund		1,000.00
Broadcast Music, Inc.		1,000.00
Mrs. Jack Brockhouse		100.00
Frank M. Burger		10.00
M. L. Burgueires Foundation		200.00
Mr. O. F. Burris		10.00
C. H. Byfield II and Associates, Inc.		120.00
Charlton G. Campbell		150.00
M. McLean Campbell		200.00
Frank Cassas		5.00
Central Labor Council of Clark, Skamania & West Klickitat Counties		25.00
Central Utah Medical Properties Corp.		200.00
Clara Chism		25.00
Elaine H. Clark		100.00
Mrs. Howard Clark		250.00
Victor H. Clark		100.00
Cleveland Chamber Music Society		1,500.00
Joseph Cohen		50.00
Community Projects, Inc.		500.00
Community State Bank		1,500.00
Bettie N. Cooper		100.00
Charles N. Cooper		1,000.00
V. K. T. Cord		200.00
Corpus Christi Caller Times		750.00
Suzanne M. Corradetti		5.00
Cleveland C. Cory		50.00
Mrs. Sidney D. Craford		10.00
Elizabeth W. Crouch		10.00
Anonymous		50.00
Cupertino Council of P.T.A.'s		450.00
Mary W. Custer		5.00
Anonymous		750.00
Anonymous		1,119.00
Jack DeSimone		25.00
F. L. Dinkelspiel		50.00
Dixie School District (Council of Music and Arts)		150.00
Miss Sally Dodge		700.00
Marilyn Drendel		25.00
Mrs. Stephen Duggan		1,000.00
Colin O. Dykeman		20.00
Eddie's Music House		20.00
Mrs. William V. Ellis		2,000.00
Elma Elementary P.T.A.		95.00
Elmwood-Franklin School, Inc.		90.00
Equitable Trust Co.		100.00
Robbert & Favaloro		500.00
Mrs. L. H. Favrot		2,000.00
Marvin J. Feldman		10.00
Judith Fermoile		5.00
Mrs. Howard Fertig		25.00
First National Bank of Oregon		200.00

FISCAL YEAR 1970 (continued)

R. J. Fitzwilliam	\$	400.00
R. J. Fitzwilliam		100.00
Helen Foster		200.00
Maureen Fothergill		10.00
Mrs. Joe Francis		10.00
B. and L. Frank		35.00
Constance J. Frasch		25.00
Rosemary D. Frey Trust		1,000.00
F. T. H. Corp.		25.00
Orpha Gardner		100.00
Mrs. Evelyn Georges		100.00
Gimbel Bros. Inc.		200.00
Elaine E. Goodwin		10.00
Sterling Grace & Co.		2,300.00
The Oliver R. Grace Charitable Trust		2,700.00
Mary K. Granger		10.00
Mrs. Lester Gross		50.00
Anonymous		1,000.00
Mrs. Aline D. Gunzberg		100.00
Ely Haimowitz		100.00
Charles Hall		50.00
Hewa S. Halvorson		5.00
Edward Harris		100.00
Marjorie H. Harris		10.00
Robert L. Harris		5.00
Mrs. Stephen F. Harris		500.00
Charline Harwell		5.00
Mary Hattori		5.00
Enid Annenberg Haupt Charitable Trust		1,000.00
D. & L. Hayhurst		100.00
Louis B. Hayhurst		20.00
The Hecht-Levi Foundation		100.00
Barbara B. Heistuman		10.00
Barbara B. Heistuman		10.00
Ben Heller		2,000.00
L. E. Hoffberger		500.00
Frank E. Holley		50.00
Home & School Association of St. Augustine's Church		60.00
Lou Ann Horn		10.00
Florence P. Howard		20.00
I.B.M.		1,000.00
Illinois Arts Council Foundation		1,000.00
Independent Fuel Co.		5.00
Jane Jenks		5.00
The Combined Arts and Education Council of San Diego County (COMBO)		2,000.00
Robert S. Johnson		3,918.60
Robert S. Johnson		500.00
Junior League of Bakersfield Community Trust Fund		500.00
Janet R. Justin		10.00
Phyllis B. Kaiser		25.00
Abbott Kaplan		50.00
Kaplan Fund		1,500.00
Kaye, Scholer, Fierman, Hays & Handler		4,200.00
James L. Kerr		500.00
Daine A. King		10.00
M. & A. Klein		25.00
Mrs. William Knudtsen		100.00
Lackawanna New York Board of Education		1,384.00
Beverly Lambourne		25.00

FISCAL YEAR 1970 (continued)

Beatrice Landeck	\$	100.00
The Combined Arts and Education Council of San Diego County (COMBO)		500.00
H. Elizabeth Lenz		100.00
E. M. Leventritt Foundation		20,000.00
Lois P. Lines		50.00
Frederick Livingston		500.00
Gail H. Ludowise		10.00
Herbert L. Luria		500.00
Lowell Lyford		10.00
Robert Lyons		100.00
Ranald H. MacDonald		4,000.00
Joseph M. Masling		5.00
Maya Corporation		500.00
Mrs. Donald McAllister		300.00
Louise F. McCarthy		100.00
McCormick & Co. Fund		300.00
Bellie B. McReynolds		5.00
Melanol Foundation		1,000.00
D. R. and B. J. Mello		10.00
A. W. Mellon Educational and Charitable Trust		1,500.00
The Merchants National Bank of Winona		100.00
Messer Foundation		200.00
Mrs. Mary B. Meyer		50.00
Miller Felpax Corp.		200.00
Mrs. N. Edd Miller		25.00
Minnesota State Arts Council		4,000.00
Mary S. Moller		40.00
Francis L. Monachino		75.00
University of Montana		500.00
Monumental Corp.		150.00
W. T. Moore & Associates		30.00
Marcia Moss		10.00
V. R. Myers (Mrs. Percy H.)		200.00
Nativity of the B.V.M. Home School Association		90.00
Nevada National Ice & Cold Storage Co.		50.00
Northwestern Michigan Symphony Women's Association		500.00
Joseph S. Oettinger		2,000.00
Anne L. Olwine		10.00
David J. Oppenheim		25.00
Ordina Union School District		1,283.20
Adeline O'Shaughnessy		5.00
Our Lady of Mount Carmel School		240.00
Mrs. Donald Paff		1,500.00
Mrs. Leon Pagel		10.00
Mrs. John Pappenheimer		100.00
Mrs. John Pappenheimer		250.00
Shirley D. Paro		10.00
Alma H. Peterson		25.00
Judith S. Randal		500.12
Mrs. P. O. Richardson		10.00
San Leandro Unified School District		508.68
Mrs. W. A. Shurcliff (Joan)		700.00
South Mountain Association, Inc.		5,331.40
Keene Sentinel Fund		500.00
Eliot Janeway		500.00
Jackson Charitable Trust		1,250.00
		<u>\$ 2,000,000.00</u>
GRAND TOTAL		<u>\$ 7,048,549.25</u>

Table 1

NATIONAL ENDOWMENT FOR THE ARTS
SUMMARY OF OBLIGATIONS BY OBJECTIVE

Objective	FY 70 Actual		FY 1971 Estimated		FY 72 Estimated	
	Amount	%	Amount	%	Amount	%
1. Availability of the Arts	4,900,638	38	5,867,439 ³	47	10,061,200	39
2. Cultural Resources Development	4,563,700	35	4,650,000	37	10,330,000	40
3. Advancement of our Cultural Legacy	3,438,685 ¹	27	2,000,000	16	5,608,800	21
SUBTOTALS	12,903,023	100	12,517,439	100	26,000,000	100
4. Program Development and Evaluation	74,644	-	190,000	-	500,000	-
5. Gifts, Donations, and Matching Funds	--2	-	6,403,371 ³	-	7,000,000	-
TOTALS	\$12,977,677		\$19,110,810 ³		\$33,500,000	

¹Includes \$900,000 in funds transferred from the U.S. Office of Education

²Gifts, donations, and matching funds have been distributed by objective.

³Includes funds carried over from Fiscal 1970.

Table 2

NATIONAL ENDOWMENT FOR THE ARTS
SUMMARY OF OBLIGATIONS BY ART FORM

Art Form	FISCAL 1969		FISCAL 70		FISCAL 71	
	Actual	%	Actual	%	Estimate	%
Architecture, Planning and Design	326,750	6.9	347,750	3.2	178,681	2.1
Coordinated Programs	544,550	11.5	505,711	4.6	243,057	2.9
Dance	641,627	13.6	1,751,350	16.0	851,766	10.0
Developing Arts	-	-	-	-	- ¹	-
Education	192,700 ²	4.1	1,240,000 ³	11.3	517,300	6.1
Literature	332,000	7.0	513,121	4.7	554,200	6.6
Music and Opera	861,620	18.3	2,525,195	23.1	2,452,157	29.0
Public Media	222,200	4.7	195,000	1.8	1,050,000	12.4
Theatre	1,266,350	26.8	2,891,000	26.4	1,155,450	13.7
Visual Arts	336,800	7.1	970,294	8.9	1,459,250	17.2
SUBTOTALS	4,724,597⁴	100.0	10,939,421⁴	100.0	8,461,861⁵	100.0
Program Development and Evaluation	39,606		74,644		190,000	
TOTALS	\$ 4,764,203		\$11,014,065		\$ 8,651,861	

¹A limited number of grants in this area were made on a pilot basis and are reflected in the various art form figures.

²Includes \$100,000 transferred from the Office of Education.

³Includes \$900,000 transferred from the Office of Education.

⁴Includes gifts and matching distributed by art form.

⁵Does not include gifts and matching.

Table 3

NATIONAL ENDOWMENT FOR THE ARTS
SUMMARY OF OBLIGATIONS BY RECIPIENT

Grants to:	FISCAL 1968			FISCAL 1969			FISCAL 1970		
	No.	Amount	%	No.	Amount	%	No.	Amount	%
Individuals	187	682,560	6	254	489,465	8	339	400,791	3
Colleges and Universities	11	194,336	2	75	594,519	9	46	360,886	3
Institutions	168	5,835,025	55	112	2,317,530	36	164	7,976,484	61
Professional Associations	20	833,049	8	15	927,350	15	25	615,135	5
Schools	-	-	-	3	67,700	1	9	49,975	-
State, Municipal, & Community Agencies	24	1,276,747	12	29	328,033	5	74	1,536,150	12
State Programs Sec. 5(g)	53	1,846,946	17	52	1,606,332	25	54	1,963,602	15
Misc. Contracts	-	1,341	-	-	104	-	-	-	-
Program Development & Evaluation	-	-	-	-	39,606	1	-	74,644	1
TOTAL	463	\$10,670,004	100	540	\$ 6,370,639	100	711	\$12,977,667	100

Table 4

NATIONAL ENDOWMENT FOR THE ARTS
SUMMARY OF OBLIGATIONS BY STATE AND NATIONAL

Program	FY 67		FY 68		FY 69		FY 70		TOTAL	
	No.	Amount	No.	Amount	No.	Amount	No.	Amount	No.	Amount
National Project*	19	\$ 2,006,185	24	\$ 4,923,563	32	\$ 1,609,260	33	\$ 3,456,800	108	\$11,995,808
States	316	5,625,836	514	5,782,552	528	4,761,379	678	9,446,223	2036***	25,615,990
	335	\$ 7,632,021	538	\$10,706,115**	560	\$ 6,370,639	711	\$12,903,023	2144	\$37,611,798

*Certain programs affect the entire Nation, or a large portion, and cannot be credited to any particular State.

**Includes \$36,111 of refunds and deobligations not shown on other charts.

***In some cases, a grant to a single recipient affected activities in more than one State, resulting in a larger total number of projects in the breakdown by States than in the breakdown by recipient.

Table 4 (A)

NATIONAL ENDOWMENT FOR THE ARTS

NATIONAL PROJECTS

FY 1967

American Lyric Theatre Workshop (research)	\$ 300,000
Artists Technical Research Institute (research)	15,000
Association of American Dance Companies	25,000
Authors League Fund	30,000
Carnegie Hall/Jeunesses Musicales	31,500
Educational Broadcasting Corporation (TV distribution)	625,000
Mass Media/Education Research-Fordham (research)	71,780
Inter-American Foundation for the Arts (international project)	150,000
International Theatre Institute/ANTA (international conference)	35,000
Joffrey Ballet (Northwest tour)	100,000
MacFadyen Arts Resources Study (research)	30,995
National Educational Television (TV distribution)	87,500
National Repertory Theatre (national tour)	105,000
Metropolitan Opera National Company (national tour)	213,000
Resident Theatre Evaluation--S. Schmidt	15,000
Southeast Regional Opera Study--Beaton	35,000
Thorne Music Fund	50,000
Literary Anthology--George Plimpton	54,010
National Chamber Institute--Schneider	32,400
FY 67 Total	\$ 2,006,185

FY 1968

American Ballet Theatre (national tour)	\$ 394,830
American Federation of Arts (critics project)	10,500
American Film Institute	2,600,000
American National Opera Company (national tour)	449,740
American P.E.N. (national Center)	20,000
Association of American Dance Companies	15,000
Association of American University Presses	28,500
Center for Inter-American Relations	75,444
College Circuit Tour--dance--A. Ewing	5,000
Coordinated Residency Touring--dance--C. Reinhart	5,000
Kaplan Fund (artists housing)	750,000
Kodaly Fellowship Program--A. Ringer	29,340
Literary Anthology--George Plimpton	16,649
Martha Graham Dance Company	25,000
Modern Language Association Conference, in conjunction with American P.E.N., on Writers in the Universities	5,000
Music Critics Association for American Musical Digest	64,000
National Association for Regional Ballet	18,130
National Book Committee, Inc.	39,000
National Educational Television American Regional Theatre Project	75,000
National Guild of Community Music Schools (\$24,700 to H. Zipper; \$7,500 to the organization)	32,200
National Music Council (International Music Congress)	32,000
Study of Dance Recording Methods--D. Turnbaugh	9,120

Table 4 (B)

NATIONAL ENDOWMENT FOR THE ARTS

NATIONAL PROJECTS (continued)

Study of Federal, State, and local music programs-- A. Sapp	\$ 24,110
Theatre Development Fund	200,000
FY 68 Total	<u>\$ 4,923,563</u>

FY 1969

Affiliate Artists, Inc.	\$ 50,000
American Association of Museums	10,000
American Choral Foundation, Inc.	25,000
The American Federation of Arts	10,000
American International Music Fund, Inc.	25,000
American Musical Digest	50,000
American National Theatre and Academy (A.N.T.A.)	438,000
American Symphony Orchestra League	1,250
Artists' Technical Research Institute	10,000
Associated Councils of the Arts (Two Grants)	79,000
Association of College and University Concert Managers	2,300
Central Midwestern Regional Educational Laboratory	100,000
Coordinating Council of Literary Magazines	103,000
Experiments in Art and Technology	50,000
Film Culture Non-Profit Corporation/Filmmaker's Cinematheque	30,000
Foundation for American Dance/City Center Joffrey Ballet (Two grants: for general support, for touring activities)	197,200
Goldovsky Opera Institute (National tour--22 states)	85,000
International Folk Music Council	5,700
Music Critics Association, Inc.	38,000
National Art Education Association (1969 World Congress of the International Society for Education Through Art--I.N.S.E.A.)	35,000
National Educational Television (American Regional Theatre Project)	85,000
National Guild of Community Music Schools	15,000
New York City Opera (Training Program for Conductors and Singers)	40,000
P.E.N. American Center (Two Grants)	5,100
U.S. Theatre Centre/International Theatre Institute	20,000
Young Audiences, Inc.	60,000
Program Development and Evaluation	39,710
FY 69 Total	<u>\$ 1,609,260</u>

FY 1970

Affiliate Artists, Inc. (2 grants)	\$ 185,000
Alvin Ailey American Dance Theatre (pre-tour)	10,000
American Association of Museums	5,000
American Ballet Theatre (2 grants)	620,000
American Choral Foundation, Inc.	25,000
American Musical Digest (2 grants)	115,000
American National Theatre and Academy (A.N.T.A.)	694,000

Table 4 (C)

NATIONAL ENDOWMENT FOR THE ARTS

NATIONAL PROJECTS (continued)

American Society for Theatre Research	\$ 15,000
Bay Area Educational Television Association (KQED) (O.E. Transfer for film)	100,000
Central Midwestern Regional Educational Laboratory, Inc. (CEMREL) (2 grants)	62,000
City Center Joffrey Ballet (Tour)	250,000
College Entrance Examination Board	100,000
Coordinating Council of Literary Magazines (CCLM)	150,000
Agnes de Mille (for tour work)	10,000
Experiments in Art and Technology	25,000
Foundation for the Extension and Development of the American Professional Theatre, Inc.	7,500
Martha Graham Center of Contemporary Dance, Inc. (Tour)	50,000
International Theatre Institute, U.S. Centre	25,000
National Association for Regional Ballet (2 grants)	33,250
National Folk Festival Association	39,000
National Guild of Community Music Schools	17,500
National Opera Institute	600,000
P.E.N. American Center (2 grants)	27,500
Seattle Opera (Conference)	5,000
Whitney Museum of American Art (national Scholarships)	10,000
Young Audiences, Inc. (2 grants)	276,050
Program Development and Evaluation	74,644
	<hr/>
FY 70 Total	\$ 3,531,444
	<hr/>
FY 67, 68, 69, 70 TOTALS	\$12,070,452

Table 4 (D)

NATIONAL ENDOWMENT FOR THE ARTS
OBLIGATIONS BY STATE

State	FY 67		FY 68		FY 69		FY 70		Totals FY 67-70	
	No.	Amount	No.	Amount	No.	Amount	No.	Amount	No.	Amount
Alabama	2	\$ 38,053	9	\$ 50,983	10	\$ 43,984	7	\$ 71,313	28	\$ 204,333
Alaska	2	42,053	2	46,383	2	37,609	3	51,163	9	177,208
Arizona	5	64,303	3	59,383	5	32,659	9	81,248	22	237,593
Arkansas	2	37,553	3	48,383	3	32,159	6	52,863	14	170,958
California	31	623,750	65	885,640	45	491,744	67	744,847	208	2,745,981
Colorado	3	40,050	10	56,863	6	74,109	7	183,113	26	354,135
Connecticut	7	168,000	12	118,428	13	118,253	15	388,263	47	792,944
Delaware	1	37,053	0	---	1	1,000	1	36,363	3	74,416
Florida	5	54,553	7	61,883	7	34,534	11	79,163	30	230,133
Georgia	3	38,053	14	68,105	7	50,909	6	489,663	30	646,730
Hawaii	2	49,653	3	82,633	3	41,159	5	54,563	13	228,008
Idaho	1	25,000	1	835	2	31,159	5	49,663	9	106,657
Illinois	14	209,203	16	123,343	19	141,382	23	143,463	72	617,391
Indiana	5	99,300	6	107,630	8	34,600	11	169,563	30	411,093
Iowa	2	25,500	5	79,383	5	61,159	12	99,633	24	265,675
Kansas	3	38,053	5	55,729	9	35,034	8	109,863	25	238,679

Table 4 (E)

OBLIGATIONS BY STATE . . . 2

State	FY 67		FY 68		FY 69		FY 70		Totals FY 67-70	
	No.	Amount	No.	Amount	No.	Amount	No.	Amount	No.	Amount
Kentucky	3	\$ 61,750	3	\$ 59,383	6	\$ 82,859	7	\$ 56,863	19	\$ 260,855
Louisiana	7	328,800	9	105,883	12	181,509	14	101,488	42	717,680
Maine	1	25,000	4	40,058	3	41,409	3	63,663	11	170,130
Maryland	4	82,553	7	131,760	9	63,409	13	173,263	33	450,985
Massachusetts	19	201,553	13	281,263	18	136,959	37	270,413	87	890,188
Michigan	11	333,500	19	158,503	13	117,859	17	294,724	60	904,586
Minnesota	6	97,553	13	167,383	13	199,009	14	240,613	46	704,558
Mississippi	2	27,000	5	54,583	3	34,959	2	37,363	12	153,905
Missouri	7	67,500	7	73,933	6	42,509	13	179,363	33	363,305
Montana	3	30,500	1	39,383	4	47,859	7	64,463	15	182,205
Nebraska	2	34,633	5	37,360	4	37,909	4	45,613	15	155,515
Nevada	1	25,000	2	24,453	1	30,909	3	47,613	7	127,975
New Hampshire	2	47,053	4	41,426	1	30,909	2	61,363	9	180,751
New Jersey	8	72,000	9	89,948	11	54,609	13	66,913	41	283,470
New Mexico	1	34,893	6	56,943	4	193,159	7	105,563	18	390,558
New York	58	708,310	79	763,127	119	816,239	112	1,632,474	368	3,920,150
North Carolina	5	52,373	23	145,580	13	58,759	15	78,963	56	335,675

Table 4 (F)

OBLIGATIONS BY STATE . . . 3

State	FY 67		FY 68		FY 69		FY 70		Totals FY 67-70	
	No.	Amount	No.	Amount	No.	Amount	No.	Amount	No.	Amount
North Dakota	1	\$ 25,000	1	\$ 13,175	2	\$ 30,223	2	\$ 36,863	6	\$ 105,261
Ohio	12	109,778	21	124,168	17	56,959	23	342,713	73	633,618
Oklahoma	2	38,053	2	40,133	2	37,859	7	65,413	13	181,458
Oregon	2	30,000	5	56,993	4	38,109	13	88,313	24	213,415
Pennsylvania	9	214,053	11	98,160	15	90,484	19	260,188	54	662,885
Rhode Island	5	330,000	8	83,923	5	133,109	7	468,363	25	1,015,395
South Carolina	2	26,000	4	27,500	5	33,784	2	48,563	13	135,847
South Dakota	1	25,000	3	10,335	2	37,609	2	43,363	8	116,307
Tennessee	4	48,500	7	55,433	7	68,784	10	55,813	28	228,530
Texas	8	120,053	15	127,063	15	76,034	15	120,863	53	444,013
Utah	3	40,301	5	50,703	8	61,894	7	137,363	23	290,261
Vermont	3	60,000	9	55,689	10	90,159	7	42,213	29	248,061
Virginia	4	73,500	6	55,623	7	50,689	12	100,663	29	280,475
Washington	7	108,500	9	200,683	12	82,259	18	354,463	46	745,905
West Virginia	2	50,500	2	44,383	2	37,609	6	72,063	12	204,555
Wisconsin	2	37,544	13	172,052	12	135,134	13	77,088	40	421,818
Wyoming	1	37,053	2	40,383	2	31,909	2	47,363	7	156,708

Table 4 (g)

OBLIGATIONS BY STATE . . . 4

State	FY 67		FY 68		FY 69		FY 70		Totals FY 67-70	
	No.	Amount	No.	Amount	No.	Amount	No.	Amount	No.	Amount
American Samoa	0	\$ ---	0	\$ ---	0	\$ ---	0	\$ ---	0	\$ ---
District of Columbia	16	330,900	18	291,431	11	132,659	31	649,998	76	1,404,988
Guam	1	25,000	1	39,383	2	35,309	1	36,363	5	136,055
Puerto Rico	2	51,000	1	39,383	2	37,609	1	36,363	6	164,355
Virgin Islands	1	25,000	1	39,383	1	30,909	1	36,363	4	131,655
TOTAL	316	\$ 5,625,836	514	\$ 5,782,552	528	\$ 4,761,379	678	\$ 9,446,223	2036	\$ 25,615,990

FEDERAL COUNCIL ON THE ARTS

Mrs. HANSEN. Your legislative authority provides for a "Federal Council on the Arts and the Humanities." Please review for the committee the functions of this Council.

Miss HANKS. The Federal Council is the coordinating body made up of representatives from various departments who have interests in the arts. Its purpose is to advise and prevent duplication in terms of programs in the arts and humanities.

Mrs. HANSEN. How often does this council meet?

Miss HANKS. It meets quarterly.

Mrs. HANSEN. Describe the scope of authority with regard to your program activities that is invested in the Federal Council.

Miss HANKS. I am sorry not to be able to answer it in the specific terms of the law. The Federal Council is advisory to us; it gives no policy instruction, no policy recommendations.

Mrs. HANSEN. However, you can turn to the Federal Council for advice if you have a question of general overall Federal policy. Isn't this correct?

Miss HANKS. This is correct. For example, at the last meeting of the Federal Council, and this forthcoming one on May 5, one of the major items of discussion will be museums. So many programs affect museums in the Federal Government, and the Council wishes to be apprised of those so it can strengthen in some instances and prevent duplication in others. For example, the National Science Foundation, Smithsonian Institution, Library of Congress, both the Endowments for the Arts and the Humanities, not to mention the Office of Education, have programs that individually affect the museums.

Some years ago the Federal Council commissioned the study of the Belmont Report on museum needs. Dr. McElroy wants to look at that report again with the thought that there is something more we can do.

Mrs. HANSEN. Please insert in the record a listing of the current membership of this Council.

(The list follows:)

FEDERAL COUNCIL ON THE ARTS AND THE HUMANITIES

Chairman: Dr. W. D. McElroy, Director, National Science Foundation.

Members: William Walton, Chairman, Commission of Fine Arts, Department of the Interior; L. Quincy Mumford, Librarian of Congress, Library of Congress; Nancy Hanks, Chairman, National Endowment for the Arts; Wallace Edgerton, Acting Chairman, National Endowment for the Humanities; James B. Rhoads, Archivist of the United States, National Archives and Records Service; J. Carter Brown, Director, National Gallery of Art; Sidney Marland, U.S. Commissioner of Education, Office of Education; S. Dillon Ripley, Secretary, Smithsonian Institution; and John Richardson, Jr., Assistant Secretary for Educational and Cultural Affairs, Department of State.

Mr. McDADE. Could I interrupt there? Would you be a little more specific about the relationship of the National Science Foundation to your organization?

Miss HANKS. The National Science Foundation is a member of the Federal Council on the Arts and Humanities, which has a rotating chairmanship.

Mr. McDADE. How, for example, do they inter-relate with the arts?

Miss HANKS. Some of their programs are very beneficial to the science museums, in terms of the systematic collections and so forth. This is how they are involved with the museums.

(Discussion off the record.)

NATIONAL COUNCIL ON THE ARTS

Mrs. HANSEN. Legislative authority also provides for a "National Council on the Arts." Briefly review for the committee the scope of the responsibility of this Council.

Miss HANKS. The National Council on the Arts is comprised of 26 artists and leading citizens from around the country appointed by the President for 6-year terms on a 2-year rotating basis. Its purpose is to advise the Chairman of the National Endowment for the Arts on policy directions of the Endowment in terms of its program as well as to review the applications that are submitted to the Endowment.

Mrs. HANSEN. Please review for the committee your application procedures. This is an area that receives a great deal of interest. As you are well aware, the authorizing committee and this committee agree that Government should not influence the type of art program to be funded with Federal funds.

I don't think many Members of Congress realize that you do have a National Council which reviews the applications, and that this Council establishes the policies and it is not a decision made by Government. This distinction is something that I think has not been made very plain.

Miss HANKS. Perhaps the soundest aspect of our legislation is the establishment of the National Council, because when we are talking, as you mentioned, Madam Chairman, about Government and the arts, people often tend to think of one person or a Government staff deciding where the funds are to go and to whom and how it is to be spent.

PROGRAM DEVELOPMENT

On occasion they refer to me as the Czarina of the Arts. Nothing could be more wrong. If I may explain the process of an application and what happens to it at the Endowment. First, we develop the major program areas with the help of people from the field. In other words, the museum program that Mr. Leavitt is now directing, was developed on the basis of many conversations with 40 to 50 outstanding people in the field who recommended what the program areas should be: Professional training, special exhibitions, and so forth.

Then when the program is developed, it is announced publicly. Applications come in from the field within the several categories. At that point the applications go to a panel of experts, usually with 15 to 20 members. When a great many applications are received, a sub-panel may be used.

Mrs. HANSEN. Supposing that the overall policy of the Council is to make many grants, for example, in the field of poetry. What would be the procedure in this instance in awarding a grant and what type of panel would review the applications?

Miss HANKS. The Literature Panel, which poetry would come under, is chaired by Simon Michael Bessie, who is publisher of Atheneum, one of the top publishers in the country. The membership of the panel

are writers and poets of note: James Boatwright, Scott Momaday, Webster Schott, Robert Gottlieb, Richard Howard, Thomas Parkinson and Hugo Leckey.

Indeed, they are establishing a program of fellowships in literature, there will be nominations from the field as well as review of applications. They will go to this panel in the first instance for reading and for voting on who should get the fellowships. The recommendations of the panel then go to the National Council on the Arts, which again reviews the awarding of grants, and makes recommendations to the chairman. In other words, we are talking about two stages of review in terms of all applications.

One of the reasons it is extremely important to have these panels, in addition to the Council, is that, when the Endowment was very small, it was possible for the 26 members of the National Council to review all the applications in some depth. Quite obviously that is not true today. We need to have this other layer of experts in the fields, because the number of applications is so high.

Mrs. HANSEN. When you award a grant to a poetry magazine, for example, I don't think the average layman who disapproves of a poem or poetry form understands that, through this grant, you are not telling a magazine what they can publish, or what they cannot publish.

Miss HANKS. Madam Chairman, the Council, as you will recall, from time to time has approved grants to organizations for the publication of work. We had the American Literary Anthology, for example, but the council, in January of 1970, determined that it would be no longer "award" artists for their past work, but instead give them fellowships for their future work.

We found, in terms of the anthology and some of the other programs, that they indeed were putting the Government "stamp of approval" on a particular piece and the Council felt this was not its role.

The work that we do now, in terms of giving grants to individuals and organizations, is for their future work. We certainly in no way tell them how they are to spend their funds. Quite obviously, if it is a grant on a continuing basis year after year, we take measure of their activities over the whole spread of the year, before another grant is made.

Mrs. HANSEN. But isn't your support of any literary form only a partial support?

Miss HANKS. All our grants are matching, except for the individual fellowships.

Mrs. HANSEN. That is correct. For example, if you were going to assist a particular poetry magazine, you would not be supporting all the activities of that magazine?

Miss HANKS. Our present program that might affect a poetry magazine is a matching grant.

Mrs. HANSEN. The Washington Post had an editorial against violent demonstrations in the city of Washington, D.C., and yet another article in the same newspaper expressed a different opinion. This is just one publication. The same thing could be true in any magazine. This is the context of freedom of the press. Isn't this correct?

Miss HANKS. I certainly agree. That is well put, better than I put it.

Mrs. HANSEN. I think some Members of Congress feel that you

shouldn't be assisting certain poetry forms, such as, a one-word poem or poetry forms that they don't approve of. Yet the interesting thing about the writer of the one-word poem that caused a great deal of discussion last year, is that his works include many other very beautiful poems. Probably if he had not been given this opportunity to publish his poetry he might not have had other opportunities to share his works. Isn't this correct?

Miss HANKS. Absolutely true. To give an example along this line, Mona Van Duyn has won the Bollingen Award and the National Book Award with her book of poetry, written in part on a 1968 travel grant from this Endowment.

Mrs. HANSEN. How often does the National Council meet?

Miss HANKS. It has been meeting three times a year. This coming year it will meet four times.

Mrs. HANSEN. Please insert in the record a listing of the current membership of this Council.

(The information follows:)

NATIONAL COUNCIL ON THE ARTS MEMBERS

MISS NANCY HANKS, CHAIRMAN

Members with terms expiring in 1972

Marian Anderson, concert artist
Virginia B. Gerity, opera patron
Lawrence Halprin, landscape architect
Huntington Hartford, art patron
Charlton Heston, actor and producer, president, Screen Actors Guild
Harper Lee, author
Jimilu Mason, sculptor
Donald Weismann, university professor and painter
Nancy White, editor-in-chief, Harper's Bazaar

Members with terms expiring in 1974

Jean Dalrymple, director, City Center Light Opera & Drama Cos.
Duke Ellington, bandleader and composer.
O'Neil Ford, architect.
Richard Hunt, sculptor.
Robert Merrill, Metropolitan Opera singer.
Gregory Peck, actor and producer.
Rudolf Serkin, concert pianist.
Edward Villella, dancer.

Members with terms expiring in 1976

Maurice Abravanel, conductor and musical director.
Kenneth N. Dayton, corporate executive.
Charles Eames, designer and film producer.
James Earl Jones, actor.
Charles K. McWhorter, attorney.
Beverly Sills, opera singer.
E. Leland Webber, museum director.
Robert E. Wise, producer-director.

Chairmen, advisory panels

Dance: Deborah Jowitt.
Jazz: Willis Conover.
Literature: Simon Michael Bessie.
Museums: Evan Turner.
Music: Donald Engle, cochairman; Peter Mennin, cochairman.
Theater: Robert Crawford.
Coordinated programs: Durward B. Varner.

Former members, National Council on the Arts

Robert Berks (1969-70)	Warner Lawson (1965-68)
Leonard Bernstein (1965-68)	Elizabeth Ashley Peppard (1965-66)
Anthony Bliss (1965-68)	William L. Pereira (1965-68)
David Brinkley (1965)	Sidney Poitier (1966-70)
Albert Bush-Brown (1965-70)	Richard Rodgers (1965-68)
Agnes de Mille (1965-66)	David Smith (1965)
Paul Engle (1965-70)	Oliver Smith (1965-70)
Rene d'Harnoncourt (1965-68)	John Steinbeck (1966-68)
Richard C. Diebenkorn (1966-69)	Isaac Stern (1965-70)
Ralph Ellison (1965-66)	George Stevens, Sr. (1965-70)
R. Philip Hanes, Jr. (1965-70)	Roger L. Stevens, Former chairman (1965-69)
Rev. Gilbert Hartke, O.P. (1965-66)	James Johnson Sweeney (1965-68)
Helen Hayes (1966-69)	Otto Wittmann (1965-66)
Ruth Carter Johnson (1969-70)	Minoru Yamasaki (1965-69)
Herman David Kenin (1965-68)	Stanley Young (1965-66)
Eleanor Lambert (1965-66)	

Mrs. HANSEN. For the information of the committee, please give us a sample of some of the National Council members.

Miss HANKS. Gregory Peck, Charlton Heston, Marian Anderson, Duke Ellington, Kenneth Dayton, Maurice Abravanel, Donald Weismann, Lawrence Halprin. These, as you can see, are some of our top artists as well as top businessmen from all over the country.

MATCHING GRANTS PROVISION

Mrs. HANSEN. With the exception of 20 percent of your grants in any one fiscal year, no grant to any group shall exceed 50 percent of the total cost of a project or production. What would you say is the usual matching rate in these instances?

Miss HANKS. \$3 or \$4 to every \$1 is still about the record that we are achieving.

Mrs. HANSEN. Please insert in the record examples of grants which have generated other funds.

Miss HANKS. I will be glad to so.

(The information follows:)

NATIONAL ENDOWMENT FOR THE ARTS

EXAMPLES OF FISCAL YEAR 1970 GRANTS WHICH HAVE GENERATED OTHER FUNDS

Berkshire Theatre Festival (Stockbridge, Mass.): For support of the festival's operations during its summer 1969 season.

Endowment grant, \$30,000; other funds generated, \$193,873.

Appalachian Region Exhibit: To support "Appalachian Corridors/Exhibition 2," an open, juried exhibition of arts and crafts by residents of and students enrolled in institutions located in a 13-State Appalachian region.

Endowment grant, \$4,500; other funds generated, \$21,250.

America the Beautiful Fund: For support of a project, "Environmental Design Internship Grants for Civic Projects."

Endowment grant, \$10,000; other funds generated, \$149,000.

Hampton Institute (Hampton, Va.): To support residency programs for poets. (Hampton Institute was one of 10 colleges selected in fiscal 1970 for this poets in developing colleges program.)

Endowment grant, \$4,000; other funds generated, \$12,583.

Pacific Northwest Ballet Association: To support summer residency programs in the Pacific Northwest for the City Center Joffrey Ballet Co.

Endowment grant, \$100,000; other funds generated, \$221,241.

Philadelphia Composers' Forum: For support of contemporary music programming.

Endowment grant, \$5,000; other funds generated, \$34,770.

Mrs. HANSEN. How do you determine the proportion of the matching funds to be supplied by the grantee?

Miss HANKS. We, of course, have to make the determination that it is at least 1 to 1. We encourage it to be much larger. We interpret the matching provision as part of the philosophy of the Endowment that our moneys are really just encouragement support. They are very small in terms of the total need of an organization. Therefore, we try to be certain that the organization is stable and operating without our funding. However, there are a few exceptions.

Mrs. HANSEN. Do you ever consider anything other than actual funds as a grantee's share of the matching obligation?

Miss HANKS. Contributed services can be used for matching.

Mrs. HANSEN. Such as?

Miss HANKS. Such as the hall. In other words, if they are given a hall for free which would rent for \$600, they would include this amount as matching. Ticket income can also be used as a match, for both museums and performing arts organizations.

Mrs. HANSEN. Do you ever permit Federal funds from other Government agencies to be used as matching funds in these instances?

Miss HANKS. No.

Mrs. HANSEN. Have you experienced any instances where the grantee may have failed to provide his proportionate share of the grant for any particular project?

Miss HANKS. We have had that happen on rare occasions. Then the determination is made as to why the grantee was unable to match. If the reasons are valid—in other words, if the grantee thought that he would raise the matching moneys, if his intent had been good and he had made every effort, and if the project were successful, we, on these rare occasions, will change and make part of the grant nonmatching, by amending our contract. I can think of only one instance last year where such an amendment was needed.

For example, the organizations are being fantastically responsible. We have just had a check returned from Tulsa. The orchestra could not raise the matching funds for our grant to do a particular project, and they decided they would not go ahead with the project because they had other problems and sent the check back.

STATE ARTS COUNCILS

Mrs. HANSEN. Please review for the committee your procedure in making State grants.

Miss HANSEN. Could I ask Mr. Mitze to speak to that since he handles it?

Mrs. HANSEN. Yes.

Mr. MITZE. Each State submits its application to us to be completely reviewed. It is checked within the staff to see that it falls within all the legal requirements of what must be done or what can be done.

Mrs. HANSEN. Aren't the State Arts Councils legally constituted to receive a grant?

Mr. MITZE. Yes. Also to see that they are not using other Federal Government money to match. We also check for other technicalities you mentioned.

The applications are then taken to the National Council on the Arts for approval.

Mrs. HANSEN. I was very interested in your list of State grants. It is interesting to see how they have increased. I am particularly impressed with the State of Iowa arts program. In the following fiscal years in activities related to arts there was available in Iowa \$25,500 in fiscal year 1967, \$79,383 in fiscal year 1968, \$61,159 in fiscal year 1969, and \$99,633 in fiscal year 1970. The total for those 4 years is \$265,675. I assume that Iowa has been deeply interested in receiving these funds.

Mr. MITZE. Very much so. They have put it to good use. They have developed a very strong program.

Mrs. HANSEN. What has the State of Iowa used these funds for?

Mr. MITZE. First of all, they take music organizations from the various colleges and universities of the State and give them funds to assist them to travel around the State.

Mrs. HANSEN. In other words, they are able to bring art productions to various people throughout the State of Iowa.

Mr. MITZE. That is right. They have State artists make exhibitions which travel about the State. They have had several workshops to show artists how better to preserve works, how better to do the technical things such as framing, painting, et cetera.

Mrs. HANSEN. Please insert in the record the details of the State of Iowa's arts programs.

(The information follows:)

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

NATIONAL ENDOWMENT FOR THE ARTS OBLIGATIONS IN IOWAFiscal 1966

Two <u>Graduation Awards</u> of \$1,000 each,	\$ 2,000
Three <u>Sabbatical Leave Grants</u> of \$7,500 each,	\$ 22,500

Fiscal 1967

One <u>Architecture Student Travel Fellowship</u> ,	\$ 500
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Fiscal 1968

Three individual grants under a program of assistance to <u>Independent Literary and Art Presses</u> :	\$ 30,000
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Carroll Coleman of Prairie Press, Iowa City	\$10,000
Harry Duncan of Cummington Press, West Branch	\$10,000
Kimber Merker of Stonewall Press, Iowa City	\$10,000

<u>Des Moines Art Center, Museum Purchase Plan,</u>	\$ 10,000
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Fiscal 1969

One <u>Architecture Student Travel Fellowship</u> ,	\$ 250
<u>Cummmington Press</u> , West Branch, Program of assistance to Independent Literary and Art Presses,	\$ 10,000
<u>Prairie Press</u> , Iowa City, Program of assistance to Independent Literary and Art Presses,	\$ 10,000
<u>Stonewall Press</u> , Iowa City, Program of assistance to Independent Literary and Art Presses,	\$ 10,000

Fiscal 1970

Two <u>Architecture Student Travel Fellowships</u> at \$500 each,	\$ 1,000
One <u>Young Writers' Award</u> ,	\$ 1,000
<u>American Association of University Women</u> , Des Moines, For support of an Iowa Arts Festival to be held as part of the Iowa State Fair in August, 1970,	\$ 4,949
<u>Drake University</u> , Des Moines, Promoting Increased Liaison between Universities and Museums,	\$ 1,500
<u>Illinois Arts Council</u> , for a poetry-in-the-schools program in the eight-state Midwestern region, including the State of Iowa,	(\$ 50,000)
Grants to <u>Independent Literary and Art Presses</u> :	\$ 20,000
<u>Cummmington Press</u> , West Branch	\$10,000
<u>Stone Wall Press</u> , Iowa City	\$10,000
<u>Iowa State Arts Council</u> , Des Moines, O.E. transfer, for support of the visual artist in residence program,	\$ 12,200
<u>The University of Iowa</u> , Iowa City, Museum Purchase Plan,	\$ 10,000
<u>Wartburg College</u> , Waverly, Jazz Program, for support of a Black Music Symposium which will include a jazz group,	\$ 650

Fiscal 1971

One <u>Young Writers' Discovery Award</u> ,	\$ 3,000
<u>Iowa State Arts Council</u> , Des Moines, Special State Grant - For support of an art gallery and museum conservation program in Iowa,	\$ 4,860
<u>Iowa State Arts Council</u> , Des Moines, Special State grant to assist the Des Moines Symphony Orchestra in playing concerts at four Des Moines high schools,	\$ 1,356
<u>Minnesota State Arts Council</u> , Coordinated Residency Touring program for the Midwest Circuit including the Iowa cities of Cedar Falls and Ames,	(\$ 20,960)

Iowa's State arts agency, the Iowa State Arts Council, received \$24,608 in Fiscal 1967, \$30,976 in Fiscal 1968, \$27,657 in Fiscal 1969, \$32,243 in Fiscal 1970, and \$75,377 in Fiscal 1971 for arts programs affecting the State.

- () Although the program directly affected the State, the grant money did not go into the State.

Obligations as of 5/1/71
Office of Research

IOWA

IOWA STATE ARTS COUNCIL

State Capitol Building, Des Moines, Iowa 50319

Jack E. Olds, executive director (515 281-5297)

Mrs. E.R. McDonald, chairman

State and National Endowment for the Arts Funds

Fiscal Year	State Appropriation	NEA Federal-State Partnership Funds	Other NEA Funds (1970 only)
1966	\$ -		
1967	-	\$ 24,608	
1968	25,000	30,976	
1969	25,000	30,136	
1970	30,730	36,363	\$ 12,200
1971	30,730	75,377	

Council Members David E. Archie, Mrs. Lee Bliesman, Mrs. Jack Bornholdt, Mrs. Richard Drake, Mrs. J.W. Graham, Don Koser, Richard E. Leet, Marion C. Lichty, Donald J. Maiwurm, Lawrence Mills, Wayne Norman, Mrs. Joseph R. Patrick, Mrs. Howard C. Reppert, Jr., Reid Stringer

Governor Robert D. Ray U.S. Senators Jack Miller, Harold E. Hughes U.S. Congressmen Fred Schwengel, John C. Culver, H.R. Gross, John H. Kyl, Neal Smith, Wiley Mayne, William J. Scherle

Source: "Directory of State Arts Councils 1970-71"
Associated Councils of the Arts, March, 1971,
New York, N.Y. \$2 per copy

IOWA STATE ARTS COUNCIL, Des Moines, Iowa
 Jack E. Olds, Executive Director

Fiscal Year 1970 (NEA Award: \$36,363)

<u>PROJECT</u>	<u>NEA FUNDS</u>	<u>ATTENDANCE</u>
Univ. Northern Iowa/Amateur Art Shows	\$ 1,829.09	6357
Richard Black/RELIEF Prints Exhibit	879.52	--
Artist Equity Assoc./Traveling Exhibit	298.12	--
Univ. of Iowa/Inventory of Art Objects	--	--
Iowa State Univ./Nituib Ouctyres as an Art Form	2,460.19	800
Sanford Museum, Cherokee/Art, The Unwritten Language	1,200.00	2171
Cedar Rapids Lib/Orig. Illus. of Childrens Books	818.77	--
Schwarz & Eckheart/Summer Art Workshop	2,000.00	10
Des Moines Community Playhouse/Teaching of Creative Drama	1,000.00	72
Luther College, Literature in Action	312.50	3260
Davenport Junior Theatre	1,430.00	1663
Jerry & Martha Walker/"Harpers Ferry Revisited"	462.50	597
Univ. of Iowa/Iowa String Quartet	2,530.00	1550
Univ. of Iowa/Charles Treger, violinist	3,100.00	--
Morningside College, Sioux City/Morningside Trio	1,025.00	2065
Univ. of Iowa/Iowa Woodwind Quintet	150.00	--
Univ. of Iowa/Iowa Brass Quintet	150.00	250
Iowa State Univ./Amati Trio	1,300.00	350
Iowa State Univ./Musica Antiqua	1,506.00	450
Drake Univ./Great Organ Music	439.57	1,000
Univ. Northern Iowa/UNI Music Theatre	710.02	2,550
Simpson College/Madrigal Singer	377.82	1,500
Eagle Grove Middle School/Original Band Comp.	261.31	450
Clarke College music recital, workshop, lecture	--	--
Iowa State Univ./Eugene Pridonoff, piano concerts	750.00	125
Drake Univ./Guy Wuellner, piano tour	382.00	815
Des Moines Civic Ballet/Iowa Dance Camp	1,625.00	1047
Waterloo R c & Arts Center/Symposium '69	1,016.56	300
Iowa State Arts Council Newsletter	712.92	21,000
Aeolian Singers, Chariton/Fine Arts Festival	--	--
N.I. Associates, Iowa City/"Buzzard's Lope"	--	--
Dwight Kirsch/Art Workshops for Adults	210.00	12
Iowa Arts Council Special Assistance Programs	3,305.75	--
	\$ 32,242.64	
	Federal Funds *	

*Extension was allowed for reporting on this grant; final figures after auditing may vary slightly.

Mrs. HANSEN. I notice the State of Kansas has received a total of \$238,679; Alabama, \$204,333; Arkansas, \$170,958; Colorado, \$354,135; Florida, \$230,133; Georgia, interestingly enough, has received a total of \$646,730 in funds related to art activities in those States in fiscal years 1967 through 1970.

Mr. YATES. Isn't that interesting, Madam Chairman; I notice Georgia's amount is greater than Illinois.

Why is that so?

I notice that California has \$2.75 million and New York has almost \$4 million. Illinois is lagging behind. Why?

Miss HANKS. If I may, the situation in Georgia is substantially this: It is high because of a major grant through the Treasury fund to the Atlanta Arts Alliance. If you recall, this was the arts center built in memory of the Atlanta citizens who were killed at the Orly Airport crash in Paris some years ago. The Endowment made a major Treasury fund grant to Georgia for the operation of that center in order to get it started. The amount going to New York totals almost \$4 million. This is quite high because of grants to New York based companies we use for our touring programs around the country.

Mr. YATES. The point of my question is this: Is this total a reflection of a lack of interest on the part of those States which are lagging behind, and a failure to stimulate the arts as much as they should be?

Mr. MITZE. Not necessarily so.

Mr. YATES. Looking through this column more carefully, I notice Illinois is 10th or 11th or 12th. That surprises me. I am trying to find out why Illinois is so far down the list.

Mr. MITZE. One reason is that Illinois has a very active State Arts Council that uses State money.

Mr. YATES. They do not use Federal funds.

Mr. MITZE. They use them. This year they have a State appropriation of \$600,000.

Mr. YATES. Is this more than most States?

Mr. MITZE. Yes, sir.

Miss HANKS. Illinois has one of the outstanding councils in the country.

STATE ARTS APPROPRIATIONS

Mrs. HANSEN. Please insert in the record the State arts appropriations for years 1966 through 1971.

Mr. MITZE. Yes, ma'am.

Mr. YATES. That would be helpful.

(The information follows:)

STATE ARTS APPROPRIATIONS 1966 THROUGH 1971

	Fiscal 1966	Fiscal 1967	Fiscal 1968	Fiscal 1969	Fiscal 1970	Fiscal 1971
Alabama	\$ -	\$ -	\$ 50,000	\$ 50,000	\$ 100,000	\$ 100,000
Alaska	-	18,835	47,500	47,500	47,600	100,000
Arizona	-	-	-	-	23,561	24,593
Arkansas	-	20,694	35,714	35,963	-	-
California	152,000	161,920	145,698	168,000	170,997	168,000
Colorado	-	15,000	25,000	25,750	26,489	27,157
Connecticut	21,500	21,500	58,268	76,732	114,800	118,702
Delaware	-	-	-	-	45,454	50,000
District of Columbia	-	70,100	70,100	20,000	25,661	25,661
Florida	10,000	9,112	18,233	-	5,000	83,530
Georgia	27,500	30,400	60,000	46,516	88,060	88,060
Hawaii	2,500	90,000	123,500	118,945	163,579	174,558
Idaho	-	-	-	10,000	10,000	10,000
Illinois	25,000	25,000	100,000	100,000	250,000	600,000
Indiana	12,500	12,500	-	-	25,000	25,000
Iowa	-	-	25,000	25,000	30,730	30,730
Kansas	3,000	7,600	65,000	67,949	66,023	61,445
Kentucky	7,500	100,000	100,000	118,515	134,980	146,234
Louisiana	-	25,000	25,000	34,980	27,860	42,860
Maine	1,000	10,000	60,000	60,000	79,500	90,500
Maryland	-	50,053	50,000	260,000	275,505	303,079
Massachusetts	-	25,000	55,000	100,000	100,000	160,000
Michigan	5,000	100,000	100,000	109,000	140,000	219,952
Minnesota	5,000	5,000	85,000	85,000	112,500	115,150
Mississippi	-	-	-	-	-	75,000
Missouri	170,000	199,975	221,917	258,000	192,915	201,083
Montana	-	-	12,500	12,500	25,000	25,000
Nebraska	-	20,500	12,500	12,500	12,492	13,704
Nevada	-	-	-	-	-	-
New Hampshire	-	-	7,500	7,500	10,000	10,000
New Jersey	7,500	75,000	75,000	64,929	71,658	78,776
New Mexico	15,000	36,500	15,000	20,000	20,000	23,000
New York	765,895	1,504,477	1,897,585	2,491,861	2,256,474	20,203,015
North Carolina	-	-	70,106	71,299	90,007	120,027
North Dakota	-	-	-	-	-	-
Ohio	-	12,053	39,356	39,598	223,407	198,184
Oklahoma	10,000	11,500	35,000	35,000	65,739	86,399
Oregon	-	-	-	23,859	24,924	24,924
Pennsylvania	-	40,000	137,473	198,205	204,000	205,000*
Rhode Island	-	20,000	62,000	99,000	105,799	111,839
South Carolina	-	-	65,000	99,354	131,788	132,917
South Dakota	-	-	-	18,000	18,720	19,426
Tennessee	-	1,500	50,000	50,000	66,700	72,300
Texas	-	-	80,693	82,000	105,724	106,072
Utah	20,000	29,000	51,795	52,823	83,000	83,000
Vermont	500	500	26,500	27,300	28,800	34,609
Virginia	478,445**	1,002,060**	1,166,333**	10,000	10,000	140,000
Washington	7,500	7,500	35,920	37,735	80,998	87,512
West Virginia	2,000	33,900	59,000	80,100	117,205	159,960
Wisconsin	-	-	-	-	-	-
Wyoming	-	-	-	-	-	-
American Samoa	-	-	-	-	-	-
Guam	-	-	-	-	-	-
Fuerto Rico	915,300	1,046,700	1,263,900	1,352,200	1,491,263	1,739,984
Virgin Islands	-	10,000	50,000	140,000	160,000	150,000

*Appropriation pending. ACA estimate.

**The Virginia State Museum was then the official arts council of Virginia.

Source: "Directory of State Arts Councils 1970-71" Associated Councils of the Arts, March, 1971, New York, N.Y. \$2 per copy

Mrs. HANSEN. I notice the State of Missouri had \$363,305 available in activities related to the arts in fiscal years 1967 through 1970. How have these funds been used?

Mr. MITZE. I came from Missouri to the Endowment staff. If you would like me to document that I would be happy to.

Mrs. HANSEN. Please insert the information in the record.

(The information follows:)

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

NATIONAL ENDOWMENT FOR THE ARTS OBLIGATIONS IN MISSOURIFiscal 1966

Two <u>Graduation Awards</u> of \$1,000 each,	\$ 2,000
Two <u>Sabbatical Leave Grants</u> of \$7,500 each,	\$ 15,000

Fiscal 1967

Three <u>Architecture Student Travel Fellowships</u> of \$500 each,	\$ 1,500
One <u>Individual Grant to a Creative Writer</u> ,	\$ 10,000
One <u>Visual Artists' Fellowship</u> ,	\$ 5,000
<u>Kansas City Philharmonic</u> , Composer Assistance Program, to commission work by Alvin Etler,	\$ 1,000

Fiscal 1968

One individual grantee under the <u>Composer Assistance Program</u> ,	\$ 1,050
One grantee under the <u>Kodaly Fellowship Program</u> , (indiv.),	\$ 5,000
One <u>Young Writers' Award</u> ,	\$ 1,500
<u>William Jewell College</u> , Liberty, Music Audience Development Project,	\$ 1,000

The City of St. Louis, For support of the Inner City arts programs, in cooperation with the President's Council on Youth Opportunity, during the summer of 1968, \$ 25,000

Fiscal 1969

One grantee under the American Literary Anthology Program, Vol. 2, \$ 1,000

One Architecture Student Travel Fellowship, \$ 250

One Visual Artists' Fellowship, \$ 5,000

Kansas City Philharmonic Association, As part of a National Touring Program, in support of an expanded tour to the four communities of Danville, Kentucky, Hartsville, South Carolina, Waycross, Georgia, and Auburn, Alabama, \$ 4,600

New Orleans Philharmonic Symphony Orchestra, National Touring Program - in support of a six concert tour during the 1968-69 season and including the Missouri town of Branson, (\$ 4,926)

Studio for New Music, St. Louis, National Touring Program, \$ 750

Fiscal 1970

One grantee under the American Literary Anthology Program, Vol. 3, \$ 500

Three Architecture Student Travel Fellowships, \$ 1,500

Three grantees under the Environmental Design Program, (individuals), \$ 14,200

Fiscal 1970 (Cont.)

<u>American Symphony Orchestra League</u> , For support of its Missouri (CO/MOI) Project during the 1969-70 season,	(\$ 40,000)
<u>Illinois Arts Council</u> , For a poetry-in-the-schools program in the eight-state Midwestern region covering Illinois, Indiana, Kansas, Iowa, Michigan, Minnesota, Missouri and Ohio,	(\$ 50,000)
<u>Missouri State Council on the Arts</u> , St. Louis, Special State grant for support of a crafts project utilizing the work of Missouri and Illinois craftsmen,	\$ 4,000
<u>Missouri State Council on the Arts</u> , St. Louis, O.E. Transfer - for support of the visual artist in residence program,	\$ 12,200
<u>Oklahoma Arts and Humanities Council</u> , Coordinated Residency Touring Program - for support of the presentation of dance performances in Oklahoma and Missouri, including St. Louis and Springfield, Mo.,	(\$ 26,800)
<u>St. Louis Symphony Society</u> , Orchestras Treasury Fund Program - for support of its American Institute of Orchestral Conducting during 1970,	\$100,000
<u>St. Louis Symphony Society</u> , National Touring Program,	\$ 9,100
<u>Washington University (St. Louis)</u> , Promoting Increased Liaison between Universities and Museums,	\$ 1,500
 <u>Fiscal 1971</u>	
<u>One Visual Artists' Fellowship</u> ,	\$ 7,500
<u>American Symphony Orchestra League</u> , Vienna, Va., Orchestras Program - For support of the Community Orchestra/Major Orchestra Interaction Project,	(\$ 40,000)

Fiscal 1971 (Cont.)

<u>Community Music School, Inc., St. Louis - For support of the School's activities during 1971,</u>	\$ 7,000
<u>Kansas City Philharmonic, Orchestra Program - For support of activities during the 1970-71 season, Treasury,</u>	\$200,000
<u>Lincoln University, Jefferson City, Poets in Developing Colleges Program,</u>	\$ 4,500
<u>Minnesota State Arts Council, Coordinated Residency Touring Program in the Midwest Circuit during the 1970-71 season including the States of Iowa, Kansas, Missouri and Minnesota, including St. Louis in Mo.,</u>	(\$ 20,960)
<u>St. Louis Symphony Society, Orchestra Program - For support of activities during the 1970-71 season, Treasury,</u>	\$200,000

Missouri's State arts agency, the Missouri State Council on the Arts, received \$50,000 in Fiscal 1967, \$39,273 in Fiscal 1968, \$30,909 in Fiscal 1969, \$36,363 in Fiscal 1970 and \$75,377 in Fiscal 1971 for arts programs affecting the entire State.

- () Although the program directly affected the State, the grant money did not go into the State.

Obligations as of 5/1/71
Office of Research

MISSOURI

MISSOURI STATE COUNCIL ON THE ARTS
 Suite 213, 7933 Clayton Road, St. Louis, Missouri 63117
 Frances T. Poteet, executive director (314 721-1672)

Lyman Field, chairman

State and National Endowment for the Arts Funds

Fiscal Year	State Appropriation	NEA Federal-State Partnership Funds	Other NEA Funds (1970 Only)
1966	\$ 170,000		
1967	199,975	\$ 50,000	
1968	221,917	39,273	
1969	258,000	30,909	
1970	192,915	36,363	\$ 16,200
1971	201,083	75,377	

Council Members Mrs. Charles R. Bell, Carl E. Burkel, Mrs. Clay Cantwell, Mrs. Marshall Craig, Mrs. C.L. Godwin, Mrs. William C. Hopkins, Mrs. Lue Lozier, Mrs. Frank Miller, Thomas Mills, David Morton, Paul B. Rava, George Rosborough, Jr., Homer C. Wadsworth, William Zalken

Governor Warren E. Hearnes U.S. Senators Stuart Symington, Thomas F. Eagleton U.S. Congressmen William L. Clay, James W. Symington, Leonor K. Sullivan, William J. Randall, Richard Bolling, W.R. Hull, Jr., Durward G. Hall, Richard H. Ichord, William L. Hungate, Bill D. Burlison

Source: "Directory of State Arts Councils 1970-71"
 Associated Councils of the Arts, March, 1971,
 New York, N.Y. \$2 per copy

MISSOURI STATE COUNCIL ON THE ARTS, St. Louis, Mo.
 Frances Poteet, Executive Director

Fiscal Year 1970 (NEA Award: \$36,363)

<u>PROJECT</u>	<u>NEA FUNDS</u>	<u>TOTAL COST</u>	<u>ATTENDANCE</u>
St.Louis Symphony Touring (non-Metropolitan areas)	\$ 10,363	\$ 42,500	10,500 (Joplin,Canton, Maryville,Columbia, Kirksville)
Kansas City Philharmonic Orch. Touring (non-metro areas)	10,000	31,050	7,250 (Rolla,Cabool, Warrensburg,Point Lookout,Maryville, Parkville)
Young Audiences Touring (non-metro areas; using musicians from St.Louis, Kansas City and Springfield)	10,000	51,690	56,250 (85 communities ranging from Miami (population 160) to Springfield (pop. 95,860) and includes Alma, Cuba, Holden, Lebanon, Lathrop, Ozark, O'Fallon, Pacific, Salem, Troy and Sparta, etc. etc.)
Univ. of Missouri/Kansas City Vanguard Theatre Touring (non-metropolitan areas)	5,000	58,000	20,830 (21 communities ranging from Linn (pop. 1,050) to Springfield (pop. 95,860)and includes Trenton,Camdenton, Warrensburg,Nevada Clinton, Sedalia, St.Joseph, Cape Girardeau, Mt.Grove, etc.etc.)
Artists-in-Residence (pros living and practicing in 6 non-metro areas for periods of 1 to 4 wks.)	1,000	10,000	9,000 (Jefferson City, Sedalia,Dexter, St.Joseph, Lake Ozark, Chillicothe)
	<hr/>	<hr/>	
	\$ 36,363	\$193,240 TOTAL	
	Federal	Matching +	
	Award	Federal	

PROGRAM FOR EACH STATE IN FISCAL YEAR 1970

Mrs. HANSEN. Please insert in the record for fiscal years 1970 and 1971, the various art activities and funding level of each State.
(The information follows:)

NATIONAL ENDOWMENT FOR THE ARTS
TOTAL FISCAL 1970 OBLIGATIONS BY STATE

(Asterisked grants were made from the special Treasury Fund:
 gifts and matching.)

ALABAMA

Alabama State Council on the Arts and Humanities	\$ 36,363
Adele S. de la Barre (Anthology 3)	250
University of Alabama (Composers' Forum)	3,000
Miles College (Poets in Developing Colleges)	3,000
Alabama State Council on the Arts and Humanities (Office of Education Transfer)	16,000
Alabama State Council on the Arts and Humanities (Office of Education Transfer)	12,200
James M. Howard (Architecture student travel fellowship)	500
	<hr/>
	\$ 71,313

ALASKA

Alaska State Council on the Arts	\$ 36,363
Alaska State Council on the Arts (National Touring)	4,800
Alaska State Council on the Arts (Special State Grants)	10,000
	<hr/>
	\$ 51,163

ARIZONA

Arizona Commission on the Arts and Humanities	\$ 36,363
Simon Ortiz (Discovery Award)	3,000
Phoenix Chamber Society (Audience Development Project)	125
Phoenix Symphony (National Touring)	10,260
City of Scottsdale (Works of Art in Public Places)	20,000
Arizona Commission on the Arts and Humanities (Special state grant)	10,000
William H. Hunse (Architecture student travel fellowship)	500
Dennis A. Cell (Architecture student travel fellowship)	500
Ken Ethridge (Architecture student travel fellowship)	500
	<hr/>
	\$ 81,248

FY 1970

ARKANSAS

Arkansas State Arts and Humanities	\$ 36,363
Besmilar Brigham (Discovery Award)	3,000
Philander Smith College (Promoting increased liaison between universities and museums)	1,500
University of Arkansas (Promoting increased liaison between universities and museums)	1,500
Arkansas Arts Center (Museum purchase plan)	10,000
Garry W. Emmett (Architecture student travel fellowship)	500
	<hr/>
	\$ 52,863

CALIFORNIA

California Arts Commission	\$ 36,363
Inner City Cultural Center	165,000
San Francisco Museum (Museum purchase plan)	10,000
Peter Pike (Architecture student travel fellowship)	250
San Francisco Opera/Western Opera Theater	110,000
Interplayers (Professional Experimental Theaters Program)	2,500
Barbwire Theatre (Professional Experimental Theaters Program)	2,500
J. B. MacKinley (Environmental design)	5,000
David Bromige (Anthology 3)	500
Sister M. Norbert Korte (Anthology 3)	500
Lynn Strongin (Anthology 3)	500
P. Levine (Anthology 3)	500
W. Carrier (Anthology 3)	500
Al Young (Anthology 3)	500
Estate of David Stacton (Anthology 3)	1,000
Elizabeth Bartlett (Anthology 3)	500
John Ridland (Anthology 3)	500
Estate of Ely Greene (Anthology 3)	1,000
J. Skinner (Anthology 3)	500
J. Boyer May (Anthology 3)	250
L. Fagin (Anthology 3)	500

FY 1970

CALIFORNIA (Continued)

G. Hitchcock (Anthology 3)	250
Jan J. Herman (Anthology 3)	500
J. Ridland (Ed) (Anthology 3)	250
Teo Savory (Anthology 3)	250
D. Schaff (Anthology 3)	250
C. Lewis Ellingham (Anthology 3)	250
Company Theatre (Professional Experimental Theatres Program)	10,000
American Conservatory Theatre (Resident Professional Theatres)	25,000
Poets Press	5,000
ES '70	25,000
Julian Theatre (Professional Experimental Theatres Program)	2,500
D. Sheinfeld (Composer Assistance Program)	1,320
Studio Watts Workshop (Professional Experimental Theatres Program)	5,000
Raymond Carver (Discovery Award)	3,000
David Deck (Discovery Award)	2,000
M. di Emidio (Discovery Award)	2,000
J. Fowler (Discovery Award)	3,000
Ben L. Hiatt (Discovery Award)	3,000
R. Johnson (Discovery Award)	2,000
F. S. Manalli (Discovery Award)	2,000
E. Ruggles (Discovery Award)	3,000
KQED -fellowships	60,000
San Francisco Symphony	100,000*
Performing Arts Council of the Music Center, Los Angeles (Audience Development Program)	15,120
Chamber Symphony Society of California	40,000*
Center Theatre Group (Resident Professional Theatres)	25,000
University of California, Los Angeles (Arts Administration)	7,500
Four Seasons Foundation (Independent presses)	5,000
Auerhahn (Independent presses)	10,000
Kayak (Independent presses)	10,000
University of California, Berkeley (Aid to museum exhibitions)	8,500
Sacramento State College Foundation (Promoting increased liaison between universities and museums)	1,500

FY 1970

CALIFORNIA (Continued)

The Frederic Burk Foundation for Education	\$ 20,500
(Office of Education - Poets in the Schools)	
Glen G. Rains (Architecture student travel fellowship)	500
R. J. Newcomer (Architecture student travel fellowship)	500
K. Mathewson (Architecture student travel fellowship)	500
Taffia Kennedy (" " " ")	500
P. Klinkert (" " " ")	500
Dean Labadi (" " " ")	500
J. Di Lichterman (" " " ")	500
C. S. Dwyer (" " " ")	500
B. Su Hood (" " " ")	500
P. Boland (" " " ")	500
L. Brown (" " " ")	500
William Leon (" " " ")	500
Gemini Print Workshop	1,294
	<hr/>
	\$744,847

COLORADO

The Colorado Council on the Arts and Humanities	\$ 36,363
J. Williams (Anthology 3)	1,000
Paul Carter (Anthology 3)	250
Federation of Rocky Mountain States	75,000
Denver Symphony	59,000*
The Colorado Council on the Arts and Humanities	
(Office of Education Transfer)	11,000
William Abney (Architecture student travel fellowship)	500
	<hr/>
	\$183,113

CONNECTICUT

Connecticut Commission on the Arts	\$ 36,363
Eastern Connecticut Symphony	6,700
American Shakespeare Festival	250,000*
Hartford Stage (Resident Professional Theatres)	15,000

FY 1970

CONNECTICUT (Continued)

R. Newth (Anthology 3)	500
J. E. Palmer (Anthology 3)	500
D. Watson (Environmental Design)	5,000
Yale Repertory Theatre (Resident Professional Theatres)	20,000
Harry Wexler (Environmental Design)	5,000
Leo Connellan (Discovery Award)	1,000
Wadsworth Atheneum (Museum purchase plan)	10,000
Connecticut Commission on the Arts (O.E. transfer)	12,200
Connecticut College/American Dance Festival	25,000
J. J. Graham (Architecture student travel fellowship)	500
R. F. Bedford (Architecture student travel fellowship)	500
	<hr/>
	\$388,263

DELAWARE

Delaware State Arts Council	\$ 36,363
	<hr/>
	\$ 36,363

FLORIDA

Fine Arts Council of Florida	\$ 36,363
Florida Arts Council (Coordinated Residency Touring)	11,600
University of Florida (Environmental Design)	8,700
Asolo Theatre Festival (Resident Professional Theatres)	10,000
Peter Dexter (Discovery Awards)	1,000
J. Zeugner (Discovery Awards)	2,000
University of South Florida (Promoting increased liaison between universities and museums)	2,000
Fine Arts Council of Florida (Special state grant)	6,000
Garry McIntyre (Architecture student travel fellowship)	500
Eastern Tin (" " " ")	500
G. Barriere (" " " ")	500
	<hr/>
	\$ 79,163

FY 1970

GEORGIA

Georgia Commission on the Arts	\$ 36,363
Atlanta Arts Alliance	435,000*
J. R. Cothrin (Environmental Design)	2,000
Atlanta Symphony	15,300
R. L. Hewatt (Architectural student travel fellowship)	500
J. LeVert (" " " ")	500
	<hr/>
	\$489,663

HAWAII

Hawaii State Foundation on Culture and the Arts	\$ 36,363
Hawaii State Foundation on Culture and the Arts (Special state grant)	5,000
Hawaii State Foundation on Culture and the Arts (Office of Education Transfer)	12,200
Alein Yqkota (Architecture student travel fellowship)	500
M. J. Battista (" " " ")	500
	<hr/>
	\$ 54,563

IDAHO

Idaho State Commission on the Arts and Humanities	\$ 36,363
Idaho State Commission on the Arts and Humanities (Special state grant)	9,800
Idaho State Commission on the Arts and Humanities (Office of Education Transfer)	2,500
B. G. Lanphear (Architecture student travel fellowship)	500
P. W. Jensen (" " " ")	500
	<hr/>
	\$ 49,663

FY 1970

ILLINOIS

Illinois Arts Council	\$ 36,363
The Goodman Theatre (Resident Professional Theatre)	12,500
L. Singer (Environmental Design)	5,000
R. Stern (Anthology 3)	1,000
J. McGrath (Anthology 3)	250
D. Hine (" ")	250
D. Curry (" ")	250
Illinois Arts Council (Poetry in the Schools)	50,000
Chicago City Players (Professional Experimental Theatres Program)	5,000
Free Theatre Fund (Professional Experimental Theatres Program)	5,000
D. L. Lee (Discovery Award)	2,000
C. M. Rodgers (Discovery Award)	2,000
T. Beversdorf (Composer Assistance Program)	1,100
Jazz Institute Chicago (Jazz)	1,000
School of Art, Institute of Chicago (Environmental Design)	10,000
Illinois Arts Council (Special state grant)	4,750
Community Arts Foundation (Works of art in public places)	4,000
R. B. Dewar (Jazz)	500
L. Goldenberg (Architecture student travel fellowship)	500
J. Muggenburg (" " " ")	500
M. C. Ropchell (" " " ")	500
B. A. Clark (" " " ")	500
D. B. Rottman (" " " ")	500
	<hr/>
	\$143,463

INDIANA

Indiana State Arts Commission	\$ 36,363
R. Mizer (Anthology 3)	500
Indiana University (Educational Television Stations)	110,000
Indiana State Arts Commission (Special state grant)	7,500
Indiana State Arts Commission (O.E. transfer)	12,200
J. R. Sox (Jazz)	500

FY 1970

INDIANA (Continued)

P. Miller (Architecture student travel fellowship)	500
B. J. Rezeszewski (architecture student travel fellowship)	500
B. F. Smith (" " " ")	500
P. Gallegos (" " " ")	500
L. B. Huehls (" " " ")	500
	<hr/>
	\$169,563

IOWA

Iowa State Arts Council	\$ 36,363
K. Fraser (Discovery Awards)	1,000
American Association of University Women/Des Moines	6,570
Stonewall Press	10,000
Cummington Press	10,000
Prairie Press	10,000
University of Iowa (Museum purchase plan)	10,000
Drake University (promoting increased liaison between universities and museums)	1,500
Wartburg College (Jazz)	1,000
Iowa State Arts Council (Office of Education Transfer)	12,200
E. A. Gustafson (Architecture student travel fellowship)	500
T. L. Shuck (" " " ")	500
	<hr/>
	\$ 99,633

KANSAS

Kansas Cultural Arts Commission	\$ 36,363
Kansas Dance Councils (summer of 1969)	7,500
J. Tate (Anthology 3)	500
City of Wichita (Works of art in public places)	45,000
William C. Fronick (Architecture student travel fellowship)	500
R. S. Ambler (Jazz)	300
Kansas Dance Councils (Summer of 1970)	7,500
Kansas Cultural Arts Commission (O.E. transfer)	12,200
	<hr/>
	\$109,863

FY 1970

KENTUCKY

Kentucky Arts Commission	\$ 36,363
Actors Theatre of Louisville (Resident professional theatres)	13,500
J. Greene (Anthology 3)	500
W. Berry (" ")	500
Kentucky Arts Commission (Special state grant)	5,000
C. E. Reeder (Architecture student travel fellowship)	500
M. D. Alcorn (" " " ")	500
	<hr/>
	\$ 56,863

LOUISIANA

Louisiana Council for Music and the Performing Arts, Inc.	\$ 36,363
I. Delgado Museum of Art (Museum purchase plan)	10,000
Jon Webb (Anthology 3)	250
Repertory Theatre, New Orleans (Resident professional thr.)	25,000
Free Southern Theatre (Professional experimental theatres program)	10,000
D. L. Young (Environmental Design)	4,900
A. Pfister (Discovery Awards)	2,000
New Orleans Philharmonic (National touring)	9,500
New Orleans Public Schools (Jazz)	975
T. Jacob Pearce (Architecture student travel fellowship)	500
R. L. Farley (" " " ")	500
C. F. Watson (" " " ")	500
L. J. Vogt (" " " ")	500
R. F. Flack (" " " ")	500
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	\$101,488

MAINE

Maine State Commission on the Arts and Humanities	\$ 36,363
Maine State Commission on the Arts and Humanities (Coordinated Residency Touring)	23,900

FY 1970

MAINE (Continued)

Maine State Commission on the Arts and Humanities (Special state grant)	3,400
	<hr/> \$ 63,663

MARYLAND

Maryland Arts Council	\$ 36,363
Olney Theatre	55,000*
Maryland Arts Council (Coordinated Residency Touring)	31,500
R. Jellema (Anthology 3)	500
S. Cornish (" ")	500
Maryland Arts Council (National Touring)	15,000
Center Stage (Resident Professional Theatres Program)	20,000
L. Clifton (Discovery Awards)	2,000
Johns Hopkins (Promoting increased liaison between universities and museums)	1,500
E. Svenson (Environmental Design)	5,000
G. Rivkin (" ")	4,400
H. Levy (Jazz)	1,000
R. Garren (Jazz)	500
	<hr/> \$173,263

MASSACHUSETTS

Massachusetts Council on the Arts and Humanities	\$ 36,363
Berkshire Theatre Festival	30,000
R. Tatlock (Environmental Design)	5,000
Massachusetts Institute of Technology (Environmental Design)	10,000
Laurence S. Cutler (Environmental Design)	5,000
Boston Symphony	50,000
Theatre Workshop of Boston (Professional experimental theatres program)	7,500

FY 1970

MASSACHUSETTS (Continued)

R. R. Langenback (Environmental Design)	4,000
R. Fitzgerald (Anthology 3)	1,000
J. Schuyler (" ")	500
Dr. J. Frank (" ")	250
William Corbett (Anthology 3)	250
Stage West (Resident Professional Theatres Program)	5,000
J. F. Furlong (Environmental Design)	4,600
R. M. Sarley (" ")	5,000
D. Way (" ")	5,000
G. Sculler (Composer assistance program)	1,700
Caravan Theatre (Professional experimental theatres program)	1,500
Theatre Company of Boston (Resident professional theatre program)	20,000
M. Southworth (Environmental design)	5,000
C. Steinitz (" ")	5,000
Boston Architecture Center (Environmental Design)	10,000
Louise Gluck (Discovery Award)	2,000
F. Howe (" ")	1,000
Goldovsky Opera	30,000*
J. R. Mitchell (Jazz)	250
New England Conservatory of Music (Jazz)	1,000
Brandeis University (Museum purchase plan)	10,000
Boston Foundation (Works of art in public places)	5,000
Pym Randall (Independent presses)	5,000
M. K. Breuer (Architecture student travel fellowship)	500
S. M. Drake (" " " ")	500
D. F. Kaputo (" " " ")	500
G. Metzger (" " " ")	500
N. Retsinas (" " " ")	500
B. T. Tsuchida (" " " ")	500
T. Cunningham (" " " ")	500

 \$270,413

FY 1970

MICHIGAN

Michigan State Council on the Arts	\$ 36,363
Detroit Institute	90,000
Oakland University (Audience development project)	21,611
Michigan State Council on the Arts (Coord. Resid. Touring)	79,000
Detroit Symphony	50,000
H. Moseley (Environmental Design)	3,000
J. Harrison (Anthology 3)	500
J. Woods (" ")	500
D. F. Gerber, Jr. (Anthology 3)	250
Michigan State Council on the Arts (Special state grant)	10,000
H. Lavoire (Architecture student travel fellowship)	500
J. Rock (" " " ")	500
V. Nelhiebel (" " " ")	500
N. V. Oleksa (" " " ")	500
T. C. Clarke (" " " ")	500
D. D. Baker (" " " ")	500
K. Calhoun (" " " ")	500
	<hr/>
	\$294,724

MINNESOTA

Minnesota State Arts Council	\$ 36,363
Minnesota Orchestra	27,500
C. Rakoski (Anthology 3)	500
E. Larsen (" ")	250
T. Guthrie Theatre (Resident Professional Theatre Program)	25,000
St. Paul Council (Poetry in the Schools)	5,000
Center Opera Company	40,000*
University of Minnesota (Promoting increased liaison between universities and museums)	1,500
Minnesota State Arts Council (O.E. transfer)	25,000

FY 1970

MINNESOTA (Continued)

Walker Art Center (Aid to exhibitors)	\$ 8,500
Minnesota State Arts Council (Works of art in public places)	20,000
St. Paul Opera	50,000*
G. M. Lampman (Architecture student travel fellowship)	500
J. P. Mayberg (" " " ")	500
	<hr/>
	\$240,613

MISSISSIPPI

Mississippi Arts Commission	\$ 36,363
Alice Walker (Discovery Award)	1,000
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	\$ 37,363

MISSOURI

Missouri State Council on the Arts	\$ 36,363
St. Louis Symphony (National Touring)	9,100
E. Kremer (Environmental Design)	5,000
D. Finkel (Anthology 3)	500
R. L. Vickery (Environmental Design)	4,200
D. C. Royse (Environmental Design)	5,000
Washington University (Promoting increased liaison between universities and museums)	1,500
St. Louis Symphony	100,000*
Missouri State Council on the Arts (O.E. transfer)	12,200
Missouri State Council on the Arts (Special state grant)	4,000
R. F. Turner (Architecture student travel fellowship)	500
J. M. Haggans (" " " ")	500
William Wischmeyer (" " " ")	500
	<hr/>
	\$179,363

FY 1970

MONTANA

Montana Arts Council	\$ 36,363
Montana Repertory Theatre (National Touring)	10,000
B. Butler (Discovery award)	1,000
J. Welch (" ")	2,000
Montana Arts Council (Special state grant)	3,600
Montana Arts Council (Office of Education Transfer)	11,000
Andrew Wick (Architecture student travel fellowship)	500
	<hr/>
	\$ 64,463

NEBRASKA

Nebraska Arts Council	\$ 36,363
B. Slote (Anthology 3)	250
University of Nebraska (Aid to exhibitors)	8,500
M. E. Wiemers (Architecture student travel fellowship)	500
	<hr/>
	\$ 45,613

NEVADA

Nevada State Council on the Arts	\$ 36,363
R. Morris (Anthology 3)	250
Nevada State Council on the Arts (O.E. transfer)	11,000
	<hr/>
	\$ 47,613

FY 1970

NEW HAMPSHIRE

New Hampshire Commission on the Arts	\$ 36,363
MacDowell Colony	25,000*
	<hr/>
	\$ 61,363

NEW JERSEY

New Jersey State Council on the Arts	\$ 36,363
New Jersey State Museum (Museum purchase plan)	10,000
D. Lourie (Anthology 3)	500
William Phillips (Anthology 3)	500
Theodore Weiss (" ")	250
New Jersey State Council on the Arts (Poets in the Schools)	2,500
Princeton Chamber Orchestra (National Touring)	8,300
New Jersey State Council on the Arts (Special state grant)	5,000
Drew University (Promoting increased liaison between universities and museums)	1,500
R. Butler (Architecture student travel fellowship)	500
R. Brandon (" " " ")	500
A. Krathen (" " " ")	500
D. Meeson (" " " ")	500
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	\$ 66,913

NEW MEXICO

New Mexico Arts Commission	\$ 36,363
L. Chapman (Discovery Award)	1,000
Geoffrey Young (Discovery Award)	2,000
Santa Fe Opera	50,000*
New Mexico Arts Commission (Special state grant)	3,500

FY 1970

NEW MEXICO (Continued)

New Mexico Arts Commission (O.E. transfer)	\$ 12,200
G. Hall (Architecture student travel fellowship)	500
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	\$105,563

NEW YORK

New York State Council on the Arts	\$ 36,363
G. Plimpton (Administration for Anthology 3)	191
New York Film Festival	25,000
F. Armentano (Architecture student travel fellowship)	250
Festival Orchestra Society (New York Chamber Soloists)	20,000
Brooklyn College	50,000
Orchestra da Camera (Composer Assistance Program)	750
Negro Ensemble Company (Resident professional theatre program)	25,000
Carnegie Hall (Contemporary Music)	15,000
Paper Bag Players	20,000
City Center Joffrey Ballet (Challenge grant for production)	20,000
Dance Theatre Workshop (Manhattan School of Music)	10,000
City Center Joffrey Ballet (Directors of development)	16,700
American Ballet Theatre (Directors of development)	16,700
American Ballet Theatre (Challenge grant for production)	133,300
Group Concept (Professional experimental theatres program)	2,500
Loft Theatre Workshop (Prof. expermatl. thrs. program)	5,000
New Dramatists Company (Professional experimental theatres program)	5,000
Open Theatre (Professional experimental theatres program)	30,000
Two Arts Playhouse (Professional experimental theatres program)	5,000
A. R. Ammons (Anthology 3)	500
M. Benedikt (" ")	500
G. Cardwell (" ")	1,000
J. Cooper (" ")	500
P. Goedicke (" ")	500
D. Ignatow (" ")	500
E. Jarrett (" ")	500

FY 1970

NEW YORK (Continued)

G. Kinnell.	(Anthology 3)	\$ 500
A. Rich	(" ")	500
J. Rothenberg	(" ")	500
J. Ashbery	(" ")	500
L. Epstein	(" ")	1,000
A. Freedman	(" ")	1,000
E. Kraf	(" ")	1,000
E. Sanders	(" ")	1,000
J. D. Boyd, S.J.	(" ")	1,000
E. Said	(" ")	1,000
R. Schechner	(" ")	1,000
S. Wuletich	(" ")	1,000
R. Lax	(" ")	500
G. Quasha	(" ")	500
R. Boyers	(" ")	500
R. Schrieber	(" ")	250
E. Arden	(" ")	250
C. Eshleman	(" ")	250
A. Levitan	(" ")	250
J. F. McCrindle	(" ")	500
F. Morgan	(" ")	250
A. DePalchy	(" ")	500
G. Quasha (Ed)	(" ")	250
S. Kauffmann	(" ")	1,000
J. Keane (Architecture student travel fellowship)		250
The Performance Group (Professional experimental theatres program)		15,000
Cubiculo Experimental Arts Center (Professional experimental theatres program)		2,500
Dance Studio Foundation (Professional experimental theatres program)		2,500
Brooklyn Academy of Music		50,000*
George Plimpton (Anthology 4 Administration)		11,430
R. Sherwood (Environmental Design)		5,000
F. Ferguson (Environmental Design)		5,000
Academy of American Poets		4,815
N. Silver (Environmental Design)		5,000
Metropolitan Museum (Environmental Design)		5,000
J. M. Kaplan Fund		500,000*
New Museum/Something Else		10,000

FY 1970

NEW YORK (Continued)

New York Free Theater (Professional experimental theatre program)	\$ 5,000
New Lafayette Theatre (Professional experimental theatre program)	5,000
Chelsea Theatre Center (Professional experimental theatre program)	15,000
Thresholds (Professional experimental theatres program)	5,000
LaMama Exper. Theatre Club (Prof. exper. thrs. program)	15,000
Buffalo Society of Natural Sciences (Promoting increased liaison between museums and universities)	1,500
American Place Theatre (Professional experimental theatres program)	10,000
Music in Our Time	5,000
N. Giovanni (Discovery Award)	2,000
S. Goldfarb (" ")	2,000
A. Heyman (" ")	1,000
D. M. Kelly (" ")	2,000
K. Kgositsile (" ")	2,000
R. Patterson (" ")	2,000
H. Seidman (" ")	1,000
R. Ullian (" ")	1,000
Contrasts in Contemporary Music	6,000
American Dance Foundation/Feld	10,000*
State University of New York, Buffalo (Promoting liaison between universities and museums)	1,500
Buffalo Philharmonic	50,000*
Elizabeth Press	5,000
J. W. Seddon (Environmental Design)	5,000
Journeyman Press	5,000
City Street Theatre	15,000
Phoenix Theatre	100,000*
New York Shakespeare Festival	200,000*
Allan Gumbs (Jazz)	325
William R. Berry (Jazz)	1,000
S. A. Reid (Jazz)	250
J. Scianni (Jazz)	500
State University College, Fredonia (Jazz)	
(Music Educators National Conference)	750
G. Moncur III (Jazz)	700
M. K. Dorham (Jazz)	600
B. R. Harper (Jazz)	500
Richmond College, City University of New York (Jazz)	500
Jazz Composer's Orchestra Association (Jazz)	1,000

FY 1970

NEW YORK (Continued)

Lee Konitz (Jazz)	\$	600
Opera Festival/Lake George Opera		10,000
R. J. Silvestri (Architecture student travel fellowship)		500
D. Winitt (" " " ")		500
R. Regni (" " " ")		500
T. Linnamaa (" " " ")		500
S. R. Marcowitz (" " " ")		500
L. P. Witzling (" " " ")		500
S. Howell (" " " ")		500
C. Basin (" " " ")		500
M. Bamberger (" " " ")		500
American Dance Foundation/American Ballet Company		67,000*
		<hr/>
	\$	1,632,474

NORTH CAROLINA

North Carolina Arts Council	\$	36,363
S. Cohen (Environmental Design)		5,000
F. Eichenberger (Environmental Design)		3,000
J. Applewhite (Anthology 3)		500
C. Bursk (Anthology 3)		500
W. Newnam (Anthology 3)		250
G. Owens (" ")		250
L. Naumoff (Discovery Award)		3,000
R. Sauls (Discovery Award)		3,000
Louisburg College (Jazz)		600
North Carolina Arts Council (Special state grant)		7,500
Jargon Society, Inc. (Independent Press)		15,000
J. C. Smith University (Poets in developing colleges)		3,000
C. C. Knight (Architecture student travel fellowship)		500
J. W. Randle (" " " ")		500
		<hr/>
	\$	78,963

FY 1970

NORTH DAKOTA

North Dakota Council on the Arts and Humanities	\$ 36,363
R. Zumbrunnen (Architecture student travel fellowship)	500
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	\$ 36,863

OHIO

Ohio Arts Council	\$ 36,363
Dayton Art Institute (Museum Purchase Plan)	10,000
F. L. Elmer (Environmental Design)	5,000
Cleveland Playhouse (Resident professional theatres)	15,000
G. Butcher (Anthology 3)	500
G. Ianning (Anthology 3)	500
Kent State University (Environmental Design)	10,000
Playhouse in the Parks (Resident professional theatres)	25,000
Cincinnati Symphony	100,000*
University of Cincinnati (Jazz)	750
Bowling Green State University (Jazz)	1,000
Cleveland Orchestra	64,400*
University of Cincinnati (Promoting increased liaison between universities and museums)	1,000
Ohio Arts Council (Office of Education transfer)	12,200
Ohio Arts Council (Office of Education transfer)	52,500
L. Odiorne (Environmental Design)	5,000
R. C. Van-os-keuls, Jr. (Architecture student travel fellowship)	500
B. Basemann (Architecture student travel fellowship)	500
T. Graveno (" " " ")	500
N. Hillman (" " " ")	500
T. Drerup (" " " ")	500
J. Arrowsmith (" " " ")	500
P. Busse (" " " ")	500
	<hr/>
	\$342,713

FY 1970

OKLAHOMA

Oklahoma Arts and Humanities Council	\$ 36,363
V. Buchanan (Architecture student travel fellowship)	250
Oklahoma Arts and Humanities Council (Coordinated Residency Touring)	26,800
Norman H. Russell (Anthology 3)	500
E. C. Blauth (Architecture student travel fellowship)	500
B. Weigand (" " " ")	500
W. Hisker (" " " ")	500
	<hr/>
	\$ 65,413

OREGON

Oregon Arts Commission	\$ 36,363
S. MacPherson (Anthology 3)	500
S. Karchmer (" ")	250
M. A. Guran (Environmental Design)	5,000
H. Carlile (Discovery Award)	3,000
W. Hall (" ")	3,000
R. Ruben (" ")	2,000
P. St. John (" ")	2,000
Oregon Arts Commission (Office of Education transfer)	12,000
Oregon Arts Commission (Office of Education transfer)	11,000
Oregon Arts Commission (Office of Education transfer)	12,200
S. William Domreis (Architecture student travel fellowship)	500
R. Hosler (Architecture student travel fellowship)	500
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	\$ 88,313

FY 1970

PENNSYLVANIA

Commonwealth of Pennsylvania Council on the Arts	\$ 36,363
A. J. de Long (Environmental Design)	5,000
Tocks Island Regional Advisory Council (Environ. Design)	10,000
R. O'Keefe (Anthology 3)	500
Philadelphia Council for the Performing Arts/ Theatre of the Living Arts (Resident Professional Theatres)	22,000
Philadelphia Museum (Environmental Design)	10,000
Society Hill Playhouse (Professional experimental theatres program)	5,000
Philadelphia Composers' Forum	5,000
Philadelphia Grand Opera	20,000*
Lincoln University (Poets in developing colleges)	4,000
Philadelphia Composers' Forum	20,000*
Pittsburgh Symphony	100,000*
J. E. Luebke (Jazz)	325
Commonwealth of Pennsylvania Council on the Arts (Office of Education transfer)	19,500
J. K. McCouley (Architecture student travel fellowship)	500
R. di Aiso (" " " ")	500
D. Boltón (" " " ")	500
J. Wakefield (" " " ")	500
W. G. Hooper (" " " ")	500
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	\$260,188

RHODE ISLAND

Rhode Island State Council on the Arts	\$ 36,363
Trinity Square Repertory Company	75,000(50,000)
Rhode Island State Council on the Arts (Poetry in the schools)	2,500
Brown University (Promoting increased liaison between universities and museums)	1,500
Rhode Island State Council on the Arts (Special state grant)	2,500

*Treasury Fund

FY 1970RHODE ISLAND (Continued)

Rhode Island State Council on the Arts (Office of Education transfer)	350,000
C. Guiu (Architecture student travel fellowship)	500
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	\$468,363

SOUTH CAROLINA

South Carolina Arts Commission	\$ 36,363
South Carolina Arts Commission (Office of Ed. transfer)	12,200
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	\$ 48,563

SOUTH DAKOTA

South Dakota State Fine Arts Council	\$ 36,363
South Dakota State Fine Arts Council (Special state grant)	7,000
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	\$ 43,363

TENNESSEE

Tennessee Arts Commission	\$ 36,363
D. R. Rogers (Anthology 3)	500
S. Bates (Anthology 3)	500
A. Lytle (" ")	500
S. Mooney (" ")	250
LeMoyne Owen College (Poets in developing colleges)	3,000

FY 1970

TENNESSEE (Continued)

Fisk University (Promoting increased liaison between universities and museums)	1,500
Tennessee Arts Commission (Office of Education transfer)	12,200
D. Morris (Architecture student travel fellowship)	500
F. de Varnell (" " " ")	500
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	\$ 55,813

TEXAS

Texas Fine Arts Commission	\$ 36,363
Amon Carter Museum of Western Art	30,000
Dallas Theatre Center (Resident Professional Theatres)	15,000
R. G. Burns (Anthology 3)	500
Alley Theatre (Resident Professional Theatres)	20,000
Southern Methodist University (Promoting increased liaison between universities and museums)	1,500
Texas Southern University (Poets in developing colleges)	4,000
Bishop College (Poets in developing colleges)	4,000
Lubbock Cultural Affairs Council	5,000
Ft. Worth Arts Association (Aid to exhibitors)	2,000
J. M. Chilton (Architecture student travel fellowship)	500
Roger B. Norred (" " " ")	500
L. L. Berry (" " " ")	500
M. Rogers (" " " ")	500
F. M. Wester (" " " ")	500
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	\$120,863

FY 1970UTAH

Utah State Institute of Fine Arts	\$ 36,363
Utah State Institute of Fine Arts (Coordinated Residency Touring)	42,600
Utah Symphony	30,400*
Utah State Institute of Fine Arts (Special state grant)	2,500
Utah State Institute of Fine Arts (Office of Ed. transfer)	11,000
Ballet West	14,000
S. Kiger (Architecture student travel fellowship)	500
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	\$137,363

VERMONT

Vermont Council on the Arts, Inc.	\$ 36,363
J. M. Cox (Anthology 3)	1,000
H. Carruth (" ")	500
R. Guthrie (" ")	500
Vermont Council on the Arts, Inc. (Special state grant)	3,000
Vermont Council on the Arts, Inc. (Special state grant)	600
Ed. A. Bemis (Jazz)	250
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	\$ 42,213

VIRGINIA

Virginia Commission of the Arts and Humanities	\$ 36,363
C. Kohler (Anthology 3)	500
J. Boatright (Anthology 3)	500
American Symphony Orchestra League	40,000
American Symphony Orchestra League (summer institute)	10,000
Hampton Institute (Poets in developing colleges)	4,000
Langley High School (Jazz)	1,000
Virginia Union University (Poets in developing colleges)	5,000

FY 1970

VIRGINIA (Continued)

Hollins College (Conference)	1,000
Virginia Commission of the Arts and Humanities (Special state grant)	1,300
A. B. Smith (Architecture student travel fellowship)	500
E. Marziali (" " " ")	500
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	\$100,663

WASHINGTON

Washington State Arts Commission	\$ 36,363
C. F. Hashimoto (Architecture student travel fellowship)	250
Pacific Northwest Ballet Association ('69)	100,000
P. Thiel (Environmental Design)	4,900
J. Cady (Anthology 3)	1,000
D. Waggoner (Anthology 3)	250
Seattle Opera	36,000*
Pacific Northwest Ballet Association ('70)	95,000
Seattle Repertory Theatre (Res. Professional Theatres)	20,000
M. R. Wolfe (Environmental Design)	4,000
A Contemporary Theatre (Resident Professional Theatres)	7,500
Washington State Arts Commission (Special State grant)	5,000
Washington State Arts Commission (Office of Ed. transfer)	12,200
Tacoma Art Museum (Museum Purchase Plan)	10,000
Washington State Arts Commission (Office of Ed. transfer)	11,000
University of Washington, Seattle (Environmental Design)	10,000
R. Harthorne (Architecture student travel fellowship)	500
T. L. Brown (" " " ")	500
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	\$354,463

FY 1970WEST VIRGINIA

West Virginia Arts and Humanities Council	\$ 36,363
Huntington Galleries (Musuem Purchase Plan)	10,000
Appalachian Corridors/2	4,500
West Virginia Arts and Humanities Council (Special state grant)	7,500
Marshall University (Promoting increased liaison between universities and museums)	1,500
West Virginia Arts and Humanities Council (Office of Education transfer)	12,200
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	\$ 72,063

WISCONSIN

Wisconsin Arts Council	\$ 36,363
Milwaukee Repertory Theatre (Res. professional theatres)	25,000
M. Stocking (Anthology 3)	250
L. S. Dembo (" ")	500
Dr. J. Pick (" ")	500
R. E. Sebenthal (Discovery Award)	2,000
University of Wisconsin, Madison (Jazz)	375
University of Wisconsin, Madison (Environmental Design)	9,600
D. Price (Architecture student travel fellowship)	500
K. Barnhart (" " " ")	500
B. H. Miller (" " " ")	500
R. Stephenson (" " " ")	500
P. Sartorius (" " " ")	500
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	\$ 77,088

WYOMING

Wyoming Council on the Arts	\$ 36,363
Wyoming Council on the Arts (Office of Education transfer)	11,000
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	\$ 47,363

FY 1970

AMERICAN SAMOA

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DISTRICT OF COLUMBIA

D. C. Commission on the Arts	\$ 36,363
Carl Feiss	1,000*
Corcoran Gallery of Art/K. Patchen	1,185
George Washington University Workshops/P. Cooper	5,000
William K. Cooper (Environmental Design)	4,900
Irma B. Striner (Environmental Design)	5,000
Corcoran Gallery Workshop Program	10,000
Arena Stage (Resident Professional Theatres)	25,000
Washington Theater Club (Resident Professional Theatres)	25,000
America the Beautiful Fund (Environmental Design)	10,000
Senator E. McCarthy (Anthology 3)	500
J. Pauker (Anthology 3)	500
William Claire (Anthology 3)	250
J. B. Watterson (Environmental Design)	1,500
G. O. Robinette (Environmental Design)	4,800
Smithsonian Institution	10,000
Roland Flint (Discovery Award)	2,000
Washington Theater Club/Theater Chamber Players	3,300
Arena Stage	300,000*
National Symphony	125,000*
National Trust for Historic Preservation/J. Lawrence	4,500
D. C. Youth Symphony	20,000*
D. C. Youth Symphony (Jazz)	1,000
New Thing Art and Architecture Center (Jazz)	1,000
Corcoran Gallery of Art (Aid to Exhibitions)	8,500
George Washington University Workshops	20,000*
D. C. Commission on the Arts (Office of Ed. transfer)	12,200
American Institute of Architects Foundation (Environmental Design)	10,000
Sharon Collins (Architecture student travel fellowship)	500
R. L. Graham (" " " ")	500
S. Ruffin (" " " ")	500
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	\$649,998

FY 1970GUAM

Insular Arts Council of Guam	\$ 36,363
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PUERTO RICO

Institute of Puerto Rican Culture	\$ 36,363
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VIRGIN ISLANDS

Virgin Islands Council on the Arts	\$ 36,363
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NATIONAL ENDOWMENT FOR THE ARTS
NATIONAL PROJECTS

FY 1970

Affiliate Artists, Inc.	\$160,000*
Affiliate Artists, Inc.	25,000
Alvin Ailey American Dance Theatre (pre-tour)	10,000
American Association of Museums	5,000
American Ballet Theatre	500,000*
American Ballet Theatre	120,000
American Choral Foundation, Inc.	25,000
American Musical Digest (2 grants)	115,000
American National Theatre and Academy (A.N.T.A.)	694,000*
American Society for Theatre Research	15,000
Bay Area Educational Television Association (KQED) (O.E. Transfer for film)	100,000
Central Midwestern Regional Educational Laboratory, Inc. (CEMREL) (2 grants)	62,000
City Center Joffrey Ballet (Tour)	250,000*
College Entrance Examination Board	100,000
Coordinating Council of Literary Magazines (CCLM)	150,000
Agnes de Mille (for tour work)	10,000
Experiments in Art and Technology	25,000
Foundation for the Extension and Development of the American Professional Theatre, Inc.	7,500
Martha Graham Center of Contemporary Dance, Inc. (Tour)	50,000*
International Theatre Institute, U.S. Centre	25,000
National Association for Regional Ballet (2 grants)	33,250
National Folk Festival Association	39,000
National Guild of Community Music Schools	17,500
National Opera Institute	600,000*
P.E.N. American Center (2 grants)	27,500
Seattle Opera (Conference)	5,000
Whitney Museum of American Art (National scholarships)	10,000
Young Audiences, Inc. (2 grants)	276,050*
TOTAL	<u>3,456,800</u>

(ARTS)

STATE BREAKDOWN OF FISCAL YEAR 1971 FUNDS OBLIGATED TO ORGANIZATIONS AND INDIVIDUALS AS OF APRIL 29, 1971. ASTERISKED GRANTS WERE MADE FROM THE SPECIAL TREASURY FUND: GIFTS AND MATCHING.

(For more detailed explanations of some of the major programs for Fiscal 1971, see attached Summary Highlights.)

ALABAMA

Alabama State Council on the Arts and Humanities (Mobile): Federal-State Partnership Program. \$ 75,377

Alabama State Council on the Arts and Humanities (Mobile): Special State grant - For the costs of supporting a special performance by the Alabama Ballet Company and guests artists in February 1971. \$ 3,300

Birmingham Symphony Association: Orchestra Program - For support of the Youth Concert Program. \$ 5,000

Miles College (Fairfield): Poets in Developing Colleges Program. \$ 4,100

Tuskegee Institute (Tuskegee): Environmental Design Program - For support of the Institute's Negro Architectural Program. \$ 18,900

ALASKA

Alaska State Council on the Arts (Anchorage): Federal-State Partnership Program. \$ 75,377

Anchorage Symphony Orchestra: Orchestra Program - For the costs of its regional touring program. \$ 10,000

ARIZONA

Arizona Commission on the Arts and Humanities (Scottsdale): Federal-State Partnership Program. \$ 75,377

Phoenix Symphony Association: Orchestra Program - To assist the Symphony's artistic and administrative development during the 1970-71 season. \$ 25,000

ARIZONA (Cont'd.)

Tucson Symphony Society: Orchestra Program - For concerts in schools, on Indian reservations, and in Mexican border towns. \$ 10,000

The University of Arizona (Tucson): For support of the Poetry in the Schools program in Arizona and New Mexico. \$ 11,000

ARKANSAS

Arkansas State Arts and Humanities (Little Rock): Federal-State Partnership Program. \$ 75,377

CALIFORNIA

California Arts Commission (Sacramento): Federal-State Partnership Program. \$ 75,377

Long Beach California State College Foundation, Inc.: Promoting Increased Liaison between Universities and Museums - To enable the art history department to engage a museum scholar as an instructor for one semester. \$ 1,500

San Francisco Art Commission: For general support of the Neighborhood Arts Program. \$ 40,000*

University of California (Berkeley): Museum Program - Museum Purchase Plan. \$ 10,000

Sherwood B. Stockwell (San Francisco): Environmental Design Program - For support of a study to establish specific criteria for control of growth in mountain/lake areas. \$ 4,500

Sid L. Conrad (Los Angeles): National Endowment for the Arts Study Fellowship at the University of California at Los Angeles Arts Administration Institute. \$ 3,250

Jere W. Tognazzini (Los Angeles): National Endowment for the Arts Study Fellowship at the U.C.L.A. Arts Administration Institute. \$ 3,250

Ron Cooper (Venice): Visual Artists' Fellowship. \$ 7,500

Vija C. Givler (Venice): Visual Artists' Fellowship. \$ 7,500

Alvin D. Loving, Jr. (San Diego): Visual Artists' Fellowship. \$ 7,500
\$ 7,500

CALIFORNIA (Cont'd.)

<u>Fred Martin</u> (Oakland): Visual Artists' Fellowship.	\$ 7,500
<u>Donald E. Potts</u> (Berkeley): Visual Artists' Fellowship.	\$ 7,500
<u>Richard B. Shaw</u> (Stinson Beach): Visual Artists' Fellowship.	\$ 7,500
<u>Architectural Foundation of Northern California</u> (San Francisco): Environmental Design Program - For support of a study to develop and evaluate group encounter techniques as a means of determining user needs in low income housing.	\$ 4,500
<u>The Fresno Philharmonic Association</u> : Orchestra Program - For support of its "run-out" concerts during the 1970-71 season.	\$ 17,700
<u>Southern California Symphony - Hollywood Bowl Association</u> (Los Angeles): Orchestra Program - For support of its School and Youth Concert activities during the 1970-71 season.	\$100,000
<u>The Inner City Cultural Center</u> (Los Angeles): For acquiring equipment and personnel necessary to make a minimum of three productions available to students in various Southern California School Systems including the Los Angeles Unified School District, and to residents of the community immediately surrounding the Inner City Cultural Center, an area devoid of such cultural resources.	\$ 50,000
<u>Unicorn Foundation for the Advancement of Modern Poetry, Inc.</u> (Santa Barbara): Grants to Independent Literary and Art Presses - For printing and publishing works of high literary and artistic merit.	\$ 5,000
<u>Santa Barbara Museum of Art</u> : Museum Program - Museum Purchase Plan.	\$ 10,000
<u>San Francisco Opera/Western Opera Theater</u> : Opera Program - For the support of the 1970-71 season.	\$129,000*
<u>Sacramento Symphony Association</u> : Orchestra Program - To increase rehearsal time toward greater artistic effectiveness and to provide support for the salary of the youth orchestra's conductor.	\$ 9,000
<u>Old Globe Theatre</u> (San Diego): Resident Professional Theatres Program.	\$ 5,000
<u>Center Theatre Group of Los Angeles</u> : Resident Professional Theatres Program.	\$ 50,000

CALIFORNIA (Cont'd.)

- Studio Watts Workshop (Los Angeles): Professional Experimental Theatres Program. \$ 2,500
- San Francisco Museum of Art: Museum Program - Exhibition Aid: For costs of an exhibition, "Four Americans in Paris: Gertrude Stein and her Family." \$ 10,000
- The Julian Company Theatre (San Francisco): Professional Experimental Theatres Program. \$ 2,500
- San Diego Symphony Orchestra Association: Orchestra Program - For support of its Music Growth Program. \$ 19,700
- American Conservatory Theatre Foundation (San Francisco): Resident Professional Theatres Program. \$ 40,000*
- Sacramento State College Foundation: Artists and Critics in Residence Program - To enable the art department to bring an artist or critic onto the campus for a short period of time, to work and instruct. \$ 1,500
- Performing Arts Society of Los Angeles: For the costs of training and development projects in the performing arts, related graphic arts, and related promotion and business administration. \$ 40,000
- Magic Theatre (Berkeley): Professional Experimental Theatres Program. \$ 5,000
- Palace of Arts and Science Foundation (San Francisco): Intermediate Programs - For the exhibition of the Tactile Gallery developed by Dr. Arthur Coppola. \$ 3,000
- Firehouse Theatre Company (San Francisco): Professional Experimental Theatres Program. \$ 10,000

COLORADO

- The Colorado Council on the Arts and Humanities (Denver): Federal-State Partnership Program. \$ 75,377
- Colorado Philharmonic Orchestra (Evergreen): Orchestra Program - For support of its 1970 summer season. \$ 5,000
- Roland M. Reiss (Boulder): Visual Artists' Fellowship. \$ 7,500

COLORADO (Cont'd.)

Federation of Rocky Mountain States, Inc. (Denver): National Touring Program - For support of its arts programs in six States of the Rocky Mountain area (Colorado, Idaho, Montana, New Mexico, Utah, and Wyoming). \$ 75,000

Denver Symphony Society: Orchestra Program - For support of the cost of the Orchestra's broad-range Electronic Synthesizer Program. \$ 43,510

Denver Symphony Society: Amendment to FY 70 grant - Orchestra Treasury Fund Program - For support of its college and university touring activities in the spring and fall of 1970. \$ 1,000 (private)

The Changing Scene, Inc. (Denver): Professional Experimental Theatres Program. \$ 2,500

CONNECTICUT

Connecticut Commission on the Arts (Hartford): Federal-State Partnership Program. \$ 75,377

American Shakespeare Festival Theatre and Academy (Stratford): For general support of its activities, including its student-fellowship training program. \$ 29,150

Eugene O'Neill Memorial Theatre Foundation (Waterford): For general support of its 6th annual Playwrights' Conference-Workshop and continuation of the regional directors program during the summer of 1970. \$ 43,550

Long Wharf Theatre (New Haven): Resident Professional Theatres Program. \$ 50,000

Marvin Torffield (Branford): Visual Artists Fellowship. \$ 7,500

Connecticut College (New London): For support of its Dance Critics Program. \$ 9,000

New Haven Symphony Orchestra, Inc.: Orchestra Program - For support of its Young People's Concert Series during the 1970-71 season. \$ 17,800

The Arts Council of Greater New Haven: Environmental Design Program - For support of a project entitled, "An Integrated Artistic-Residential-Commercial Center for New Haven." \$ 9,400

CONNECTICUT (Cont'd.)

Symphony Society of Greater Hartford, Inc.: Orchestra Program - For the cost of Education Concert Pairs and Young Peoples Concerts. \$ 15,000

Hartford Stage Company, Inc.: Resident Professional Theatres Program. \$ 17,500

Yale Repertory Theatre (New Haven): Resident Professional Theatres Program. \$ 20,000

Connecticut Commission on the Arts (Hartford): Special State grant - For a rural music program. \$ 1,700

DELAWARE

Delaware State Arts Council (Wilmington): Federal-State Partnership Program. \$ 75,377

DISTRICT OF COLUMBIA

D.C. Commission on the Arts: Federal-State Partnership Program. \$ 75,377

Arena Stage: Resident Professional Theatres Program. \$ 25,000

Arena Stage: For general support (amendment to FY 70 grant). \$275,000*

The Choral Arts Society of Washington: For support of its development activities during the 1970-71 season. \$ 5,000

Washington National Symphony: Orchestra Program - For general support. \$ 25,000*

Leon Berkowitz: Visual Artists' Fellowship. \$ 7,500

Donald W. Evans: Environmental Design Program - For support of a study of the design concepts for the recreational usage of the C&O Canal. \$ 4,900

Rockne Krebs: Visual Artists' Fellowship. \$ 7,500

American Society of Landscape Architects Foundation: Environmental Design Program - For support for the development of a handbook of landscape architectural practice. \$ 10,000

DISTRICT OF COLUMBIA (Cont'd.)

Washington Theater Club: For support of the 1970-71 concert season of the Theater Chamber Players. \$ 3,000

Washington National Symphony: Orchestra Program - For general support of the 1970-71 season. \$357,268*

The Capitol Ballet Guild, Inc.: To assist in establishing a fellowship program during the 1970-71 season. \$ 5,400

Washington Theater Club, Inc.: Resident Professional Theatres Program. \$ 25,000

Washington Performing Arts Society: To enlarge concerts in schools program, to a total of 100 concerts, and for general support of the Society's ongoing program. \$ 86,819*

America the Beautiful Fund of the Natural Area Council, Inc.: For continued support of environmental design internship grants for civic projects. \$ 25,000

New Thing Art and Architecture Center: For support of the First Washington Blues Festival. \$ 15,000

The Phillips Collection: Museum Program - Exhibition Aid - To assist in the preparation of the catalog of a major Cezanne exhibition organized to celebrate the 50th anniversary of The Phillips Collection. \$ 10,000

FLORIDA

Fine Arts Council of Florida (Tallahassee): Federal-State Partnership Program. \$ 75,377

Florida Gulf Coast Symphony, Inc. (St. Petersburg): Orchestra Program - For support of its Audience Development Concert Series and Youth Concert Series (in Tampa) during the 1970-71 season. \$ 22,500

Greater Miami Philharmonic Society, Inc. (Coral Gables): Orchestra Program - For support of its special concert series during the 1970-71 Season. \$ 60,900

FLORIDA (Cont'd.)

The Florida Symphony Orchestra, Inc. (Orlando): Orchestra Program - For the costs of its Youth Education Program. \$ 15,000

Asolo Theatre Festival Association, Inc. (Sarasota): Resident Professional Theatres Program. \$ 12,500

GEORGIA

Georgia Commission on the Arts (Atlanta): Federal-State Partnership Program. \$ 75,377

Atlanta Arts Alliance: Amendment to FY 70 grant to cover the activities of its four major constituents: museum, school, symphony orchestra, and theatre, as well as its central administration. \$ 65,000*

Carl Ratcliff (Lilburn): Choreographers' Grant - To create a new dance work. \$ 4,900

Atlanta Symphony Orchestra: Amendment to FY 70 grant - For support of its Chamber Music Project during the 1970-71 season - Orchestra Program. \$ 21,050

Atlanta Art Association/Atlanta School of Art: Artists and Critics in Residence Program - To enable the school to bring an artist or critic onto the campus for a short time, to work and instruct. \$ 1,500

Albany State College (Albany): Poets in Developing Colleges Program. \$ 2,250

HAWAII

Hawaii State Foundation on Culture and the Arts (Honolulu): Federal-State Partnership Program. \$ 75,377

Honolulu Academy of Arts: Museum Program - Museum Purchase Plan. \$ 10,000

IDAHO

Idaho State Commission on the Arts and Humanities (Boise): Federal-State Partnership Program. \$ 75,377

ILLINOIS

- Illinois Arts Council (Chicago): Federal-State Partnership Program. \$ 75,377
- University of Illinois (Urbana): For support of the 1970-71 preparatory phase of the 1971-72 Kodaly Fellowship Program. \$ 12,000
- Alexander Ringer (Urbana): For services in arranging the 1971-72 Kodaly Fellowship Program. \$ 8,000
- City of Highland Park: Works of Art in Public Places. \$ 20,000
- Karl A. Wirsum (Chicago): Visual Artists' Fellowship. 7,500
- The Art Institute of Chicago (Goodman Theatre): Resident Professional Theatres Program. \$ 15,000
- Kingston Mines Theatre Company (Chicago): Professional Experimental Theatres Program. \$ 5,000
- Illinois Arts Council Foundation/Free Street Theatre (Chicago): Professional Experimental Theatres Program - To tour Chicago and the State of Illinois. \$ 7,500
- Illinois Arts Council (Chicago) For the Chicago Ticket Plan: Museum Program - Wider Availability of Museums. \$ 50,000

INDIANA

- Indiana State Arts Commission (Indianapolis): Federal-State Partnership Program. \$ 75,377
- Indianapolis Museum of Art: Museum Program - Museum Purchase Plan. \$ 10,000
- Evansville Philharmonic Orchestra: Orchestra Program - For support of its In-School Chamber Music Concert Series and its Youth Symphony Concert Series during the 1970-71 season. \$ 15,000

INDIANA (Cont'd.)

Indiana State Symphony Society, Inc. (Indianapolis): Orchestra Program -
For support of Orchestra's audience development project. \$ 39,000

City of Indianapolis: Works of Art in Public Places. \$ 20,000

IOWA

Iowa State Arts Council (Des Moines): Federal-State Partnership
Program. \$ 75,377

Iowa State Arts Council (Des Moines): Special State Grant - For support
of an art gallery and museum conservation program in Iowa. \$ 4,860

Gary Gildner (Des Moines): Young Writer's Discovery Award. \$ 3,000

Iowa State Arts Council (Des Moines): Special State grant to assist the
Des Moines Symphony Orchestra in playing concerts at four Des Moines
high schools. \$ 1,356

KANSAS

Kansas Cultural Arts Commission (Wichita): Federal-State Partnership
Program. \$ 75,377

Kansas Cultural Arts Commission (Wichita): Special State Grant - For
support of the sculpture award program at the Wichita Art Museum's Kansas
Artists' Biennial. \$ 3,000

KENTUCKY

Kentucky Arts Commission (Frankfort): Federal-State Partnership Program.
\$ 75,377

C.R. Hammer Books, Inc. (Lexington): Grants to Independent and Literary
Art Presses - For printing and publishing works of high literary and artistic
merit. \$ 5,000

KENTUCKY (Cont'd.)

The Louisville Philharmonic Society, Inc: Orchestra Program - For support of its First Edition Recording Series during the 1970-71 season. \$ 40,000*

Actors Theatre of Louisville: Resident Professional Theatres Program. \$ 15,000

Pioneer Playhouse of Drama (Danville): For support of the theatre's activities during the 1970-71 season. \$ 10,000

LOUISIANA

Louisiana Council for Music and the Performing Arts, Inc. (New Orleans): Federal - State Partnership Program. \$ 75,377

Shreveport Symphony Society: Orchestra Program - For support of the development of concert series. \$ 6,400

New Orleans Philharmonic Symphony Orchestra: Orchestra Program - For the costs of touring activities and the establishment of a Department of Development. \$ 66,000

Repertory Theatre, New Orleans: Resident Professional Theatres Program. \$ 7,500

Louisiana Council for Music and the Performing Arts (New Orleans): Special State Grant - For the Repertory Theatre, New Orleans. \$ 10,000

MAINE

Maine State Commission on the Arts and Humanities (Augusta): Federal - State Partnership Program. \$ 75,377

Maine State Commission on the Arts and Humanities (Augusta): Coordinated Residency Touring Program in the New England Circuit during the 1970-71 season including the States of Maine, Rhode Island, Massachusetts, Vermont, Connecticut, and New Hampshire. \$ 45,500

MAINE, (Cont'd.)

Portland Symphony Orchestra: Orchestra Program - To enable the orchestra to present four family concerts designed to appeal to a broad cross-section of the community and to present four regular concerts in Augusta, Maine.
\$ 12,700

MARYLAND

Maryland Arts Council (Baltimore): Federal-State Partnership Program.
\$ 75,377

The Baltimore Museum of Art: Museum Program - Museum Purchase Plan.
\$ 10,000

Maryland Arts Council (Baltimore): Coordinated Residency Touring Program in the Mid-Atlantic Circuit during the 1970-71 season including the States of Maryland, Pennsylvania, Delaware, New York and D.C.
\$ 48,200

Center State (Baltimore): Resident Professional Theatres Program.
\$ 20,000

The Maryland Institute (Baltimore): Artists and Critics in residence Program - to enable the Institute to bring an artist or critic onto the campus for a short period of time, to work and instruct.
\$ 1,500

The Baltimore Museum of Art: Museum Program - Exhibitions Aid: For the costs of an exhibition, "Four Americans in Paris: The Collections of Gertrude Stein and her Family."
\$ 10,000

The Walters Art Gallery (Baltimore): Museum Program - Visiting Specialists (Traveling Scholars).
\$ 8,250

MASSACHUSETTS

Massachusetts Council on the Arts and Humanities (Boston): Federal-State Partnership Program.
\$ 75,377

Berkshire Theatre Festival (Stockbridge): For general support of its summer 1970 program.
\$ 30,000

Katherine Paulis Porter (Cambridge): Visual Artists' Fellowship.
\$ 7,500

Gary A. Rickson (Roxbury): Visual Artists' Fellowship.
\$ 7,500

MASSACHUSETTS, (Cont'd.)

- James Bock (Cambridge): Environmental Design Program - For support to further study the preservation of the Eads Bridge in St. Louis, Missouri.
\$ 5,000
- Richard P. Dober (Cambridge): Environmental Design Program - For support of a study entitled, "A Critical Evaluation of Seminal Influences on Contemporary American Concepts of Environmental Design."
\$ 1,000
- William M.C. Lam (Cambridge): Environmental Design Program - For completion of a textbook on lighting design for architects and designers.
\$ 5,000
- Boston University (Cambridge): For support of the Symposium Workshop for Playwrights during the summer of 1970.
\$ 18,500
- Barry B. Greenbie (Amherst): Environmental Design Program - For support of the study of ethological concepts of territorial behavior applied to urban planning.
\$ 4,000
- Massachusetts Council on the Arts and Humanities (Boston): Poetry in the Schools Program.
\$ 6,700
- Theatre Workshop (Boston): Professional Experimental Theatres Program.
\$ 15,000
- Boston Philharmonic Society, Inc.: Orchestra Program - For support of its concert series.
\$ 7,300
- The Springfield Orchestra Association, Inc.: Orchestra Program - For support of the Youth Program.
\$ 13,800
- Massachusetts Institute of Technology (Cambridge): For the costs of assisting the M.I.T. Press in the preparation of Professor Robert Venturi's book.
\$ 2,000
- Goldovsky Opera Institute (Brookline): Opera Program - For support of its touring activities.
\$ 27,000*
- Stage/West (Springfield Theatre Arts Association) (West Springfield): Resident Professional Theatres Program.
\$ 15,000
- Theatre Company of Boston: Resident Professional Theatres Program.
\$ 7,500
- Boston Symphony Orchestra: Orchestra Program - For support of activities during the 1970-71 season.
\$ 75,000

MICHIGAN

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- Michigan State Council on the Arts (Detroit): Federal - State Partnership Program. \$ 75,377
- Detroit Institute of Arts: For Project Outreach. \$ 45,000
- Michigan State Council on the Arts (Detroit): For the costs of continuing and amplifying the goals of Project Outreach. \$ 18,000
- Detroit Symphony Orchestra, Inc.: Orchestra Program - For support of "Project Involvement." \$100,000
- Oakland University (Rochester): For continued support of the pilot program in audience development. \$ 35,910
- Midland Center for the Performing Arts, Inc. (Midland): Composer - Performer Commissioning Program - For partial support of the commissioning fee, initial performance costs, and copying costs of the oratorio, Truth Has Fallen, By Dave Brubeck. \$ 2,880
- Grand Rapids Civic Theatre: For support of the Children's Theatre pilot program. \$ 4,000
- Cranbrook Academy of Art (Bloomfield Hills): Artists and Critics in Residence Program - To enable the Academy to bring an artist or critic onto the campus for a short period of time to work and instruct. \$ 2,000
- Michigan State Council on the Arts (Detroit): For support of the Michigan Artrain. \$100,000
- Wayne State University (Detroit): Works of Art in Public Places. \$ 6,000

MINNESOTA

-
- Minnesota State Arts Council (Minneapolis): Federal - State Partnership Program. \$ 75,377
- Tyrone Guthrie Theatre (Minnesota Theatre Company) (Minneapolis): Resident Professional Theatres Program - For support of the world premier of a play by the Russian novelist, Aleksandr Solzhenitsyn. \$ 23,500

MINNESOTA (Cont'd.)

Minnesota Orchestra (Minneapolis): Amendment to FY 70 grant for support of its Upper Midwest Touring Program. \$ 6,000

Minnesota State Arts Council (Minneapolis): Coordinated Residency Touring Program in the Midwest Circuit during the 1970-71 season including the States of Iowa, Missouri, Kansas, and Minnesota. \$ 20,960

Children's Theatre Company of the Minneapolis Institute of Arts: For support of two productions of the Children's Theatre Company. \$ 25,000

Duluth Civic Symphony Association: Orchestra Program - For support of two series of three concerts each for elementary school children and another series of three concerts for junior high school students. \$ 10,300

Tyrone Guthrie Theatre (Minnesota Theatre Company) (Minneapolis): Resident Professional Theatres Program. \$ 25,000

Center Opera Company (Minneapolis): Opera Program - For support of activities during the 1970-71 season. \$ 25,000*

Minnesota State Arts Council (Minneapolis): Special State grant - For professional services utilized by the Council at the National Conference of the State Arts Councils. \$ 1,763

St. Paul Civic Philharmonic Society, Inc.: Orchestra Program - For support of the college residency program and touring concerts. \$ 25,000

St. Paul Council of Arts and Sciences: Poetry in the Schools Program in St. Paul and Minneapolis schools. \$ 10,000

The Minnesota Orchestral Association (Minneapolis): Orchestra Program - To initiate an Audience Development Program, educational activities, and performances by the Orchestra in collaboration with the Minnesota Dance Company and for a Christmas performance of Handel's Messiah. \$200,000*

MISSISSIPPI

Mississippi Arts Commission (Jackson): Federal-State Partnership Program. \$ 75,377

City of Jackson: Works of Art in Public Places - For the commissioning of a sculpture. \$ 10,000

MISSISSIPPI, (Cont'd.)

Theatre Center of Mississippi (Jackson): For general support of its activities during 1970-71. \$ 7,500

Jackson Symphony Orchestra Association: Orchestra Program - For support of a four - pronged program: (1) to expand and present stringed programs and develop an educational program in the elementary and junior high schools through performances given by a stringed quartet and the services of a part-time string instructor; (2) to develop new audiences through concerts in neighborhood schools and churches in various sections of the city; (3) to develop new audiences and new performances by the symphony in new informal settings without admission charge; (4) the development of an educational documentary on the Jackson Symphony for audience education. \$ 30,000

MISSOURI

Missouri State Council on the Arts (St. Louis): Federal - State Partnership Program. \$ 75,377

Emilio Cruz (St. Louis): Visual Artists' Fellowship. \$ 7,500

Lincoln University (Jefferson City): Poets in Developing Colleges Program. \$ 4,500

Community Music School, Inc. (St. Louis): For support of the School's activities during 1971. \$ 7,000

Kansas City Philharmonic: Orchestra Program - For support of activities during the 1970-71 season. \$200,000*

St. Louis Symphony Society: Orchestra Program - For support of activities during the 1970-71 season. \$200,000*

MONTANA

Montana Arts Council (Missoula): Federal - State Partnership Program. \$ 75,377

Gordon W. Whirry (Bozeman): Architecture Student Travel Fellowship. \$ 500

NEBRASKA

Nebraska Arts Council (Omaha): Federal - State Partnership Program.
\$ 75,377

The Omaha Civic Music Association: Orchestra Program - For support of its "run-out" concerts and the expansion of its subscription series.
\$ 25,000

NEVADA

Nevada State Council on the Arts (Reno): Federal - State Partnership Program.
\$ 75,377

NEW HAMPSHIRE

New Hampshire Commission on the Arts (Concord): Federal - State Partnership Program.
\$ 75,377

New Hampshire Commission on the Arts (Concord): Special State grant - For support of the first six-state New England Conference of Arts Agencies, including the States of New Hampshire, Vermont, Maine, Connecticut, Rhode Island, and Massachusetts.
\$ 3,500

The MacDowell Colony (Peterborough): To provide fellowships for two month periods for professional artists. (Continuation of FY 70 grant)
\$ 25,000*

NEW JERSEY

New Jersey State Council on the Arts (Trenton): Federal - State Partnership Program.
\$ 75,377

New Jersey State Council on the Arts (Trenton): Poetry in the Schools Program.
\$ 5,000

New Jersey Symphony Orchestra (Newark): Orchestra Program - For support of its Youth Concert Program during the 1970-71 season.
\$ 72,300

NEW MEXICO

New Mexico Arts Commission (Santa Fe): Federal - State Partnership Program. \$ 75,377

Opera Association of New Mexico (Santa Fe Opera): For support of its 1970 season. \$ 10,000

Opera Association of New Mexico (Santa Fe Opera): Opera Program - To Implement a Fund Development Program. \$ 38,650*

New Mexico Arts Commission (Santa Fe): Special State grant-For partial support of the artist's fee in completing the Taos County Courthouse murals. \$ 5,000

Institute of American Indian Art (Santa Fe): Artists and Critics in Residence Program. \$ 1,500

NEW YORK

New York State Council on the Arts (New York City): Federal - State Partnership Program. \$ 75,377

The Jargon Society (New York City): For the costs of small press and magazine promotion/Michael Hoffman. \$ 45,000

The American Federation of Arts (New York City): Intermediate Arts Program - For support of the Federation's Circulating Artists Program. \$ 1,500

Judith Pearlman (New York City): For a one hour television special on music that would demonstrate, rather than explain through a narrator, the basic ideas of music. This project is for the use of mass media to create an interest in classical music, with particular emphasis on audiences from the ages of 15 to 30. \$ 12,500

Cultural Council Foundation/Teachers and Writers Collaborative (New York City): To provide State arts councils and others who are interested with copies of the Newsletter for use in the Poetry in the Schools program. \$ 10,000

NEW YORK, (Cont'd.)

- City Walls, Inc. (New York City): Works of Art in Public Places. \$ 10,000
- Symphony of the New World (New York City): Orchestra Program - For support of community and subscription concerts. \$ 25,000
- New York Shakespeare Festival (New York City): For use by the New York Shakespeare Festival's Public Theatre toward the costs of production at its experimental theatre and its new theatre for contemporary plays. \$200,000*
- Art Information Center, Inc. (New York City): Intermediate Arts Program - To facilitate the production of new art, to train young artists, to provide information and services for artists and to discover new ways of exhibiting and finding markets for artists' work. \$ 2,000
- The Hampton Center of Contemporary Arts, Inc. (New York City): For support of the Jose Limon Dance Company. \$ 15,000
- Dove Theatre Company (New York City): Professional Experimental Theatres Program. \$ 2,500
- City of New York Department of Cultural Affairs, Parks, Recreation and Cultural Affairs Administration: Works of Art in Public Places - For the costs of acquiring the outdoor sculpture "Endless Column" by Tal Streeter to be placed in Central Park. \$ 6,000
- American Foundation on Automation and Employment (New York City): Intermediate Program - For the Intermedia Institute's Activities. \$ 3,000
- The Philharmonic Symphony Society of New York, Inc. (New York City): Orchestra Program - For support of free out-door concerts. \$ 75,000
- Group Concept, Inc. (New York City): Professional Experimental Theatres Program. \$ 5,000
- The American Place Theatre, Inc. (New York City): Professional Experimental Theatres Program. \$ 15,000
- Cubiculo Experimental Arts Center/The National Shakespeare Company, Inc. (New York City): Professional Experimental Theatres Program. \$ 5,000

NEW YORK, (Cont'd.)

- Karl Hampton Porter (New York City): Concert for the development of the Harlem Philharmonic Orchestra. \$ 1,000
- American Dance Foundation/American Ballet Company/Eliot Feld (New York City): Continuation of Fiscal 1970 Treasury grant for support of the development, preparation and presentation of its performance season. \$ 40,000*
- Craig Nova (New York City): Young Writer's Discovery Award. \$ 3,000
- Theatre for the Forgotten (New York City): Professional Experimental Theatres Program. \$ 7,500
- Bread And Puppet Theatre (Brooklyn) Professional Experimental Theatres Program. \$ 5,000
- The Repertory Theatre of Lincoln Center (New York City): Resident Professional Theatres Program. \$100,000*
- Studio Arena Theatre (Buffalo): Resident Professional Theatres Program. \$ 15,000
- The Negro Ensemble Company (New York City): Resident Professional Theatres Program. \$ 25,000
- Chelsea Theatre Center (Brooklyn): Professional Experimental Theatres Program. \$ 20,000
- The Wooster Group, Inc./The Performance Group (New York City): Professional Experimental Theatres Program. \$ 20,000
- The Manhattan Project/New York University (New York City): Professional Experimental Theatres Program. \$ 15,000
- Theatre Genesis (New York City): Professional Experimental Theatres Program. \$ 15,000
- American National Theatre and Academy (New York City): For partial support of the costs of one week's production of Amahl and the Night Visitors and Help, Help, the Globolinks. \$ 10,000
- American Puppets Arts Council, Inc. (New York City): For support of the Council during a free 12-week period to prepare for productions. \$ 20,000
- City Center of Music and Drama (New York City): Challenge Grants for Productions - For the mounting of productions of the New York City Ballet. \$133,300

NEW YORK, (Cont'd.)

- The Carnegie Hall Corporation (New York City): Orchestra Program - For the costs of its string orchestra project during December 1970. \$ 27,500
- Stanley A. Wolfe (New York City): Composer Assistance Program - For copying the score of his Symphony No. 5, scheduled for its world premier early in 1971. \$ 1,988
- New York State Historical Association (New York City and Cooperstown): Museum Program - For support of its graduate program in conservation of historic and artistic works. \$ 27,000
- The Paper Bag Players (New York City): For extending the performance and touring seasons and for establishing a training program in theatrical techniques. \$ 20,000
- Harlem School of the Arts (New York City): For support of its theatre and string program. \$ 50,700
- The University of Rochester: Composer - Performer Commissioning Program - To assist in the commissioning fees of American composers in connection with "Project '71" of the Eastman School of Music. \$ 15,000
- LaMama Experimental Theatre Club, Inc. (New York City): Professional Experimental Theatres Program. \$ 30,000
- The Brooklyn Philharmonia, Inc.: Orchestra Program - For the costs of Free Schoolltime series. \$ 15,000
- Brooklyn Institute of Arts and Sciences: For support of Brooklyn Museum's Activities. - Museum Program. \$ 18,000
- The Artists Technical Research Institute, Inc. (New York City): For research of artistic materials utilizing the services of special assistants. \$ 10,000
- Rochester Civic Music Association, Inc.: Orchestra Program - For support of its experimental audio/visual project ("The Shape of Music") during the 1970-71 season. \$ 35,000
- The Festival Orchestra Society (New York City): For support of the New York Chamber Soloists during the 1970-71 concert season. \$ 20,000

NEW YORK (Cont'd.)

<u>James H. Tyner</u> (New York City): Environmental Design Program - For support of the Harlem advocacy project to design a community plaza.	\$ 7,100
<u>William T. Williams</u> (New York City): Visual Artists' Fellowship.	\$ 7,500
<u>Jordan A. Davies</u> (New York City): Visual Artists' Fellowship.	\$ 7,500
<u>Melvin E. Edwards</u> (New York City): Visual Artists' Fellowship.	\$ 7,500
<u>Richard Estes</u> (New York City): Visual Artists' Fellowship.	\$ 7,500
<u>Sol LeWitt</u> (New York City): Visual Artists' Fellowship.	\$ 7,500
<u>Brooklyn College</u> (Brooklyn): For support of its Theatre Artisan Training Project.	\$ 70,000
<u>American Symphony Orchestra</u> (New York City): Orchestra Program - For support of the Bartok Memorial Concert.	\$ 6,000
<u>Foundation for American Dance/City Center Joffrey Ballet</u> (New York City): Amendment to FY 1970 grant for support of new productions.	\$113,400
<u>Jack S. Freeman</u> (Brooklyn): Environmental Design Program - To develop an effective program and methodology for dealing with a community based planning and architectural process in the Williamsburg community in New York.	\$ 4,200
<u>Myles Weintraub</u> (New York City): Environmental Design Program - For support of a study entitled "A Water-borne Public Transit System for New York City."	\$ 5,000
<u>Anthony Tudor</u> (New York City): Choreographers' Grant - To create a new work.	\$ 10,500
<u>Meredith Monk</u> (New York City): Choreographers' Grant- To create a new work.	\$ 10,300

NEW YORK (Cont'd.)

<u>Anna Sokolow</u> (New York City): Choreographers' Grant - To create a new work.	\$ 10,400
<u>Richard Kuch</u> (New York City): Choreographers' Grant - To create a new work.	\$ 6,660
<u>Eliot Feld</u> (New York City): Choreographers' Grant - To create a new work.	\$ 12,800
<u>Merce Cunningham</u> (Brooklyn): Choreographers' Grant - To create a new work.	\$ 11,496
<u>Hanya Holm</u> (New York City): Choreographers' Grant - To create a new work.	\$ 8,640
<u>Twyla Tharp</u> (New York City): Choreographers' Grant - To create a new work.	\$ 7,700
<u>Murray Louis</u> (New York City): Choreographers' Grant - To create a new work.	\$ 10,200
<u>Kazuko Hirabayashi</u> (New York City): Choreographers' Grant - To create a new work.	\$ 8,740
<u>Rod Rodgers</u> (New York City): Choreographers' Grant - To create a new work.	\$ 9,700
<u>Alwin Nikolais</u> (New York City): Choreographers' Grant - To create a new work.	\$ 12,800
<u>Paul Taylor</u> (New York City): Choreographers' Grant - To create a new work.	\$ 10,720
<u>The American Federation of Arts</u> (New York City): For support of advanced study for promising young writers, painters and sculptors at the Provincetown (Massachusetts) Fine Arts Work Center.	\$ 10,000
<u>Brooklyn Museum</u> (Brooklyn): Museum Program - Museum Purchase Plan.	\$ 10,000
<u>G.E. Kidder Smith</u> (New York City): For continued support of a study of a critical and photographic survey of outstanding architecture in the United States from 1607 to World War II.	\$ 12,500

NORTH CAROLINA

North Carolina Arts Council (Raleigh): Federal - State Partnership Program. \$ 75,377

North Carolina Arts Council (Raleigh): Coordinated Residency Touring Program in the Southern Circuit during the 1970-71 season including the States of Virginia, North Carolina, Tennessee, Alabama, South Carolina, Louisiana, and Puerto Rico. \$ 34,820

St. Augustine College (Raleigh): Poets in Developing Colleges Program. \$ 5,900

Penland School of Crafts (Penland): Amendment to FY 1968 grant for fellowships and related assistance for operation of experimental programs for professional craftsmen. \$ 1,250

North Carolina Symphony Society, Inc. (Chapel Hill): Orchestra Program - To lengthen the 1970-71 season in order to make possible longer employment of orchestra staff and to broaden the cultural opportunities of young people in the area served by the Symphony. \$ 25,000

The Gallery of Contemporary Art (Winston-Salem): Artists and Critics in Residence Program - To enable the Gallery to engage an artist or critic for a short period of time, to work and instruct. \$ 1,500

NORTH DAKOTA

North Dakota Council on the Arts and Humanities (Fargo): Federal - State Partnership Program. \$ 75,377

OHIO

Ohio Arts Council (Columbus): Federal - State Partnership Program. \$ 75,377

Ohio Northern University (Ada): Promoting Increased Liaison between Universities and Museums - To enable the art history department to engage a museum scholar as an instructor for one semester. \$ 1,500

OHIO (Cont'd.)

Columbus Symphony Orchestra: Orchestra Program - For support of its In-School Concert Program and its Music Symposium during the 1970-71 season. \$ 15,200

Ohio Arts Council (Columbus): Coordinated Residency Touring Program in the Great Lakes Circuit during the 1970-71 season including the States of Ohio, Wisconsin, Michigan, Indiana, and Illinois. \$ 94,500

The Musical Arts Association/The Cleveland Orchestra: Orchestra Program - To permit the orchestra to continue and expand performances in the neighboring communities. \$ 50,000*

Cincinnati Symphony Orchestra: Orchestra Program - For support of its In-School Orchestra Program. \$ 72,250

Greater Akron Musical Association, Inc.: Orchestra Program - To improve the musical quality of the Orchestra, increase the general awareness of the Association, and establish a Chamber Orchestra to improve community services. \$ 11,000*

Youngstown Symphony Society: Orchestra Program - To encourage and develop new audiences through the expansion of the Symphony's present program. \$ 20,000*

Playhouse in the Park (Cincinnati): Resident Professional Theatres Program. \$ 15,000

OKLAHOMA

Oklahoma Arts and Humanities Council (Oklahoma City): Federal - State Partnership Program. \$ 75,377

Oklahoma Art Center (Oklahoma City): Museum Program - Museum Purchase Plan. \$ 10,000

Arnold G. Henderson (Norman): Environmental Design Program - For support of the study of the inter-relationship between housing location and condition and access to transportation among rural Oklahoma Indians. \$ 5,000

Oklahoma City Symphony Society: Orchestra Program - For support of "School Penetration and Participation." \$ 26,000

OKLAHOMA (Cont'd.)

The Mimmers Theatre (Oklahoma City): Resident Professional Theatres Program. \$ 7,500

Oklahoma Arts and Humanities Council (Oklahoma City): Coordinated Residency Touring Program in the Southwest Circuit during the 1970-71 season including the States of Texas, New Mexico and Oklahoma. \$ 15,400

Tulsa Philharmonic Society, Inc.: Orchestra Program - For the establishment of a project entitled "The Rub-Off Factor" under which the Philharmonic joins with other art forms in programs to be presented in schools as a post-program study and in various locations in the community. \$ 25,800

OREGON

Oregon Arts Commission (Salem): Federal - State Partnership Program. \$ 75,377

Oregon Symphony Society (Portland): Orchestra Program - For support of the Symphony Chamber Orchestra's touring concert program. \$ 16,500

Trask House Books, Inc. (Portland): Grants to Independent Literary and Art Presses - For printing and publishing works of high literary and artistic merit. \$ 5,000

PENNSYLVANIA

Pennsylvania Council on the Arts (Harrisburg): Federal - State Partnership Program. \$ 75,377

Carnegie Institute Museum of Art (Pittsburgh): Museum Program - Museum Purchase Plan. \$ 10,000

Michael Lopuszanski (Upper Darby): Choreographers' Grant - To create a new work. \$ 8,740

PENNSYLVANIA (Cont'd.)

The Philadelphia Orchestra Association: Orchestra Program - For support of free in-school concerts. \$ 15,500

University of Pennsylvania (Philadelphia): To enable Gabriel Gutkind to prepare for publication the last two volumes of a 7-volume series entitled "International History of City Development," written by the late Professor E.A. Gutkind. \$ 25,700

Erie Philharmonic Society: Orchestra Program - To employ an experienced orchestra manager to develop programs and audiences. \$ 8,700

The New School of Music (Philadelphia): For support of 20 teaching fellowships and related costs of 20 regular students involved with the teaching-fellowship program. \$ 50,000*

Chi K. Wong (Philadelphia): Environmental Design Program - For support of a study entitled "Cityscape at Night." \$ 2,200

The Philadelphia Architects Charitable Trust: Environmental Design Program - For support of the Philadelphia Architects Workshop project to create a community design center in West Mill Creek, Philadelphia. \$ 10,000

The Pennsylvania State University (University Park): For support of a National Conference on the Arts and the Human Environment. \$ 4,500

RHODE ISLAND

Rhode Island State Council on the Arts (East Greenwich): Federal - State Partnership Program. \$ 75,377

Trinity Square Repertory Company (Providence): Resident Professional Theatres Program. \$100,000*

Rhode Island Philharmonic Orchestra (Providence): Orchestra Program - For the costs of expansion and improvement of educational services. \$ 35,000

Rhode Island State Council on the Arts (East Greenwich): Special State grant - For support of the State-wide festival of contemporary theatre in March-April, 1971. \$ 5,000

SOUTH CAROLINA

South Carolina Arts Commission (Columbia): Federal - State Partnership Program. \$ 75,377

SOUTH DAKOTA

South Dakota State Fine Arts Council (Sioux Falls): Federal - State Partnership Program. \$ 75,377

South Dakota State Fine Arts Council (Sioux Falls): Special State grant - For support of the Music Division of the Black Hills Fine Arts Center. \$ 5,000

The Sioux Falls Symphony: Orchestra Program - For support of their audience development program. \$ 5,000

TENNESSEE

Tennessee Arts Commission (Nashville): Federal - State Partnership Program. \$ 75,377

LeMoyné-Owen College (Memphis): Poets in Developing Colleges Program. \$ 3,000

Knoxville Symphony Society: Orchestra Program - For support of its expanded concert series during the 1970-71 season. \$ 10,300

Memphis Orchestral Society: Orchestra Program - To present 36 concerts in schools (grades 1-6) by a chamber orchestra, and engage in an advertising and promotional campaign for the development of new audiences. \$ 19,900

Nashville Symphony Association: Orchestra Program - For support of the "family concert series." \$ 17,400

Tennessee Arts Commission (Nashville): Special State grant for support of the ticket endowment program. \$ 1,200

TEXAS

Texas Fine Arts Commission (Austin): Federal - State Partnership Program. \$ 75,377

Amon Carter Museum of Western Art (Ft. Worth): Museum Program - Wider Availability of Museums - For continued support of its experimental educational project designed to develop new and broader uses of existing museum resources by the public educational system in the North Texas area. \$ 12,200

Houston Symphony Society: Orchestra Program - For support of the Student Concert series. \$ 50,000

Texas Tech University (Lubbock): For support of the Spanish - language touring theatre of the University. \$ 5,000

Dallas Theatre Center: Resident Professional Theatres Program. \$ 24,250

Alley Theatre (Houston): Resident Professional Theatres Program. \$ 20,000

Symphony Society of San Antonio: Orchestra Program - For support of a three-point program designed to develop additional permanent annual income sources. \$ 99,500

El Paso Symphony Orchestra Association: Orchestra Program - For support of strengthening and expanding the 1970-71 season. \$ 10,000

UTAH

Utah State Institute of Fine Arts (Salt Lake City): Federal - State Partnership Program. \$ 75,377

Utah Museum of Fine Arts (Salt Lake City): Museum Program - Museum Purchase Plan. \$ 10,000

Carl Inoway (Salt Lake City): Environmental Design Program - For support of a study to develop architectural techniques for motivation in blighted neighborhoods. \$ 5,000

UTAH (Cont'd.)

Utah State Institute of Fine Arts (Salt Lake City): Coordinated Residency Touring Program in the Western Circuit during the 1970-71 season including the States of Washington, California, Hawaii, Montana, and Utah. \$ 71,100

Utah Symphony Society (Salt Lake City): Orchestra Program - For support of its regional and rural touring activities during the 1970-71 season. \$100,000

VERMONT

Vermont Council on the Arts, Inc. (Montpelier): Federal - State Partnership Program. \$ 75,377

The Banyan Press, Inc. (Pawlet): Grants to Independent Literary and Art Presses - For costs of printing and publishing works of high literary and artistic merit. \$ 5,000

Bennington Composers' Conference and Chamber Music Center (Middlebury): For Composers' Conference in August, 1970. \$ 5,000

The Vermont Symphony Orchestra Association (Middlebury): Orchestra Program - To expand services to statewide audiences. \$ 20,000*

Martha B. Wittman (Bennington): Choreographers' Grant - To create a new work. \$ 3,540

Vermont Council on the Arts (Montpelier): Works of Art in Public Places - To support a pilot project to demonstrate the feasibility of making minimal-cost public sculpture for what will become the first American sculpture highway. \$ 7,500

VIRGINIA

Virginia Commission of the Arts and Humanities (Richmond): Federal - State Partnership Program. \$ 75,377

VIRGINIA (Cont'd.)

Paul S. Dulancy (Greenwood): Environmental Design Program - For support of a study of the historic courthouse squares in Virginia. \$ 5,000

Daniel J. Solomon (Richmond): Visual Artists' Fellowship. \$ 7,500

Norfolk Symphony Association: Orchestra Program - To permit the Symphony to expand its program and to make possible the employment of 35 professional musicians, a library, personnel manager and property manager. Performances will be expanded to towns surrounding the city. \$ 16,200

The Barter Foundation (Abingdon): Resident Professional Theatres Program. \$ 7,500

Virginia Commission of the Arts and Humanities (Richmond): Special State grant - For support of the Lynchburg Fine Arts Center Symphony Orchestra's premiere of "Cantique in Cinq Versets." \$ 1,700

WASHINGTON

Washington State Arts Commission (Olympia): Federal - State Partnership Program. \$ 75,377

Seattle Symphony Orchestra: Orchestra Program - For support of its school concerts during the 1970-71 season. \$100,000

Randall L. Holden, Jr. (Seattle): National Endowment for the Arts Study Fellowship for the U.C.L.A. Arts Administration Institute. \$ 2,500

New Dimensions in Music (Seattle): For support of its activities during the 1970-71 season. \$ 12,700

City of Bellingham: Works of Art in Public Places. \$ 6,000

A Contemporary Theatre (Seattle): Resident Professional Theatres Program. \$ 7,500

Seattle Repertory Theatre: Resident Professional Theatres Program. \$ 50,000

Spokane Symphony Orchestra: Orchestra Program - For support of the Summer Festival and college residency program. \$ 25,000

WEST VIRGINIA

West Virginia Arts and Humanities Council (Charleston): Federal -
State Partnership Program. \$ 75,377

The West Virginia Arts and Humanities Council (Charleston): Orchestra
Program - For support of touring programs by the Charleston Symphony
and the Wheeling Symphony. \$ 50,000

WISCONSIN

Wisconsin Arts Council (Madison): Federal - State Partnership
Program. \$ 75,377

Association of College and University Concert Managers (Madison):
For support of its Workshop for Concert Managers during the
summer of 1971. \$ 4,000

Milwaukee Symphony Orchestra, Inc.: Orchestra Program - For support
of the Young People's Concerts. \$ 36,500

Milwaukee Repertory Theatre: Resident Professional Theatres
Program. \$ 25,000

WYOMING

Wyoming Council on the Arts (Casper): Federal - State Partnership
Program. \$ 75,377

AMERICAN SAMOA

American Samoa Arts Council (Pago Pago): Federal - State Partnership
Program. \$ 14,500

GUAM

Insular Arts Council of Guam (Agana): Federal - State Partnership
Program. \$ 53,500

PUERTO RICO

Institute of Puerto Rican Culture (San Juan): Federal - State Partnership Program. \$ 75,377

VIRGIN ISLANDS

Virgin Islands Council on the Arts (Christiansted, St. Croix): Federal - State Partnership Program. \$ 75,377

NATIONAL PROJECTS

- American Film Institute (Beverly Hills, California and Washington, D.C.):
For general support of the Institute's activities. \$887,500, including
\$137,500 in Treas.
Funds
- F.E.N. American Center (New York City): For support of its continuing
program of services to writers, translators and the nation's literary
community. \$ 39,000
- Foundation for American Dance/City Center Joffrey Ballet (New York City):
For support of its performance season - amendment to FY 70 grant.
\$250,000*
- Young Audiences, Inc. (New York City): To support a series of educational
concerts for children and adults in rural and inner city areas and for
general support of the national office. \$196,950
- Young Concert Artists, Inc. (New York City): For support of its special
developmental program during the 1970-71 season. \$ 15,000
- Martha Graham Center of Contemporary Dance, Inc. (New York City): For
support of the Company's performances. \$ 50,000*
- National Guild of Community Music Schools (New York City): For the con-
tinuation of its activities in maintaining a national office and developing
new community music schools. \$ 17,500
- International Theatre Institute of the U.S. (New York City): For support
of the Institute's activities during the 1970-71 season. \$ 35,000
- Associated Councils of the Arts (New York City): For support of the
Councils' activities. \$ 50,000*
- Affiliate Artists, Inc. (New York City): For support of its activities
during 1970-71, including appointment expenses for 31 affiliate artists.
\$230,000*
- Affiliate Artists, Inc. (New York City): For the underwriting of appoint-
ment expenses for six artists during 1970-71. \$ 24,000
- American National Theatre and Academy (New York City): For support and
maintenance of the ANTA Theatre. \$ 56,082
- American Musical Digest (New York City): For costs identified with the
orderly dissolution of the Digest. \$ 8,750

NATIONAL PROJECTS (Cont'd.)

American Educational Theatre Association, Inc./University Resident Theatre Association (Ann Arbor, Michigan): For support of the Association's unified auditions program. \$ 25,000

Association of American Dance Companies (New York City): For support of the Association's service program which provides a clearing house for information for all national, local, and regional dance organizations. \$ 25,000

Associated Councils of the Arts (New York City): To conduct extensive research into policies, programs, and regulation of a number of Federal departments and agencies involved directly or indirectly in the arts. \$ 20,000, includes \$5,000 transferred to NEA from NEH and \$5,000 from NSF

National Folk Festival Association (Washington, D.C.): For the costs of strengthening the organization of the Association and supporting its work in preserving folk culture through the performing arts. \$ 25,000

Dance Notation Bureau (New York City): For the costs of notating the works of major professional choreographers. \$ 35,000

American Symphony Orchestra League (Vienna, Virginia): To permit A.S.O.L. to continue with the technical development of the "Missouri Project," and to foster the development of the programs for the St. Louis and Kansas City Orchestras through cooperation with orchestras in smaller cities and towns within the State.- Orchestra Program. \$ 50,000

Coordinating Council of Literary Magazines (New York City): To provide support for small literary magazines of limited circulation which serve as a publishing outlet for new writers throughout the nation. \$ 50,000

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

SUMMARY HIGHLIGHTS, FISCAL 1971 PROGRAMS, NATIONAL ENDOWMENT FOR THE ARTS

During Fiscal 1971, the Endowment received \$15,090,000 in Congressionally-appropriated federal funds for programs. Of this \$15 million, \$4,125,000 went directly to official State arts councils, \$75,377 to each on a matching basis, under the Endowment's Federal-State Partnership Program. Some of the Endowment's Fiscal 1971 national programs to date are summarized below.

* * * * *

IN MUSIC

Orchestra

This major program, launched by two initial grants in Fiscal 1970, is assisting orchestras with artistic and administrative development and supporting efforts toward greater service to broadened audiences, including public service, touring, and educational projects. A total of \$3,697,160 in federal and private funds has been approved for 24 major orchestras, 39 metropolitan orchestras, and 11 orchestras and arts organizations under the program's special category. Grantees are located in 38 States and the District of Columbia.

Opera

Recognizing the need for a program of support in this area, the Endowment is developing an assistance program for opera companies for Fiscal 1972. Limited aid is being offered in Fiscal 1971 as grants have been approved for seven opera companies in six States. In addition, the Endowment in 1970 helped establish The National Opera Institute, which provides additional direct assistance to opera companies.

NATIONAL ENDOWMENT FOR THE ARTS, FISCAL 1971 HIGHLIGHTS TO DATE.Other Music

The Endowment is assisting Affiliate Artists, Inc., a New York-based organization which establishes flexible partnerships between colleges or community organizations and professional performing artists. During Fiscal 1971, \$254,000 in federal and private funds are being used primarily to underwrite Affiliate Artists appointments in 26 cities in 20 States, the District of Columbia and Puerto Rico.

A Fiscal 1971 grant of \$196,950, in federal and private funds, has been awarded to Young Audiences, Inc. Headquartered in New York, this national audience development organization has 40 affiliated chapters in 24 States. Young Audiences programs are directed towards youngsters of pre-school to third grade level, and to both children and adults in rural and inner city areas.

IN EDUCATIONArtists-in-the-Schools

The major Artists-in-the-Schools Program currently underway in the 1970-71 school year was made possible by a Fiscal 1970 \$900,000 transfer from the U.S. Office of Education, supplemented by 1971 Endowment funds. An expansion of a Fiscal 1969 pilot Visual-Artists-in-the-Schools project, the present program has placed, in performing and teaching roles, professional artists in dance, poetry, visual arts, music, and theatre. The program, administered primarily by State arts councils, is involving approximately 300 artists in more than 260 school districts in 31 States across the country. The Endowment plans to continue and expand this program in the 1971-72 school year.

IN THE VISUAL ARTSMuseum Pilot Program

On January 12th, the Endowment announced a Fiscal 1971 \$1,000,000 pilot assistance program for museums. A new division has been established within the Endowment, and a Museum Advisory Panel appointed.

NATIONAL ENDOWMENT FOR THE ARTS, FISCAL 1971 HIGHLIGHTS TO DATE.Museum Pilot Program (Cont'd.)

This pilot program, which the Endowment hopes to expand in Fiscal 1972, will concentrate basically in three major areas. These areas, and the tentative allocation of Fiscal 1971 funds for each, are:

- I. Improvement of Collections (\$500,000), through purchase of works by living American artists (\$100,000), special exhibitions (\$300,000), and conservation (\$100,000);
- II. Professional Training and Staff (\$345,000), through training fellowships (\$200,000), curatorial fellowships (\$45,000), and traveling scholars programs (\$100,000);
- III. Wider Availability of Museums (\$155,000), through a variety of projects designed to bring the resources of museums to wider viewing publics in their communities and regions.

Works of Art in Public Places

Four grants totalling \$43,500 in Fiscal 1971 have been awarded to date under a continuing program enabling cities and communities to commission and place works of art, including inner-city murals, in public places. Since the Endowment launched the program in Fiscal 1967, 11 projects in nine States have been aided.

Artists' Fellowships

Under a continuing program of direct assistance to painters and sculptors, the Endowment has awarded 20 fellowships of \$7,500 each to individual artists of exceptional talent. The fellowships are designed to allow the artists to set aside time not ordinarily available for their work, to aid in the purchase of materials, or for other purposes that would enable them to advance their careers in the visual arts.

IN DANCECommissioning

Under its Commissioning Programs, the Endowment has awarded grants to major dance companies and to individual choreographers to enable them to create, rehearse, and perform new works. Fiscal 1971 Production Challenge Grants,

NATIONAL ENDOWMENT FOR THE ARTS, FISCAL 1971 HIGHLIGHTS TO DATE.Commissioning (Cont'd.)

totalling \$246,700 have been awarded to the New York City Ballet and the City Center Joffrey Ballet. Choreography Fellowships, totalling \$147,836 and including rehearsal costs for dancers, have been awarded to 16 individuals.

Touring

Under the fourth consecutive year of the Coordinated Residency Touring Program, the Endowment has provided \$330,480 for seven regional circuits covering 35 States and territories for 105 weeks of programming by 22 contemporary dance companies. The mobility of these small, professional troupes is a great asset in exposing thousands of Americans, many without ready access to the major metropolitan areas, to contemporary dance.

IN THEATREResident Professional Theatres

The Resident Professional Theatres program, now in its fifth year, was launched to assist the decentralization of the American theatre by providing funds for artistic and organizational development of resident professional theatres across the country. Fiscal 1971 grants totalling \$1,112,750 to 29 theatres in 23 cities have been made for the production of new plays, staff enlargement, extended educational and community services, audience development, regional touring, and training programs.

Professional Workshops

A fourth series of grants has been made under the Endowment's Professional Experimental Theatres and Workshops program. Grants totalling \$217,500, aimed at providing assistance to new playwrights and at stimulating the production of new works and the development of new forms, have been approved for 22 professional groups in 10 cities.

NATIONAL ENDOWMENT FOR THE ARTS, FISCAL 1971 HIGHLIGHTS TO DATE.IN LITERATUREPoetry-in-the-Schools

The Poetry-in-the-Schools program, launched in Fiscal 1966 with a grant to the Academy of American Poets, is now in its sixth year. In Fiscal 1971, grants totalling \$22,700 have been awarded to date, enabling younger poets to read and discuss their works with students and to discuss with teachers means of transmitting the vitality of language to their students. This program is an integral part of the Artists-in-the-Schools program mentioned earlier, through which additional funds are made available for poets in the schools. Grant recipients are generally State arts councils.

Poets in Developing Colleges

Four developing colleges, primarily black in enrollment, have received grants totalling \$17,500 under the Poets in Developing Colleges program. In its fourth continuous year, this program enables the colleges to support writers-in-residence programs for varying lengths of time during the school year.

IN PUBLIC MEDIA

The Endowment is exploring cooperative programming with the Corporation for Public Broadcasting, and will itself be making a limited number of grants aimed at bringing quality arts programming to audiences through the media.

IN COORDINATED PROGRAMSSpecial State Projects

Special State Grants, totalling \$23,879 and made possible by returned States money from previous years, have been made to eight States for a variety of special projects in the arts.

NATIONAL ENDOWMENT FOR THE ARTS, FISCAL 1971 HIGHLIGHTS TO DATE.Regional or National Groups

A Treasury Fund grant ($\frac{1}{2}$ private money) of up to \$100,000 has been approved for the Associated Councils of the Arts, a national service organization. Research, publications, and action programs (including seminars and workshops) undertaken by A.C.A. are of great value to constituent arts organizations throughout the nation.

Through a \$75,000 grant, the Endowment is continuing assistance to the Federation of Rocky Mountain States which tours arts programs to diverse audiences, often in isolated geographic areas, of the six-State Federation area (some programs reach two additional States as well).

IN ARCHITECTURE, PLANNING, AND DESIGN

Major emphasis in this area is on the development of new programs. These programs, for which the Endowment is investigating the possibilities of coordination with other federal agencies, will address themselves to the total physical environment and the rising concern over ecological and aesthetic problems. During the current year, a limited number of environmental design research grants was made.

STATE GRANTS

Mrs. HANSEN. Also insert in the record a listing of selected State grants since the inception of the Endowment.
(The information follows:)

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

NATIONAL ENDOWMENT FOR THE ARTS OBLIGATIONS IN NORTH CAROLINAFiscal 1966

Two <u>Graduation Awards</u> of \$1,000 each,	\$ 2,000
One <u>Sabbatical Leave Grant</u> ,	\$ 7,500

Fiscal 1967

One grantee under the <u>American Literary Anthology Program</u> , Volume 1,	\$ 500
Two <u>Architecture Student Travel Fellowships</u> of \$500 each,	\$ 1,000
One <u>Individual Grant to Creative Writer</u> ,	\$ 10,000

North Carolina School of the Arts, Winston-Salem,
For ten scholarships to enable college music majors
to attend the School's 1967 summer session at the
Accademia Musicale Chigiana in Siena, Italy,

	\$ 4,500
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Fiscal 1968

One individual grant under the <u>Composer Assistance Program</u> ,	\$ 165
Two individual grants to <u>Creative Writers</u> of \$7,000 each,	\$ 14,000

Fiscal 1968 (Cont'd.)

One individual grant under a program of assistance to <u>Independent Literary and Art Presses,</u>	\$ 5,000
One individual grant under the <u>Kodaly Fellowship Program,</u>	\$ 5,000
One individual grant under the <u>Literary Study Group,</u>	\$ 3,000
One individual grant under the <u>Poets in Developing Colleges Program,</u>	\$ 1,932
One individual grant to participate in the Poetry Festival at Morehouse College as part of the <u>Poets in Developing Colleges Program,</u>	\$ 100
One <u>Visual Artists' Fellowship,</u>	\$ 5,000
Four <u>Young Writers' Awards,</u>	\$ 5,000
<u>Appalachian Region Exhibit,</u> For an exhibition of arts and crafts of residents and students in Appalachia, including 29 North Carolina counties,	(\$ 5,000)
<u>Davidson College,</u> Davidson, Music Audience Development Project for Colleges and Universities,	\$ 1,000
<u>East Carolina University,</u> Greenville, Music Audience Development Project for Colleges and Universities,	\$ 1,000
<u>Friends of the College, Inc,</u> North Carolina State University, Raleigh, Music Audience Development Project for Colleges and Universities,	\$ 1,000
<u>North Carolina Museum of Art,</u> Raleigh, Museum Purchase Plan,	\$ 10,000
<u>Penland School of Crafts,</u> Penland, To provide individual grants to professional craftsmen to reside and work at the School,	\$ 50,000

Fiscal 1968 (Cont'd.)

<u>Queens College</u> , Charlotte, Two grants under the Music Audience Development Project for Colleges and Universities,	\$ 2,000
<u>University of North Carolina</u> , Greensboro, Music Audience Development Project for colleges and Universities,	\$ 1,000
<u>Wake Forest University</u> , Winston-Salem, Music Audience Development Project for Colleges and Universities,	\$ 1,000

Fiscal 1969

Four <u>Architecture Student Travel Fellowships</u> of \$250 each,	\$ 1,000
One individual grant under a program of assistance to <u>Independent Literary and Art Presses</u> ,	\$ 5,000
<u>East Carolina University</u> , Greenville, Music Audience Development Project for Colleges and Universities,	\$ 1,000
<u>Goldovsky Opera Institute</u> , To tour its production of Bizet's <u>Carmen</u> to 71 communities in 24 States, including Durham,	(\$ 85,000)
<u>The Jargon Society, Inc.</u> , Highlands, Program of assistance to Independent Literary and Art Presses,	\$ 10,000
<u>Louisburg College</u> , Louisburg, Music Audience Development Project for Colleges and Universities,	\$ 750
<u>Mars Hill College</u> , Mars Hill, Music Audience Development Project for Colleges and Universities,	\$ 1,000

Fiscal 1969 (Cont'd.)

North Carolina Arts Council, Raleigh, Coordinated Residency Touring Program - For support of the presentation of dance performances during the 1968-69 season, including Winston-Salem, \$ 7,300

Queens College, Charlotte, Music Audience Development Project for Colleges and Universities, \$ 1,000

Raleigh Chamber Music Guild, Music Audience Development Project for Chamber Music Societies, \$ 800

Fiscal 1970

Four grantees under the American Literary Anthology Program, Volume 3, \$ 1,500

Two Architecture Student Travel Fellowships of \$500 each, \$ 1,000

Two individual grants under the Environmental Design Program, \$ 8,000

Two Young Writers' Awards of \$3,000 each, \$ 6,000

Appalachian Region Exhibit/2, For an exhibition of arts and crafts of residents and students in Appalachia, including 29 North Carolina counties, (\$ 4,500)

The Jargon Society, Highlands, Grants to Independent Literary and Art Presses, \$ 15,000

Johnson C. Smith University, Charlotte, Poets in Developing Colleges Program, \$ 3,000

Louisburg College, Louisburg, Jazz Program - For support of its jazz workshop and concert project during 1970-71, \$ 600

Fiscal 1970 (Cont'd.)

Maryland Arts Council, Coordinated Residency Touring Program - For support of the presentation of dance performances during the 1969-70 season in the States of Maryland, New Jersey, Pennsylvania, Virginia, North Carolina, and the District of Columbia. Included in the North Carolina tour were Mt. Airey, Winston-Salem, Raleigh, and Durham, (\$ 31,500)

North Carolina Arts Council, Raleigh, Special State grant for support of the North Carolina School of the Arts project to introduce school-age children to live theatre, \$ 7,500

Fiscal 1971

The Gallery of Contemporary Art, Winston-Salem, Artists and Critics in Residence Program, \$ 1,500

North Carolina Arts Council, Raleigh, Coordinated Residency Touring Program - For support of the presentation of dance performances during the 1970-71 season in the States of Virginia, North Carolina, Tennessee, Alabama, South Carolina, Louisiana, and Puerto Rico. Included in the North Carolina tour are Wilson, Boone, Charlotte, and Durham, \$ 34,820

North Carolina Symphony Society, Inc., Chapel Hill, Orchestra Program - To lengthen the 1970-71 season in order to make possible longer employment of orchestra staff and to broaden the cultural opportunities of young people in the area served by the Symphony, \$ 25,000

Penland School of Crafts, Penland, Amendment to Fiscal Year 1968 grant for fellowships and related assistance for operation of experimental programs for professional craftsmen, \$ 1,250

St. Augustine College, Raleigh, Poets in Developing Colleges Program, \$ 5,900

North Carolina's State arts agency, the North Carolina Arts Council, received \$36,873 in Fiscal 1967, \$34,240 in Fiscal 1968, \$30,909 in Fiscal 1969, \$36,363 in Fiscal 1970, and \$75,377 in Fiscal 1971 for arts programs affecting the entire State.

() Although the grant directly affected the State, the grant money did not go into the State.

Obligations as of 5/1/71
Office of Research

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

NATIONAL ENDOWMENT FOR THE ARTS OBLIGATIONS IN ILLINOISFiscal 1966

Three <u>Graduation Awards</u> of \$1,000 each,	\$ 3,000
Three <u>Sabbatical Leave Grants</u> of \$7,500 each,	\$ 22,500

Fiscal 1967

Five awardees under the <u>American Literary Anthology</u> <u>Program, Vol. I,</u>	\$ 2,500
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Three <u>Architecture Student Travel Fellowships</u> of \$500 each,	\$ 1,500
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Two <u>Artists' Fellowships</u> grants of \$5,000 each,	\$ 10,000
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One <u>Graduation Award,</u>	\$ 1,000
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<u>Alexander Ringer, Urbana, Study of the feasibility of bringing the Kodaly method in music education to elementary and secondary schools in the United States,</u>	\$ 11,951
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<u>G.E. Kidder Smith, For an exhibition and book on American Architecture,</u>	\$ 25,000
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<u>American Choral Foundation, For a summer institute, under the direction of the Chicago Symphony Orchestra Choral Director, Margaret Hillis, to provide choral conductors with the practical experience of working with professional choruses and orchestras,</u>	(\$ 50,000)
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Fiscal 1967 (Cont'd.)

<u>Chicago Educational Television Association (WTTW),</u> <u>Public Media,</u>	\$ 20,000
<u>Hull House, Chicago, To implement plans for an outdoor theatre</u> <u>and a number of basement theatres in public housing projects,</u>	\$ 30,000
<u>Lake Michigan Region Planning Council, Chicago, To develop</u> <u>a design plan for Little Calumet River Basin,</u>	\$ 10,000
<u>Southern Illinois University, Carbondale, To join in a program</u> <u>with the Festival Foundation, Inc., to display Richard</u> <u>Buckminster Fuller's geodesic domes and other materials at the</u> <u>Festival of Two Worlds in Spoleto, Italy during the summer of</u> <u>1967,</u>	(\$ 12,500)

Fiscal 1968

One <u>Creative Writer Award,</u>	\$ 7,000
One grantee under the <u>Kodaly Fellowship Program,</u>	\$ 5,000
Two grantees under the <u>Poets in Developing Colleges</u> <u>Program, (individuals),</u>	\$ 2,190
One <u>Young Writers' Award,</u>	\$ 1,000
<u>Champaign Urbana Symphony, Composer Assistance Program,</u>	\$ 500
<u>Chicago Symphony Orchestra, Composer Assistance Program</u>	\$ 2,000
The <u>City of Chicago, To support the Inner City summer 1968</u> <u>arts programs,</u>	\$ 25,000
<u>Contemporary Art Workshop, Chicago, To provide scholarships</u> <u>for promising young artists in the area to work and receive</u> <u>instruction at the Workshop,</u>	\$ 12,000

Fiscal 1968 (Cont'd.)

Illinois In-Residence Program, To tour four modern dance companies in regional in-residence programs in six Illinois cities, Normal, Carbondale, Peoria, Decatur, Chicago, and Quincy, \$ 25,000

Four colleges and universities received grants under the Music Audience Development Program for Colleges and Universities: \$ 3,687

Illinois Institute of Technology,	
Chicago	\$ 687
Knox College, Galesburg	1,000
Milliken University, Decatur	1,000
Monmouth College, Monmouth	1,000

Sauk Valley College, Dixon, College Literary Festivals and Conferences, \$ 247

Fiscal 1969

Three awardees under The American Literary Anthology Program, Vol.2, \$ 1,250

Five Architecture Student Travel Fellowships at \$250 each, \$ 1,250

Three composers received grants under the Composer Assistance Program, \$ 3,940

Contemporary Concerts, Inc., Barrington, For general support during the 1968-69 season, \$ 3,200

Goldovsky Opera Theatre, Brookline, Mass., For a tour of Bizet's Carmen that included the communities of Harvey, Park Ridge, Waukegan, Rockford, DeKalb, Hinsdale, and Aurora in Illinois, (\$ 85,000)

Hull House Playwrights Center, Chicago, Professional Experimental Theatres Program, \$ 5,000

Illinois Arts Council, Chicago, Poetry in the Schools Program in Chicago, \$ 15,500

Fiscal 1969 (Cont'd.)

Illinois Arts Council, Chicago, To administer a residency touring project for several dance companies to tour the Midwest region of the country during the 1968-69 season, \$ 67,333

Illinois Arts Council, Chicago, For support of the Schaffner Players participation at the 1969 Festival of American Folklife, \$ 6,000

Milliken University, Decatur, Music Audience Development Project for Colleges and Universities, \$ 1,000

Fiscal 1970

Five Architecture Student Travel Fellowships of \$500 each, \$ 2,500

Four awardees under The American Literary Anthology Program, Volume 3, \$ 1,750

One composer received a grant under the Composer Assistance Program, \$ 1,100

One individual grantee under the Environmental Design Program, \$ 5,000

One individual grantee under the Jazz Program, \$ 500

Two Young Writers' Awards at \$2,000 each, \$ 4,000

American Ballet Theatre, New York City, For support of its 1969-70 touring program that included Chicago and Urbana, (\$120,000)

The Art Institute of Chicago (The Goodman Theatre), Resident Professional Theatres Program, \$ 12,500

Community Arts Foundation, Chicago, Works of Art in Public Places - For support of its pilot project in community based mural painting, \$ 4,000

Fiscal 1970 (Cont'd.)

<u>Community Arts Foundation - Chicago City Players,</u> Professional Experimental Theatres Program,	\$ 5,000
<u>The Free Theatre Fund,</u> Chicago, Professional Experimental Theatres Program,	\$ 5,000
<u>Illinois Arts Council,</u> Chicago, For support of a Poetry in the Schools Program in Illinois, Indiana, Iowa, Kansas, Michigan, Missouri, Ohio, and Minnesota,	\$ 50,000
<u>Illinois Arts Council,</u> Chicago, Special State grant - For support of the apprenticeship program of the Academy Playhouse of Chicago,	\$ 4,700
<u>Jazz Institute of Chicago,</u> Jazz Program - For support of its Oral History Project during 1970-71,	\$ 1,000
<u>Michigan State Council on the Arts,</u> Coordinated Residency Touring Program - For the presentation of dance performances in the States of Minnesota, Indiana, Wisconsin, Illinois and Michigan, including the Illinois cities of Chicago and Urbana,	(\$ 79,000)
<u>Princeton Chamber Orchestra,</u> New Jersey, National Touring Program - To include performances in Illinois,	(\$ 8,300)
<u>The School of the Art Institute of Chicago,</u> Environ- mental Design Program,	\$ 10,000

Fiscal 1971

<u>Alexander Ringer,</u> Urbana, For services in arranging the 1971-72 Kodaly Fellowship Program,	\$ 8,000
One <u>Visual Artists' Fellowship,</u>	\$ 7,500
<u>The Art Institute of Chicago (Goodman Theatre),</u> Resident Professional Theatres Program,	\$ 15,000
<u>City of Highland Park,</u> Works of Art in Public Places,	\$ 20,000
<u>Illinois Arts Council,</u> Chicago, For the Chicago Ticket Plan,	\$ 50,000

Fiscal 1971 (Cont'd.)

Illinois Arts Council Foundation/Free Street Theatre, Chicago,
Professional Experimental Theatres Program - To tour
Chicago and the State of Illinois, \$ 7,500

Kingston Mines Theatre Company, Chicago, Professional Experi-
mental Theatres Program, \$ 5,000

Ohio Arts Council, Coordinated Residency Touring Program in
the Great Lakes Circuit including the Illinois cities of
Chicago and Champaign, (\$ 94,500)

University of Illinois, Urbana, For support of the 1970-71
preparatory phase of the 1971-72 Kodaly Fellowship Program,
\$ 12,000

Illinois' State arts agency, the Illinois Arts Council, re-
ceived \$37,053 in Fiscal 1967, \$39,383 in Fiscal 1968, \$30,909
in Fiscal 1969, \$36,363 in Fiscal 1970, and \$75,377 in Fiscal
1971 for arts programs affecting the entire State.

() Although the program directly affected the State, the
grant money did not go into the State.

Obligations as of 5/1/71
Office of Research

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

NATIONAL ENDOWMENT FOR THE ARTS OBLIGATIONS IN INDIANAFiscal 1966

One <u>Graduation Award</u> ,	\$ 1,000
One <u>Sabbatical Leave Grant</u> ,	\$ 7,500

Fiscal 1967

One grantee under the <u>American Literary Anthology Program</u> , Volume 1,	\$ 1,000
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Two <u>Architecture Student Travel Fellowships</u> of \$500 each,	\$ 1,000
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One <u>Visual Artists' Fellowship</u> ,	\$ 5,000
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<u>Educational Television Stations/Indiana University Foundation</u> , Bloomington, Incentive grants program to enable educational television stations to begin production of arts programs,	\$ 64,991
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<u>Lake Michigan Region Planning Council</u> , Chicago, To develop a design plan for Little Calumet River Basin in <u>Northwestern Indiana</u> and Northeast Illinois,	(\$ 10,000)
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Fiscal 1968

One individual grant under the <u>Composer Assistance Program</u> ,	\$ 85
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One individual grant under the <u>Literary Study Group</u> ,	\$ 3,000
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Fiscal 1968(Cont'd.)

One individual grant to participate in the Poetry Festival at Morehouse College as part of the <u>Poets in Developing Colleges Program</u> ,	\$ 240
One individual grant for a <u>Study of Student Arts Festivals</u> ,	\$ 1,500
One <u>Young Writers' Award</u> ,	\$ 2,000
<u>De Pauw University</u> , Greencastle, Great Lakes Colleges Association Filmmaker-in-Residence Program,	(\$ 5,550)
<u>Educational Television Stations/Indiana University Foundation</u> , Bloomington, Incentive grants program to enable educational television stations to begin production of arts programs,	\$ 87,368
<u>Indianapolis Symphony Orchestra</u> , Composer Assistance Program,	\$ 2,000
<u>Wabash College</u> , Crawfordsville, Great Lakes Colleges Association Filmmaker-in-Residence Program,	(\$ 5,550)

Fiscal 1969

Four <u>Architecture Student Travel Fellowships</u> of \$250 each,	\$ 1,000
One individual grant under the <u>Composer Assistance Program</u> ,	\$ 1,925
<u>Ensemble Music Society of Indianapolis, Inc.</u> , Music Audience Development Project for Chamber Music Societies	\$ 675
<u>Goldovsky Opera Institute</u> , To tour its production of Bizet's <u>Carmen</u> to 71 communities in 24 States including South Bend, Kokomo, Terre Haute, Muncie, Valparaiso, and North Manchester,	(\$ 85,000)
<u>St. Mary of the Woods College</u> , St. Mary of the Woods, Music Audience Development Project for Colleges and Universities,	\$ 1,000

Fiscal 1969 (Cont'd.)

University of Notre Dame, South Bend, For support of an environmental design program, \$ 24,709

Fiscal 1970

One grantee under the American Literary Anthology Program, Volume 3, \$ 500

Five Architecture Student Travel Fellowships of \$500 each, \$ 2,500

One individual grant under the Jazz Program, \$ 500

Educational Television Stations/Indiana University Foundation, Bloomington, For support of the project entitled "Artist in America Public Television Awards," \$110,000

Illinois Arts Council, For a Poetry in the Schools Program in the eight-state Midwestern region covering Illinois, Indiana, Kansas, Iowa, Michigan, Missouri and Ohio, (\$ 50,000)

Indiana State Arts Commission, Indianapolis, Special State grant to support the Indiana Festival Orchestra, \$ 2,500

Indiana State Arts Commission, Indianapolis, Office of Education Transfer Funds - For support of the visual artist in residence program, \$ 12,200

Michigan State Council for the Arts, Coordinated Residency Touring Program - For support of the presentation of dance performances in the States of Minnesota, Indiana, Michigan, Wisconsin, and Illinois. Included in the Indiana tour were Bloomington and South Bend, (\$ 76,714)

Fiscal 1971

<u>Evansville Philharmonic Orchestra:</u> Orchestra Program - For support of its In-School Chamber Music Concert Series and its Youth Symphony Concert Series during the 1970-71 season.	\$ 15,000
<u>Indiana State Symphony Society, Inc. (Indianapolis):</u> Orchestra Program - For support of Orchestra's audience development project.	\$ 39,000
<u>City of Indianapolis:</u> Works of Art in Public Places.	\$ 20,000
<u>Indianapolis Museum of Art:</u> Museum Program - Museum Purchase Plan.	\$ 10,000
<u>Ohio Arts Council,</u> Coordinated Residency Touring Program - For support of the presentation of dance performances in the States of Ohio, Wisconsin, Michigan, Indiana, and Illinois. Included in the Indiana tour are Muncie, Bloomington, and North Manchester,	(\$ 94,500)

Indiana's State arts agency, the Indiana State Arts Commission received \$16,581 in Fiscal 1967, \$36,341 in Fiscal 1970, and \$75,377 in Fiscal 1971 for arts program affecting the entire State.

() Although the program directly affected the State, the grant money did not go into the State.

Obligations as of
5/1/71
Office of Research

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

NATIONAL ENDOWMENT FOR THE ARTS OBLIGATIONS IN KENTUCKYFiscal 1966Two Graduation Awards of \$1,000 each, \$ 2,000Fiscal 1967One Architecture Student Travel Fellowship, \$ 500Actors Theatre of Louisville, Resident Professional
Theatres Program, \$ 11,250Fiscal 1968Actors Theatre of Louisville, Resident Professional
Theatres Program, \$ 15,000AFL/CIO SPACE Council, Louisville, Arts
Demonstration Project, \$ 5,000Appalachian Region Exhibit, For an exhibition of arts
and crafts of residents and students in Appalachia,
including 49 Kentucky counties, (\$ 5,000)Fiscal 1969One Architecture Student Travel Fellowship, \$ 250Actors Theatre of Louisville, Resident Professional
Theatres Program, \$ 10,000

Fiscal 1969 (Cont'd.)

<u>AFL/CIO SPACE Council</u> , Louisville, Arts Demonstration Project,	\$ 5,000
<u>Goldovsky Opera Institute</u> , To tour its production of Bizet's <u>Carmen</u> to 71 communities in 24 states including Lexington, Kentucky,	(\$ 85,000)
<u>Kansas City Philharmonic Association</u> , As part of a National Touring Program, support of an expanded tour by the orchestra to include Danville, Kentucky,	(\$ 4,600)
<u>Kentucky Arts Commission</u> , Frankfort, Special State grant for support of a project to develop and broaden theatre audiences in Louisville and throughout the State,	\$ 6,700
<u>University of Kentucky</u> , Lexington, For support of an environmental design project,	\$ 19,418

Fiscal 1970

Two grantees under the <u>American Literary Anthology Program</u> , Volume 3,	\$ 1,000
Two <u>Architecture Student Travel Fellowships</u> of \$500 each,	\$ 1,000
<u>Actors Theatre of Louisville</u> , Resident Professional Theatres Program,	\$ 13,500
<u>Appalachian Region Exhibit/2</u> , For an exhibition of arts and crafts of residents and students in Appalachia, including 49 Kentucky counties,	(\$ 4,500)
<u>Kentucky Arts Commission</u> , Frankfort, Special State grant to support a literary workshop project and to provide awards to State literary magazines publishing outstanding work,	\$ 5,000

Fiscal 1971

<u>Actors Theatre of Louisville, Resident Professional Theatres Program,</u>	\$ 15,000
<u>C. R. Hammer Books, Inc., Lexington, Grants to Independent and Literary art presses - For support of its program of printing and publishing books of high literary and artistic merit,</u>	\$ 5,000
<u>The Louisville Philharmonic Society, Inc., Orchestra Program - For support of its First Edition Recording Series during the 1970-71 season, Treasury,</u>	\$ 40,000
<u>Pioneer Playhouse of Drama, Danville, For support of the Theatre's activities during the 1970-71 season,</u>	\$ 10,000

Kentucky's State arts agency, the Kentucky Arts Commission, received \$50,000 in Fiscal 1967, \$39,383 in Fiscal 1968, \$30,909 in Fiscal 1969, \$36,363 in Fiscal 1970, and \$75,377 in Fiscal 1971 for arts programs affecting the entire State.

() Although the program directly affected the State, the grant money did not go into the State.

Obligations as of 5/1/71
Office of Research

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

NATIONAL ENDOWMENT FOR THE ARTS OBLIGATIONS IN OHIOFiscal 1966

Two <u>Graduation Awards</u> of \$1,000 each,	\$ 2,000
One <u>Sabbatical Leave Grant</u> ,	\$ 7,500

Fiscal 1967

Three awardees under the <u>American Literary Anthology Program</u> , Vol. 1,	\$ 1,750
Four <u>Architecture Student Travel Fellowships</u> of \$500 each,	\$ 2,000
Three <u>Visual Artists' Fellowships</u> of \$5,000 each,	\$ 15,000
<u>American Playwrights Theatre, Ohio State University, Columbus</u> , To facilitate the production of a new play by university, community and resident professional theatres included in the APT membership,	\$ 5,467
<u>Cleveland Play House</u> , Resident Professional Theatres Program,	\$ 22,500
<u>Cleveland Orchestra</u> , Composer Assistance Program,	\$ 1,500
<u>Northeast Regional Ballet Festival Association</u> , Dayton, To provide honorariums for the professional staff and invite representatives from other regional ballet associations to observe the Association's annual Choreographers Workshop,	\$ 1,725

Fiscal 1968

<u>Four individual grantees under the <u>Composer Assistance Program</u>,</u>	\$ 2,560
<u>One awardee under the <u>Life-Long Contribution to American Letters Program</u>,</u>	\$ 10,000
<u>Antioch College, Yellow Springs, 2 grants, Music Audience Development Project for colleges and universities,</u>	\$ 2,000
<u>Antioch College, Yellow Springs, Great Lakes Colleges Association Filmmaker-in-Residence Program,</u>	(\$ 5,500)
<u>Appalachian Region Exhibit, For exhibition that included artists and students in 28 Ohio counties,</u>	(\$ 5,000)
<u>Baldwin-Wallace College, Berea, 2 grants, Music Audience Development Project for colleges and universities,</u>	\$ 1,875
<u>Ballet Guild of Cleveland, Regional Dance Development Project,</u>	\$ 5,000
<u>The City of Cleveland, Inner City summer 1968 arts program, in cooperation with the President's Council on Youth Opportunity,</u>	\$ 25,000
<u>College of Wooster, Great Lakes Colleges Association Filmmaker-in-Residence Program ,</u>	(\$ 5,550)
<u>Columbus Symphony Orchestra, Composer Assistance Program To commission work by composer Ruchard A. Monaco,</u>	\$ 250
<u>Dayton Civic Ballet, Regional Dance Development Project,</u>	\$ 2,800
<u>Dayton Philharmonic Orchestra, Composer Assistance Program - to commission work by composer Werner J. Losh,</u>	\$ 500

Fiscal 1968 (Cont.)

<u>Dennison University</u> , Granville, Great Lakes Colleges Association Filmmaker-in-Residence Program,	(\$ 5,550)
<u>Hiram College</u> , Music Audience Development Project for colleges and universities,	\$ 938
<u>Middletown Symphony Orchestra</u> , Composer Assistance Program, to commission work by composer Scott Huston,	\$ 50
<u>Oberlin College</u> , Great Lakes Colleges Association Filmmaker-in-Residence Program,	(\$ 5,550)
<u>Oberlin College/Allen Memorial Art Museum</u> , Museum Purchase Plan,	\$ 10,000
<u>Ohio University</u> , Athens, Music Audience Development Project for colleges and universities,	\$ 725
<u>Ohio Wesleyan University</u> , Delaware, Great Lakes Colleges Association Filmmaker-in-Residence Program,	(\$ 5,550)
<u>Otterbein College</u> , Westerville, Music Audience Development Project for colleges and universities,	\$ 400
<u>Playhouse-in-the-Park</u> , Cincinnati, Resident Professional Theatres Program,	\$ 22,500

Fiscal 1969

One grantee under the <u>American Literary Anthology Program</u> , Vol. 2,	\$ 500
Nine <u>Architecture Student Travel Fellowships</u> at \$250 each,	\$ 2,250
One individual grantee under the <u>Composer Assistance Program</u> ,	\$ 350

Fiscal 1969 (Cont.)

<u>Baldwin-Wallace College</u> , Berea, Music Audience Development Project for colleges and universities,	\$ 1,000
<u>Foundation for American Dance</u> , New York City, For support of the City Center Joffrey Ballet's In-Residence University Tour for 1968 at the University of Arizona, University of Cincinnati, University of New Mexico, University of Oklahoma, University of Vermont and Michigan State University,	(\$ 97,200)
<u>Goldovsky Opera Theatre</u> , Brookline, Massachusetts, To tour its production of Bizet's <u>Carmen</u> to 71 communities in 24 States, including Athens and Marion, Ohio,	(\$ 85,000)
<u>Otterbein College</u> , Westerville, Music Audience Development Project for colleges and universities,	\$ 800
<u>Playhouse-in-the-Park</u> , Cincinnati, Resident Professional Theatres Program,	\$ 20,000
<u>The University of Toledo</u> , Music Audience Development Project for colleges and universities,	\$ 500

Fiscal 1970

Two awardees under the <u>American Literary Anthology Program</u> , Vol. 3,	\$ 1,000
Seven <u>Architecture Student Travel Fellowships</u> of \$500 each,	\$ 3,500
Two individual grantees under the <u>Environmental Design Program</u> ,	\$ 9,734
<u>Appalachian Corridors Exhibit/2</u> , Eligibility included artists and students in 28 Ohio counties,	(\$ 4,500)

Fiscal 1970 (Cont.)

<u>Bowling Green State University</u> , Jazz Program - for its jazz clinic and workshop project,	\$ 1,000
<u>Cincinnati Symphony Orchestra</u> , Orchestras Program - for support of its Regional Artist Series in 1970-71, Treasury Fund,	\$100,000
<u>Cleveland Orchestra</u> , Orchestras Program - for support of three concerts on the West Coast enroute to and from its engagements in the Orient during May, 1970, Treasury Fund,	\$ 64,400
<u>The Cleveland Play House</u> , Resident Professional Theatres Program,	\$ 15,000
<u>Dayton Art Institute</u> , Museum Purchase Plan,	\$ 10,000
<u>Illinois Arts Council</u> , for a Poetry-in-the-Schools Program in the eight-state Midwestern region covering Illinois, Indiana, Kansas, Iowa, Michigan, Minnesota, Missouri and <u>Ohio</u> ,	(\$ 50,000)
<u>Kent State University (Kent)</u> , Environmental Design Program,	\$ 10,000
<u>Ohio Arts Council</u> , Office of Education transfer funds - for support of the visual artist-in-residence program in Ohio,	\$ 12,200
<u>Ohio Arts Council</u> , Office of Education transfer funds - for support of the Coordinated Residency Touring Program under the dance component of the education transfer funds,	\$ 52,500
<u>Playhouse in the Park</u> , Cincinnati, Resident Professional Theatres Program,	\$ 25,000
<u>University of Cincinnati</u> , Jazz Program - for support of its jazz artistry residence,	\$ 750

Fiscal 1970 (Cont.)

University of Cincinnati, Promoting Increased
Liaison between Universities and Museums, \$ 1,000

Fiscal 1971

Cincinnati Symphony Orchestra, Orchestra Program - for
support of its In-School Orchestra Program, \$ 72,250

Columbus Symphony Orchestra, Orchestra Program - for
support of its In-School Concert Program and its Music
Symposium during the 1970-71 season, \$ 15,200

Greater Akron Musical Association, Inc., Orchestra
Program - To improve the musical quality of the Orches-
tra, increase the general awareness of the Association,
and establish a Chamber Orchestra to improve community
services, Treasury Fund, \$ 11,000

The Musical Arts Association/The Cleveland Orchestra,
Orchestra Program - To permit the orchestra to continue
and expand performances in the neighboring communities,
Treasury Fund, \$ 50,000

Ohio Arts Council, Columbus, Coordinated Residency
Touring Program in the Great Lakes Circuit during the
1970-71 season including the States of Ohio, Wisconsin,
Michigan, Indiana and Illinois, \$ 94,500

Ohio Northern University, Ada, Promoting Increased
Liaison between Universities and Museums - To enable
the art history department to engage a museum scholar
as an instructor for one semester, \$ 1,500

Playhouse in the Park, Cincinnati, Resident Professional
Theatres Program, \$ 15,000

Youngstown Symphony Society, Orchestra Program - To en-
courage and develop new audiences through the expansion
of the Symphony's present program, Treasury Fund, \$ 20,000

Ohio's State art agency, the Ohio Arts Council, received \$36,907 in Fiscal 1967, \$39,383 in Fiscal 1968, \$30,909 in Fiscal 1969, \$36,363 in Fiscal 1970, and \$75,377 in Fiscal 1971, for arts programs affecting the entire State.

- () Although the program directly affected the State, the grant money did not go into the State.

Obligations as of 5/1/71
Office of Research

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

NATIONAL ENDOWMENT FOR THE ARTS OBLIGATIONS IN PENNSYLVANIAFiscal Year 1966Four Graduation Awards at \$1,000 each, \$4,000.Three Sabbatical Leave Grants at \$7,500 each, \$22,500.Academy of American Poets, Poetry in the Classrooms Program, Pittsburgh, \$10,000.Carnegie Mellon University, Pittsburgh, American Conservatory Theatre Training Program, \$160,000.Fiscal Year 1967Four Architecture Student Travel Awards at \$500 each, \$2,000.One grant to composer Frederick Koch under the Composer Assistance Program, (\$170).Mellon Institute, Pittsburgh, Violin Finishes-Research Project, \$2,287.Philadelphia City Planning Commission, Sculpture Project for Outside Urban Areas, \$29,582.Pittsburgh Playhouse, Resident Professional Theatres Program, \$25,000.Theatre of the Living Arts, Philadelphia, Resident Professional Theatres Program, \$100,000.Tocks Island Regional Advisory Council, Stroudsburg, Design Action Conference, \$10,000.

PENNSYLVANIA...2

Fiscal Year 1968

One grant to composer Vincent Persichetti under the Composer Assistance Program, \$1,010.

Two individual grants under the Kodaly Fellowship Program, at \$5,000 each, \$10,000.

American Wind Symphony Orchestra, Pittsburgh, Composer Assistance Program, \$367.

Appalachian Region Exhibit, For an exhibition of arts and crafts of residents and students in Appalachia, including 52 Pennsylvania counties, (\$5,000).

College Misericordia, Dallas, Music Audience Development Project for Colleges and Universities, \$500.

Indiana University of Pennsylvania, Music Audience Development Project for Colleges and Universities, \$875.

Lehigh University, Bethlehem, Music Audience Development Project for Colleges and Universities, \$987.

Pennsylvania Ballet Company, Philadelphia, Regional Dance Development Project, \$5,000.

The City of Philadelphia, To support Inner City arts programs, in cooperation with the President's Council on Youth Opportunity, during the summer of 1968, \$25,000.

Theatre of the Living Arts, Philadelphia, Resident Professional Theatres Program, \$15,000.

Fiscal Year 1969

Two awardees under the American Literary Anthology Program, Volume 2, \$1,000.

Five Architecture Student Travel Fellowships at \$250 each, \$1,250

PENNSYLVANIA...3

Elizabethtown College, Music Audience Development Project for Colleges and Universities, \$1,000.

Free Library of Philadelphia, Music Audience Development Project - Chamber Music Societies, \$650.

Goldovsky Opera Institute, Brookline, Massachusetts, To tour its production of Bizet's Carmen to 71 communities in 24 States, including Wilkes Barre, Allentown, Altoona, Indiana, and Hershey, (\$85,000).

Lehigh University, Bethlehem, Music Audience Development Project for Colleges and Universities, \$1,000.

Old Economy/Pennsylvania Historical Society, Ambridge, Music Audience Development Project - Museum Concert Series, \$1,000.

Pittsburgh Chamber Music Society, Music Audience Development Project - Chamber Music Societies, \$675.

University of Pennsylvania, Philadelphia, Environmental design project, \$30,000.

University of Pennsylvania, Philadelphia, To enable Gabriel Gutkind to prepare for publication the last five volumes of a seven-volume series entitled "International History of City Development," written by the late Professor E.A. Gutkind, \$23,000.

Fiscal Year 1970

One individual grant under the American Literary Anthology Program, Volume 3, \$500.

Four Architecture Student Travel Fellowships at \$500 each, \$2,500.

One individual grant under the Environmental Design Program, \$5,000.

One individual grant under the Jazz Program, \$325.

Appalachian Region Exhibit/2, For an exhibition of arts and crafts of residents and students in Appalachia, including 52 Pennsylvania counties, (\$4,500).

PENNSYLVANIA...4

Lincoln University, Lincoln University, Poets in Developing Colleges Program, \$4,000.

Maryland Arts Council, Coordinated Residency Touring Program - for support of the presentation of dance performances in the States of Maryland, New Jersey, Pennsylvania, Virginia, North Carolina and the District of Columbia, including Pittsburgh, (\$31,500).

Pennsylvania Council on the Arts, Office of Education Transfer Funds - For support of the Coordinated Residency Touring Program as part of the dance component of the education transfer funds, \$19,500.

Philadelphia Composers' Forum, Inc., Contemporary Music Performing Groups Program - for support of its College Concert Project during 1970, \$5,000.

The Philadelphia Composers' Forum, Inc., For support of its College Concert Project during the 1970-71 season, Treasury, \$20,000.

Philadelphia Grand Opera Company, Opera Treasury Fund Program - for general support of its activities during 1970, \$20,000.

Philadelphia Museum of Art, Environmental Design Program, \$10,000.

Pittsburgh Symphony Society, Orchestras Program - For support of the Symphony's participation in Temple University's Music Festival during the summer of 1970, Treasury, \$100,000.

Society Hill Playhouse Center, Philadelphia, Professional Experimental Theatres Program, \$5,000.

Theatre of the Living Arts, Philadelphia, Resident Professional Theatres Program, \$22,000.

Tocks Island Regional Advisory Council, Stroudsburg, Environmental Design Program, \$10,000.

PENNSYLVANIA...5

Fiscal Year 1971

One individual grant under the Architecture Student Travel Fellowship Program, \$500.

One individual grant under the Choreographers' Fellowship Program, \$8,740.

One individual grant under the Environmental Design Program, \$2,200.

Carnegie Institute Museum of Art, Pittsburgh, Museum Purchase Plan, \$10,000.

Erie Philharmonic Society, Orchestra Program - To employ an experienced orchestra manager to develop programs and audiences, \$8,700.

Maryland Arts Council, Coordinated Residency Touring Program in the Mid-Atlantic Circuit during the 1970-71 season including the States of Maryland, New York, Pennsylvania, Delaware, and the District of Columbia. Cities included in the Pennsylvania tour: Pittsburgh and Swarthmore, (\$48,200)

The New School of Music, Philadelphia, For support of 20 teaching fellowships and related costs of 20 regular students involved with the teaching-fellowships program, Treasury, \$50,000.

The Pennsylvania State University, University Park, For support of a National Conference on the Arts and the Human Environment, \$4,500.

The Philadelphia Architects Charitable Trust, Environmental Design Program, \$10,000.

The Philadelphia Orchestra Association, Orchestra Program - For support of the free in-school concerts, \$15,500.

University of Pennsylvania, Philadelphia, To enable Gabriel Gutkind to prepare for publication the last two volumes of a 7-volume series entitled "International History of City Development," written by the late Professor E.A. Gutkind, \$25,700.

Pennsylvania's State arts agency, the Pennsylvania Council on the Arts, received \$37,053 in Fiscal 1967, \$39,383 in Fiscal 1968, \$30,909 in Fiscal 1969, \$36,363 in Fiscal 1970, and \$75,377 in Fiscal 1971 for arts programs affecting the entire State.

() Although the program directly affected the State, the grant money did not go into the State.

Obligations as of 5/1/71
Office of Research

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

NATIONAL ENDOWMENT FOR THE ARTS OBLIGATIONS IN TEXASFiscal 1966

Three <u>Graduation Awards</u> of \$1,000 each,	\$ 3,000
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Fiscal 1967

Two grantees under the <u>American Literary Anthology Program</u> , Volume 1,	\$ 1,000
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Four <u>Architecture Student Travel Fellowships</u> of \$500 each,	\$ 2,000
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<u>Amon Carter Museum of Western Art</u> , Fort Worth, Expansion of Museum Resources,	\$ 16,137
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<u>Dallas Theatre Center</u> , Resident Professional Theatres Program,	\$ 6,000
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Fiscal 1968

One individual grant under the <u>Composer Assistance Program</u> ,	\$ 230
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Two <u>Visual Artists' Fellowships</u> of \$5,000 each,	\$ 10,000
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<u>Alley Theatre</u> , Houston, Resident Professional Theatres Program,	\$ 22,500
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Fiscal 1968 (Cont'd.)

<u>Amarillo Symphony</u> , Composer Assistance Program,	\$ 50
<u>Amon Carter Museum of Western Art</u> , FortWorth, Expansion of Museum Resources,	\$ 12,250
<u>Corpus Christi Symphony Orchestra</u> , Composer Assistance Program,	\$ 500
<u>Dallas Theatre Center</u> , Resident Professional Theatres Program,	\$ 15,000
<u>Federation of Rocky Mountain States</u> , Denver, Audience development project to enable communities in an eight-State region, including Texas, to sponsor performances of professional quality, with special emphasis on areas usually by-passed by touring groups, included in the tour was El Paso,	(\$ 30,000)
<u>San Antonio Symphony</u> , Composer Assistance Program,	\$ 400
<u>Stephen F. Austin State College</u> , Nacogdoches, Music Audience Development Project for Colleges and Universities,	\$ 1,000
<u>Texas A & M University</u> , College Station, Two grants under a Music Audience Development Project for Colleges and Universities,	\$ 1,923
<u>University of Arizona</u> , Poetry in the Schools Program to include New Mexico and Texas,	(\$15,000)

Fiscal 1969

One grantee under the <u>American Literary Anthology</u> , Volume 2,	\$ 250
<u>Six Architecture Student Travel Fellowships</u> of \$250 each,	\$ 1,500

Fiscal 1969 (Cont'd.)

<u>Alley Theatre</u> , Houston, Resident Professional Theatres Program,	\$ 15,000
<u>Amon Carter Museum of Western Art</u> , Fort Worth, Expansion of Museum Resources,	\$ 11,800
<u>Houston Friends of Music</u> , Music Audience Development Project - Chamber Music Societies,	\$ 875
<u>Lubbock Cultural Affairs Council</u> , For support of a pilot project to provide in-school programs in drama, music, dance, and visual arts; to be presented to full assemblies of the student bodies in each of the public high schools in the Lubbock area,	\$ 5,314
<u>Texas A & M University</u> , College Station, Music Audience Development Project for Colleges and Universities,	\$ 1,000
<u>Texas Fine Arts Commission</u> , Austin, Special State grant to plan the formation and operation of a mobile theatrical company to perform bi-lingual versions (Spanish and English) in areas of the State predominantly populated by low-income Latin American citizens; and to investigate the feasibility of further developing this touring program into the Mexican border areas of Texas, New Mexico, Arizona and California,	\$ 6,700
<u>University of Texas</u> , Austin, Music Audience Development Project for Colleges and Universities,	\$ 1,000

Fiscal 1970

One grantee under the <u>American Literary Anthology</u> Program, Volume 3,	\$ 500
Five <u>Architecture Student Travel Fellowships</u> of \$500 each,	\$ 2,500

Fiscal 1970 (Cont'd.)

Alley Theatre, Houston, Resident Professional
Theatres Program, \$ 20,000

Amon Carter Museum of Western Art, Fort Worth,
Expansion of Museum Resources, \$ 20,993

Bishop College, Dallas, Poets in Developing
Colleges Program, \$ 4,000

Dallas Theatre Center, Resident Professional
Theatres Program, \$ 15,000

Fort Worth Art Association, Aid to Museum
Exhibitions - For support of an exhibition of the
paintings of Milton Resnik, \$ 2,000

Lubbock Cultural Affairs Council, For support of
a project designed to expose Lubbock youth to a
culturally oriented program in music, art, dance
and drama, \$ 4,026

New Orleans Philharmonic Symphony Orchestra,
National Touring Program - For support of concerts in
ten cities of Louisiana, Texas, Florida, Georgia,
Tennessee, and Arkansas. Cities in the Texas tour
were Denton and Belton, (\$ 9,500)

Southern Methodist University, Dallas, Promoting
Increased Liaison between Universities and Museums, \$ 1,500

Texas Southern University, Houston, Poets in
Developing Colleges Program, \$ 4,000

Fiscal 1971

Alley Theatre, Houston, Resident Professional
Theatres Program, \$ 20,000

Amon Carter Museum of Western Art, Fort Worth,
Expansion of Museum Resources, \$ 12,200

Fiscal 1971 (Cont'd.)

<u>Dallas Theatre Center</u> , Resident Professional Theatres Program,	\$ 24,250
<u>El Paso Symphony Orchestra Association</u> , Orchestra Program - For support of strengthening and expanding the 1970-71 season,	\$ 10,000
<u>Houston Symphony Society</u> , Orchestra Program - For support of the Student Concert Series,	\$ 50,000
<u>Oklahoma Arts and Humanities Council</u> , Coordinated Residency Touring Program - For support of the presentation of dance performances during the 1970-71 season including the States of Texas, New Mexico and Oklahoma. Included in the Texas tour are McAllen, Austin, Forth Worth, and Georgetown,	(\$ 15,400)
<u>Symphony Society of San Antonio</u> , Orchestra Program - For support of a three-point program designed to develop additional permanent annual income sources,	\$ 99,500
<u>Texas Tech University</u> , Lubbock, For support of the Spanish-language touring theatre of the University,	\$ 5,000

Texas' State arts agency, the Texas Fine Arts Commission, received \$37,053 in Fiscal 1967, \$39,383 in Fiscal 1968, \$28,613 in Fiscal 1969, \$36,297 in Fiscal 1970, and \$75,377 in Fiscal 1971 for arts programs affecting the entire State.

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Obligations as of
5/1/71
Office of Research

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

NATIONAL ENDOWMENT FOR THE ARTS OBLIGATIONS IN WASHINGTON STATEFiscal 1966

One <u>Graduation Award</u> ,	\$ 1,000
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Fiscal 1967

One <u>Architecture Student Travel Fellowship</u> of \$500,	\$ 500
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Two <u>Visual Artists' Fellowships</u> of \$5,000 each,	\$ 10,000
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<u>Seattle Repertory Theatre</u> , Resident Professional Theatres Program,	\$ 22,500
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<u>Washington State Arts Commission</u> , Olympia, To establish a summer residence in the Northwest for the City Center Joffrey Ballet,	\$ 25,000
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Fiscal 1968

One <u>Individual Award to Creative Writer</u> ,	\$ 7,000
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One Individual grant under the <u>Kodaly Fellowship</u> <u>Program</u> ,	\$ 5,000
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One <u>Visual Artists' Fellowship</u> ,	\$ 5,000
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One <u>Young Writers' Award</u> ,	\$ 1,500
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<u>Pacific Northwest Ballet Association</u> , Tacoma, For support of the City Center Joffrey Ballet's second summer (1968) residency in the Pacific Northwest,	\$ 75,000
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Fiscal 1968 (Cont'd.)

<u>The City of Seattle, Works of Art in Public Places - "Black Sun" by Isamu Noguchi,</u>	\$ 45,000
<u>Seattle Repertory Theatre, Resident Professional Theatres Program,</u>	\$ 22,500
<u>Whitworth College, Spokane, Music Audience Development Project for Colleges and Universities,</u>	\$ 300

Fiscal 1969

One grantee under the <u>American Literary Anthology, Volume 2,</u>	\$ 250
One <u>Architecture Student Travel Fellowship,</u>	\$ 250
One <u>Visual Artists' Fellowship,</u>	\$ 5,000
<u>A Contemporary Theatre, Seattle, Resident Professional Theatres Program,</u>	\$ 5,000
<u>Seattle Opera Association, For support of the company's "Singer-in-Residence" program and the development of local talent,</u>	\$ 10,000
<u>Seattle Opera Association, For support of a tour of the opera "Tosca" to the communities of Spokane and Missoula, Montana,</u>	\$ 8,000
<u>Seattle Repertory Theatre, Resident Professional Theatres Program,</u>	\$ 15,000
<u>State Capitol Museum, Olympia, Music Audience Development Project - Museum Concert Series,</u>	\$ 400
<u>Washington State Arts Commission, Olympia, Special State grant to support experimental filmmaking in cooperation with the Seattle Opera Association and to disseminate technical knowledge of film production in the Northwest,</u>	\$ 6,700

Fiscal 1969 (Cont'd)

Whitworth College, Spokane, Music Audience Development Project for Colleges and Universities, \$ 500

Fiscal 1970

Two grantees under the American Library Anthology, Volume 3, \$ 1,250

Three Architecture Student Travel Fellowships, \$ 1,250

Two individual grants under the Environmental Design Program, \$ 8,900

A Contemporary Theatre, Seattle, Resident Professional Theatres Program, \$ 7,500

Pacific Northwest Ballet Association, Tacoma, For partial support of the City Center Joffrey Ballet's third summer (1969) residency in the Pacific Northwest, \$100,000

Pacific Northwest Ballet Association, Tacoma, For partial support of the City Center Joffrey Ballet's fourth summer (1970) residency in the Pacific Northwest, \$ 95,000

San Francisco Opera/Western Opera Theatre, National Touring Program to include tours to Arizona, Alaska, California, Nevada, Oregon and Washington, (\$110,000)

Seattle Opera Association, Opera Treasury Fund Pilot Program - For support of its touring activities during the 1970-71 season, \$ 36,000

Seattle Repertory Theatre, Resident Professional Theatres Program, \$ 20,000

Tacoma Art Museum, Museum Purchase Plan, \$ 10,000

Washington State Arts Commission, Olympia, Special State grant to initiate a "Tactile Arts" program at the Henry Gallery of the University of Washington in Seattle, \$ 5,000

Fiscal 1970 (Cont'd.)

Washington State Arts Commission, Olympia, Office of Education Transfer Funds - For support of the Visual Artist-in-Residence Program, \$ 12,200

Washington State Arts Commission, Olympia, Office of Education Transfer Funds - For support of the Poetry in the Schools project, \$ 11,000

University of Washington, Seattle, Environmental Design Program, \$ 10,000

Fiscal 1971

One National Endowment for the Arts Study Fellowship for the U.C.L.A. Arts Administration Institute, \$ 2,500

City of Bellingham, Works of Art in Public Places, \$ 6,000

A Contemporary Theatre, Seattle, Resident Professional Theatres Program, \$ 7,500

New Dimensions in Music, Seattle, For support of its activities during the 1970-71 season; \$ 12,700

Seattle Repertory Theatre, Resident Professional Theatres Program, \$ 50,000

Seattle Symphony Orchestra, Orchestra Program - For support of its school concerts during the 1970-71 season, \$100,000

Spokane Symphony Orchestra, Orchestra Program - For support of the Summer Festival and college residency program, \$ 25,000

Utah State Institute of Fine Arts, Coordinated Residence Touring Program - For support of dance performances during the 1970-71 season in the States of Washington, California, Utah, Montana, and Hawaii. Included in the Washington tour are Bellingham, Tacoma, Seattle, and Pullman, (\$ 71,100)

Washington's State arts agency, the Washington State Arts Commission received \$50,000 in Fiscal 1967, \$39,383 in Fiscal 1968, \$30,909 in Fiscal 1969, \$36,363 in Fiscal 1970, and \$75,377 in Fiscal 1971 for arts programs affecting the entire State.

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Obligations as of 5/1/71
Office of Research

Mr. GALIFIANAKIS. Are we talking about matching funds?

Mr. YATES. Funds from the Federal Government.

Mr. GALIFIANAKIS. What do the amounts represent?

Mrs. HANSEN. The State of North Carolina had a total of \$335,675 during fiscal years 1967-70 available for various arts activities.

Mr. GALIFIANAKIS. They deserve it.

(Discussion off the record).

Miss HANKS. I might say \$3 and \$4 for every Federal dollar comes from private and other sources.

We have some wonderful examples on the Endowment moneys. In West Virginia they wanted to do the outdoor drama, "Hatfields and McCoys." The National Endowment put in \$7,500. It became a \$200,000 project. It was a tremendous artistic success. The State itself claims it brought in \$1 million in tourist money last year in the first year of operation. Another example was a small grant of \$5,000 in the Architecture and Design Program to enable a wonderful lady to pull together the materials and information needed for the design of inexpensive furniture. It was her belief there was no reason to spend a lot of money for furniture in low income housing to have something attractive. That project was so successful it has been funded by HUD at \$90,000 for a competitive design scholarship.

Mr. CLAWSON. Do you see any practical results?

Miss HANKS. Yes. The winning prototypes are currently on exhibit at the National Collection of Fine Arts here in Washington. The designs have been widely praised in the press. If I could put our request in perspective, we are asking this committee for \$21 million in program money for next year. Next year it will cost the Metropolitan Opera alone \$22 million to operate. We are talking about \$21 million for all the arts and for all 55 States and special jurisdictions. So we have very consciously to take these modest funds and use them in ways that generate other moneys, or we could not do anything.

Mr. YATES. Why aren't you asking for more?

Miss HANKS. Because Congress would not let us do so. The President asked for an authorization ceiling the first year, not the second and third, with the very important intent that he did not want to set the level because he did not know what it should have been for 1972. The Senate, not the House, felt very strongly that they wanted to set the authorization ceiling. So they set a \$60 million ceiling for both the Arts and Humanities this year, and \$80 million for 1973. This means that we could not ask for more than \$30 million for the Arts Endowment this year.

(Discussion off the record.)

METROPOLITAN OPERA

Mr. CLAWSON. Madam Chairman, may I ask a very quick question? Have you seen the article on the Metropolitan Opera Company in the last issue of Finance magazine? It has to do primarily with some of the financial problems of the Metropolitan Opera. I would like to have your comments for the record on this article because some of it reveals some aspects of the art itself that may be changed.

Miss HANKS. I would be happy to send them.

(The information follows:)

The article in the April 1971 issue of Finance magazine titled, "Grand Opera's Grand Money Woes," points to the growing expenses at the Metropolitan Opera. The article implies that these financial troubles are the result of gigantism.

Financial problems in the arts, however, are not linked to the size of the operation. Small dance and theater companies have as much difficulty as the Met in meeting skyrocketing costs for such items as sets and costumes.

The article states that:

*** we are talking here of institutions, not art forms. Opera can survive, and will. There will always be sculptors and painters. Poets will still scribble, and dancers will still plié.

While the visual arts and literature can be produced without institutions, the performing arts cannot. There can be no orchestral music performed without an orchestra. If the opera companies were to go out of business, there would be no more opera.

With the increasing budgetary pressures, the Met, no doubt, is seeking ways to keep costs in line without impairing quality of the performances. And, as with all other performing companies, the Met has had to seek new sources of income. It has long been U.S. Government tax policy to encourage individual and corporate philanthropy. The public has become increasingly aware of the importance of the arts to the total well-being of the Nation. Private giving to the arts is, therefore, seen as a sound investment.

Government support of the arts remains very limited. The policies of State and Federal arts agencies have been to encourage greater interest in and support for the arts.

The Metropolitan Opera, to date, has received \$328,000 from the New York State Council on the Arts. Part of this grant helped sponsor a statewide tour by the Metropolitan Studio to reach audiences outside New York City. The rest of the grant helped sponsor summer concerts in the parks—free of charge—for an estimated 300,000 people.

OBLIGATIONS BY STATES

Mr. McDADE. Does this table 4 that we are looking at include all of your obligations to the various States and jurisdictions? It is entitled "Obligations by States."

Miss HANKS. Through 1970.

Mr. McDADE. Does it include the grants to the State arts councils?

Miss HANKS. Yes.

Mr. McDADE. Running at what level?

Miss HANKS. If you take Delaware, for example, you see that Delaware received \$36,363 in fiscal year 1970. That means that Delaware got only its State grant. In other words, the State figure in fiscal year 1970 was \$36,363. In 1971 Delaware will receive \$75,000.

Mrs. HANSEN. I think there is one important point that should be mentioned. Are not most of the State arts councils in the United States created legislatively?

Mr. MITZE. All but two, I believe.

Mrs. HANSEN. Therefore, all but two of the State-Federal programs have had the sanction of the legislative body within that State?

Mr. MITZE. Yes.

Mrs. HANSEN. What are the two States that do not have State authorization by legislative action?

Mr. MITZE. Vermont and Louisiana.

There were three, but Wisconsin, I am delighted to say, has corrected that, which will be effective at the beginning of the next fiscal year.

Mr. OBEY. When did they correct that?

Mr. MITZE. In the last session. There are no funds allocated.

METHOD OF FINANCING

Mrs. HANSEN. Please insert in the record for the committee the various methods of financing the States use to support their arts programs. (The information follows:)

PROCEDURE FOR GIFTS TO STATE ARTS AGENCIES

The procedure varies tremendously from State to State. In the majority of States it is impossible to make a personal contribution to the State agency as funds go directly into the State treasury. In some instances, private foundations have been formed to receive funds. In other States, the agency acts as the "honest broker" to funnel money to arts agencies. Often, the individual donor will contribute directly to the cultural agencies receiving funds from the State agency (increasing the matching rather than the State agency funding in this case).

Those States who do not have State appropriated funds for programs seek organizations that can provide responsible programs and the necessary matching funds.

Mr. McDADE. So I am correct when I look at this figure, and let us refer specifically to the State of Pennsylvania, in fiscal 1969 there is a total of \$90,000, roughly, obligated in the State of Pennsylvania. Do you see the figure I refer to?

Miss HANKS. Yes.

Mr. McDADE. How much of that would be distributed to the Pennsylvania Arts Council?

Miss HANKS. In 1969 it was \$30,909. That would be the direct grant to the State. However, some of these other funds were channeled through the State arts councils.

Mr. McDADE. The point I am coming to is that I am interested in Pennsylvania. Some other States have received more. Why the difference? I would like to have some elaboration.

Miss HANKS. For example, the figure of \$468,363 in fiscal 1970 is primarily because Rhode Island was picked as a pilot program to involve the entire State in putting arts into education. We received \$900,00 in transfer money from the Office of Education; \$350,000 of that was put into Rhode Island for a 3-year program involving the arts in their entire system of education. Another \$388,750 of that \$1 million supported another special pilot program (now completed)—the educational theater laboratory program. Rhode Island was one of three participating States.

To return to the subject of the artists in the schools, this is the program we are so pleased with and going ahead with in which we place the poets, visual artists, the dancers, and theater people into schools throughout the country. We are into approximately 30 States this year with one or more artists, and in the coming school year we will be into 50 States. I cannot tell you how exciting this program is. It is really turning the youngsters on.

Mr. McDADE. That is interesting to hear. I still have some feeling, however, that the State of Pennsylvania would certainly have had a more aggressive type of program than we see reflected in the obligations by the Endowment.

Miss HANKS. I think the picture changes considerably in 1971 and also will change in 1972. Before this time—you recall how little money we had—

Mr. McDADE. I have been here since the beginning of the pro-

gram so I think we know something. You still managed to get a million into Rhode Island.

Miss HANKS. That is right, because of the Office of Education transfer as well as the special lab theater project, now completed.

Mr. McDADE. How much U.S. Office of Education money?

Miss HANKS. \$350,000 of the \$468,000 in fiscal year 1970.

Mr. McDADE. You are including U.S. Office of Education funds here in this million-dollar figure?

Miss HANKS. Yes.

Mr. McDADE. Why do you include that?

Miss HANKS. It was transferred to us, so we make the grant.

Mr. McDADE. But these are not funds appropriated by the subcommittee.

Miss HANKS. No. This was to establish our artists in the schools program. Of the \$468,363 to Rhode Island, \$350,000 was for a 3-year program. It is not a 1-year grant.

Mr. McDADE. If we look at the cumulative total of some \$25 million, that is not all money from the National Endowment for the Arts.

It is money that you disburse but it is not money that we appropriate.

Miss HANKS. The only moneys we have gotten are the \$900,000 grant transfer from the Office of Education in 1970, \$100,000 from the Office of Education in 1969, some other minor transfer funds, and all the private money we raise.

Mr. McDADE. The private money is included in here.

Miss HANKS. Yes.

Mr. McDADE. How much of the \$25 million is private money?

Miss HANKS. I would have to give you the figures.

Mr. McDADE. Would you supply that for the record?

(The information follows:)

Private funds

Fiscal year:	
1967 -----	\$1, 983, 074. 85
1968 -----	674, 291. 12
1969 -----	*1, 141, 875. 00
1970 -----	2, 000, 000. 00

* Excluding \$1,215,000.00 represented by the equity of the ANTA building, not available for obligation.

Mr. McDADE. Thank you, Madam Chairman.

Mrs. HANSEN. Except for preliminary studies to establish a State agency, all grants to States are limited to not more than 50 percent of the total cost of any project or production. What has been your experience in this connection?

Mr. MITZE. I think, as Miss Hanks said, they have been matching better than 3 to 1, instead of 1 to 1. In many instances it has gone far beyond that.

Mrs. HANSEN. Isn't it true that the States also award grants to individuals, groups, and organizations?

Mr. MITZE. Or they might act as the booking party for another agency to provide the matching money for a particular project.

Mrs. HANSEN. In other words, the States award grants to private individuals and groups?

Mr. MITZE. Yes.

Mrs. HANSEN. Do you know what types of agencies generally receive State awards?

Mr. MITZE. It might be the State university. It might be a performing arts organization, or a museum within the State. It varies considerably.

Mrs. HANSEN. Can you give us an example of the organizations who apply for grants in the State of Iowa, for example?

Mr. MITZE. There are no professional organizations in the State of Iowa. They would receive applications, perhaps from the Des Moines Symphony, a semiprofessional organization, that they would like to tour. They need \$5,000. The Des Moines Symphony will put up \$5,000 matching to receive the \$5,000 of this money through the State Arts Council.

Mrs. HANSEN. The legislature of the State of Ohio appropriated funds in the amount of \$198,184 in fiscal year 1971 for activities related to arts. From what other sources did the State of Ohio receive funds in this connection?

Mr. MITZE. The figures on this chart would not necessarily go through the State Arts Council. That might be made directly to the Cleveland Symphony or Cincinnati Symphony.

Mrs. HANSEN. That is the point I am trying to make. The States not only receive matching grants but also individual organization or symphonies within a particular State might receive an individual grant.

Mr. MITZE. Yes.

Miss HANKS. Madam Chairman, may I point out one reason the figures fluctuate so tremendously from year to year? For example, in our Coordinated Dance Residency program which tours New York companies around the country, one year Illinois will be the coordinator for a six-State region. Therefore, \$80,000 to \$90,000 will go into Illinois for that year. The next year Minnesota may be the coordinator for the same region. Therefore, Illinois' grants go down and they go to Minnesota's use. Yet Illinois is benefiting just as much from the program as it was the year before. This causes tremendous fluctuation in the figures.

Mr. McDADE. What would the reason be for the cumulative total of \$1,404,988 in the District of Columbia? Is there a special company or group that emanates from here?

This is on page A-39.

Miss HANKS. We would certainly supply the specifics to the committee for the record. The fiscal year 1970 grant of \$649,998 which is very high, is partly caused by a special grant to the Arena Stage for a 2-year period that was handled through the Treasury funds. We made a special grant to enable them to operate while they were still raising tremendous funds for their building.

(The information follows:)

National Council on the Arts



National Endowment for the Arts

WASHINGTON, D.C. 20506

NATIONAL ENDOWMENT FOR THE ARTS OBLIGATIONS IN DISTRICT OF COLUMBIAFiscal 1966

Ralph Black, Study and conference to organize
a national service association for dance, \$ 5,000

Julian Euell, To research the use of the arts to
benefit disadvantaged persons and areas, \$ 8,764

Langston Fitzgerald, Howard University,
Graduation Award, \$ 1,000

Michael Iampieri, Catholic University of America,
Graduation Award, \$ 1,000

Capitol Ballet Guild, Emergency grant to enable the
company to continue operation, \$ 5,000

Smithsonian Institution, 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, \$32,480

Fiscal 1967

Ralph Black, Amendment to FY 66 grant for study
and conference to organize a national service
association for dance, \$5,600

Gene Davis, Visual Artists' Fellowship, \$ 5,000

James Anthony Di Luigi, Catholic University
of America, Architecture Student Travel
Fellowship, \$ 500

Carl Feiss, FAIA, AIP, To develop a program
for producing an American Guide Series on
significant architecture, landscape architecture,
and planning, \$25,000

Fiscal 1967, Cont'd.

<u>Sam Gilliam, Visual Artists' Fellowship,</u>	\$ 5,000
<u>Hope Marindin, George Washington University, Architecture Student Travel Fellowship,</u>	\$ 500
<u>J. Richard Taft, Foundation Giving in the Arts, a study of private foundation support for the arts,</u>	\$13,300
<u>America the Beautiful Fund of Washington and the Natural Area Council of New York, To provide Design Internships for students of architecture, planning, or landscape architecture to obtain practical experience through work in selected public agencies on significant public projects throughout the country,</u>	\$30,000
<u>American Educational Theatre Association, Survey of theatre at the secondary school level,</u>	\$ 7,000
<u>Arena Stage, Playwrights Experimental Theatre Program,</u>	\$25,000
<u>The Association for Higher Education, Study of the impact of college entrance examinations and admissions requirements on school arts curricula,</u>	\$16,500
<u>Coordinating Council of Literary Magazines/National Institute of Public Affairs, To establish offices and staff in Washington, D.C., and to make selective grants to American literary magazines,</u>	\$50,000
<u>Robert R. Nathan Associates, Inc., Study to develop a plan for a national institute for design,</u>	\$83,804
<u>National Folk Festival Association, To sponsor an annual national folk festival, encourage regional festivals, and study, collect and publish data on the origin of various forms of American folklore,</u>	(\$39,500)
<u>Washington National Symphony, Composer Assistance Program - to commission work by composer Morton Gould,</u>	\$ 2,000
<u>The District of Columbia's official arts agency, the District of Columbia Commission on the Arts, received</u>	\$49,175

Fiscal 1968

<u>Samuel Allen</u> , Poets in Developing Colleges Program,	\$ 1,950
<u>Samuel Allen</u> , To participate in the Poetry Festival at Morehouse College in Atlanta, Georgia, part of Poets in Developing Colleges Program,	\$ 240
<u>William Hairston</u> , Literary Study Group Grantee,	\$ 3,000
<u>Reed Whittemore</u> , Poets in Developing Colleges Program,	\$ 1,037
<u>America the Beautiful Fund</u> of Washington and the Natural Area Council of New York, Amendment to FY 67 grant to provide Design Internships for students of architecture, planning, or landscape architecture to obtain practical experience through work in selected public agencies on significant public projects throughout the country,	\$12,000
<u>Coordinating Council of Literary Magazines/ National Institute of Public Affairs</u> , To establish offices and staff in Washington, D.C., and to make selective grants to American literary magazines,	\$50,000
<u>Arena Stage</u> , Resident Professional Theatres Program,	\$22,500
<u>Center for Arts of Indian America</u> , To enable the Center to engage the services of an administrator for the projected Center for American Indian Dance during its developmental stage,	\$ 3,000
<u>The Opera Society of Washington, D.C.</u> , For general support,	\$100,000
<u>National Ballet Company</u> , Regional Dance Development Project,	\$ 5,000
<u>Washington Gallery of Modern Art</u> (now the Corcoran Gallery-Dupont Center), "66 Signs of Neon" project,	\$ 3,200

Fiscal 1968, Cont'd.

The District of Columbia, A matching grant to support Inner City arts programs, in cooperation with the President's Council on Youth Opportunity, during the summer of 1968, \$25,000

Washington Theatre Club, Resident Professional Theatres Program, \$15,000

The District of Columbia's official arts agency, the D.C. Commission on the Arts, received \$39,254

Fiscal 1969

Melvin Gadd, Architecture Student Travel Fellowship, Howard University, \$ 250

Ernest W. Hutton, Philadelphia, Architecture Student Travel Fellowship (home: Washington, D.C.), (\$ 250)

Roger Kallman, Chapel Hill, Architecture Student Travel Fellowship (home: Washington, D.C.), (\$ 250)

Irving Lowens, To develop plans for the establishment of the American Musical Digest, \$10,000

Edward Sheshock, Hillcrest Heights, Md., Architecture Student Travel Fellowship (George Washington University), (\$ 250)

Reed Whittemore, Distinguished Service Award, \$ 7,000

American Playground Theatre, Professional Experimental Theatres Program, \$ 5,000

Arena Stage, Resident Professional Theatres Program, \$20,000

Johann Sebastian Bach International Competitions, For support of the Competitions, sponsored by George Washington University in Washington, D.C., and open to piano students of all countries between 17 and 32 years of age; the purposes are to help keep alive Bach's clavier works and to encourage young pianists to develop the balanced and disciplined style their performance requires, \$ 1,500

Fiscal 1969, Cont'd.

The Corcoran Gallery of Art; For support of an exhibit and reading of the works of distinguished American poet Kenneth Patchen in December 1969, \$ 3,000

New Thing Art and Architecture Center, For support of a new high school in the arts for inner city youth in the Nation's capital, \$25,000

Washington Theatre Club, Resident Professional Theatres Program, \$20,000

The District of Columbia's official arts agency, the District of Columbia Commission on the Arts, received \$30,838

Fiscal 1970

William Claire, The American Literary Anthology/
3 - Editor, \$ 250

Sharon Collins, Architecture Student Travel Fellowship, \$ 500

William K. Cooper, Environmental Design Program, \$ 4,900

Carl Feiss, Amendment to FY 67 grant to develop a program for producing an American Guide Series on significant architecture, landscape architecture, and planning - Treasury Fund, \$ 1,000

Roland Flint, Young Writers' Award, \$ 2,000

Robert L. Graham, Architecture Student Travel Fellowship, \$ 500

Eugene McCarthy, The American Literary Anthology/3 - poem, \$ 500

John Pauker, The American Literary Anthology/
3 - poem, \$ 500

Fiscal 1970, Cont'd.

<u>Gary O. Robinette</u> , Environmental Design Program,	\$ 4,800
<u>Sandra Ruffin</u> , Architecture Student Travel Fellowship,	\$ 500
<u>Erma B. Striner</u> , Environmental Design Program,	\$ 4,600
<u>Joseph B. Watterson</u> , Environmental Design Program,	\$ 1,500
<u>America the Beautiful Fund</u> , Environmental Design Program - internship grants for civic projects,	\$10,000
<u>American Institute of Architects Foundation</u> , Environmental Design Program,	\$10,000
<u>Arena Stage</u> , Resident Professional Theatres Program,	\$25,000
<u>Arena Stage</u> , For general support - Treasury Fund,	\$300,000
<u>The Corcoran Gallery of Art</u> , Amendment to Fy 69 grant for the Kenneth Patchen exhibit,	\$ 1,185
<u>The Corcoran Gallery of Art - Workshop Program</u> , A model program on how a museum can sustain and gain the support of the artistic community, on the one hand, and subsidize the production of art on the other,	\$10,000
<u>The Corcoran Gallery of Art</u> , Aid to Museum Exhibitions - for support of a special exhibition entitled "The Literal American Experience: 2000 Years of Genre Art,"	\$ 8,500
<u>D.C. Commission on the Arts</u> , O.E. transfer funds - for support of the visual artist in residence program,	\$12,200

Fiscal 1970, Cont'd.

<u>D.C. Youth Symphony Orchestra</u> , Jazz Program - for the commissioning and presentation of two new works,	\$ 1,000
<u>D.C. Youth Symphony Orchestra</u> , For support of its participation in the Second International Festival of Youth Orchestras held in St. Moritz, Switzerland - Treasury Fund,	\$20,000
<u>George Washington University</u> , For support of a pilot project, "Workshops for Careers in the Arts," during the summer of 1969,	\$ 5,000
<u>George Washington University</u> , For support of "Workshops for Careers in the Arts," during the summer of 1970 - Treasury Fund,	\$20,000
<u>Maryland Arts Council</u> , Coordinated Residency Touring Program - for support of the presentation of dance performances in the States of Maryland, New Jersey, Pa., Va., North Carolina, and D.C.	(\$31,500)
<u>National Folk Festival Association</u> , For general support of its program and to present the 32nd annual National Folk Festival in Knoxville, Tennessee,	(\$39,000)
<u>The National Opera Institute</u> , A non-matching grant to help establish and support the Institute - Treasury Fund	(\$600,000)
<u>National Trust for Historic Preservation/James Lawrence</u> , For partial support of the conference entitled "Architectural Review, Landmarks and Historic Districts," held in Boston, Mass.,	\$ 4,500
<u>New Thing Art and Architecture Center</u> , Jazz Program - In-school jazz concerts,	\$ 1,000
<u>Smithsonian Institution</u> , For support of an exhibition planned by its International Art Program at the National Collection of Fine Arts,	\$10,000

Fiscal 1970, Cont'd.

Washington National Symphony, Orchestras
Treasury Fund Program - for support of its
youth concerts during 1970 - Treasury
Fund, \$125,000

Washington Theatre Club, Resident Professional
Theatres Program, \$ 25,000

Washington Theatre Club for the Theater
Chamber Players, Contemporary Music Programs -
for support of the 1969-70 concert series
of the Theater Chamber Players, \$ 3,000

The District of Columbia's official arts agency,
the D.C. Commission on the Arts, received \$ 36,363

Fiscal 1971

Leon Berkowitz, Visual Artists' Fellowship, \$ 7,500

Donald W. Evans, Environmental Design
Program - for support of a study of the
design concepts for the recreational usage
of the C & O Canal, \$ 4,900

Rockne Krebs, Visual Artists' Fellowship, \$ 7,500

America the Beautiful Fund of the Natural Area
Council, Inc., For continued support of environmental
design internship grants for civic
projects, \$ 25,000

American Society of Landscape Architects Foundation,
Environmental Design Program - for support for the
development of a handbook of landscape architectural
practice, \$ 10,000

Arena Stage, Resident Professional Theatres
Program, \$ 25,000

Arena Stage, For general support - Treasury
Fund - amendment to FY 70 grant, \$275,000

Fiscal 1971, Cont'd.

The Capitol Ballet Guild, Inc., To assist in establishing a fellowship program during the 1970-71 season, \$ 5,400

The Choral Arts Society of Washington, For support of its development activities during the 1970-71 season, \$ 5,000

Maryland Arts Council, Coordinated Residency Touring Program for the Mid-Atlantic Circuit during the 1970-71 season including the States of Pennsylvania, New York, Maryland, Delaware, and District of Columbia, (\$ 48,200)

New Thing Art and Architecture Center, For support of the First Washington Blues Festival, \$ 15,000

The Phillips Collection, Museum Program - Exhibition Aid - To assist in the preparation of the catalog of a major Cezanne exhibition organized to celebrate the 50th anniversary of The Phillips Collection, \$ 10,000

Washington National Symphony, Orchestra Program - For general support of the 1970-71 season - Treasury Fund, \$357,268

Washington National Symphony, Orchestras Program - For general support - Treasury Fund, \$ 25,000

Washington Performing Arts Society, To enlarge concerts in schools program, to a total of 100 concerts and general support of the Society's ongoing program, Treasury Fund, \$ 86,819

Washington Theater Club, Inc., Resident Professional Theatres Program, \$ 25,000

Washington Theater Club, For support of the 1970-71 concert season of the Theater Chamber Players, \$ 3,000

The District of Columbia's official arts agency, the D.C. Commission on the Arts, received \$ 75,377

() Although the program directly affected the District, the grant money did not go into the District.

Obligations as of 5/1/71
Office of Research

Mr. McDADE. How about the Film Institute?

Miss HANKS. That would be carried in national projects.

Mrs. HANSEN. The amount of funds available for arts activities in the District of Columbia are quite large in comparison to the States.

Miss HANKS. In some ways I wish we could do more for them. I think the problems here are serious. I think this committee and the Government will have to face up to these problems in the long run. What do we do? Particularly with the Kennedy Center and Wolf Trap, there is no question of the vitality that will be brought into this city in terms of art. It will cost a great deal of money.

The pattern of giving in Washington, while for the symphony is quite high, is very low in dance and theater and so forth. I think this is something we will have to look into.

Mr. YATES. When did Isamu Noguchi become an American artist?

Miss HANKS. He was born in Los Angeles.

Mr. YATES. I thought he was Japanese.

Miss HANKS. I looked at that at 8:30 this morning. I said to myself, "I'd better check that." A call to the office confirmed he was born in Los Angeles in 1904.

Mr. YATES. Is he still an American citizen?

Miss HANKS. We believe so. The question is also on Calder. There is some thought he might have become a Swiss citizen. He was born in 1893 in Philadelphia.

(Discussion off the record.)

Miss HANKS. Under this program, a city uses matching funds to purchase a major piece of sculpture. If that city picked a foreign artist, I am sure the Council would go ahead.

(Discussion off the record.)

Mrs. HANSEN. The committee will adjourn until 1:00 p.m.

AFTERNOON SESSION

Mrs. HANSEN. The committee will come to order. Are the reports received from the grantees on the progress of a particular grant reviewed carefully?

Miss HANKS. The reports are checked carefully by program directors as well as by our grants officer. In addition, because the committee gave us sufficient funds last year in administration, we have been able to start the internal auditing that we wanted to do, and which you very specifically asked us to do.

Mrs. HANSEN. This is one area where administrative funds are very essential.

Miss HANKS. Absolutely essential. I would like to point out that a great percentage of our administrative funds, of course, go into salaries. The program staff of the Endowment actually is spending most of its time on technical assistance for the groups, which is as helpful to them as the money.

CENSORSHIP

Mrs. HANSEN. During the past year in several instances, exception has been taken by some individuals for various reasons to productions which have at least in part been financed from grants from your Council. Please explain your general policy with regard to censorship by

your Council on the type of productions that are created by individuals or groups receiving grants from you.

Miss HANKS. Before a grant is made, we use not only the panels but the Council to analyze and think through the value of a group or an organization in terms of its artistic and administrative standards. After the grant is made, we have nothing to do with the use of the funds or telling an organization what to do or what not to do because of a specific section in our legislation. The Council follows this very carefully, because of its concern, which is represented in the legislation that the Government not get into the business of censorship. On occasion we have had problems with performances by one or more of the groups.

There is no question that in the future we will have problems with performances by one or more of the groups. The important thing, the Council feels, is that the broad thrust of a group's performance record be looked at and not one individual performance.

Quite obviously not every performance by any group is of equal quality. They go up and down all the time for one reason or another.

Also, one production may be a failure, just as one bit of scientific research might be a failure.

If a performance, for example, offends someone, the performing organization deeply regrets the incident. The grants we make are to organizations which are very responsible. If one of their performances upsets some individual or group, the performing groups are the ones who are the most concerned.

Mrs. HANSEN. Isn't it true that personal tastes, personal education, and personal opinions vary widely? In the world of art there are many who would prefer Maxfield Parish, for example, to a Rembrandt, or they would prefer a Zane Grey to a Patton.

Miss HANKS. Even art critics, who are supposed to be professional in terms of criticism, vary widely. The reviews by two different people seeing one play, the same performance, often will be entirely different.

Mrs. HANSEN. I am often intrigued by the differences in the reviews between the Washington Post and the Evening Star on a particular play or motion picture.

Miss HANKS. This is particularly true of literature.

Mrs. HANSEN. The term "the arts" as defined in your legislative authority is pretty much all inclusive. Consequently, you receive applications from every field of the arts. Summarize for the committee what you have done to date in connection with the moving picture industry.

AMERICAN FILM INSTITUTE

Miss HANKS. The support that we have given in film has largely been our support for the American Film Institute. We, with the Ford Foundation, and in cooperation with the Motion Picture Association, helped establish the Film Institute in 1967. Moneys from the Endowment at that time were \$1.3 million over a 3-year period.

Then in 1971, this fiscal year, our grant is \$1 million for the 1 year. The Ford Foundation and the Motion Picture Association are continuing their support of the Institute.

Mrs. HANSEN. I have received a letter from Mr. Marquis von Wagner,

the Executive Director of the Arts and Humanities Center of Los Angeles. He asks the following question:

What has the American Film Institute done in the way of producing and furthering the arts to the general taxpaying public?

MISS HANKS. I think the American Film Institute has had a very important role in a much needed area. I believe you are aware, Madam Chairman, that interest in the film as an art is the fastest growing interest in any art in the country, particularly among our young people.

This is indicated not only by the film that they are going to as audience, but the fact that film training courses are in such demand in our colleges and universities, as well as in the secondary schools today. The American Film Institute, to meet these needs, has several programs; its broad education program, in which it is attempting to raise the level of teaching of film throughout the country; its archival program.

Mrs. HANSEN. Isn't it true that film is one of the art forms that gives an immense opportunity for young people?

MISS HANKS. It is just great. They get their cameras, and off they go, but they need training. It is just not picking up a camera, which so many of them are doing.

We discovered that to the best of our knowledge, and we just discovered this a month or so ago, there is no basic textbook in film. This is something the Endowment is beginning to look at.

Mrs. HANSEN. Isn't it also true that the American Film Institute has preserved many early films?

MISS HANKS. Yes. As you may or may not know, most of the film was on nitrate, before World War II. No matter what the storage conditions are, nitrate film disintegrates.

They have collected approximately 4,500 films that are in the classic category, and they are transferring those from nitrate to acetate stock as soon as they get the money to do it. This is being done in cooperation with the Library of Congress.

Mrs. HANSEN. Is it not also true that the preservation of the history of the growth and the development of the arts is just as important in the context of the 20th century as the preservation of some of the art forms of, say, the fifth century or sixth century?

MISS HANKS. Yes. It is the art form of this century.

Mrs. HANSEN. Mr. Marquis von Wagner also asks the following question:

How many students or trainees have completed an AFI program, and what is their functional position today? Is it true, as stated in the AFI brochures, that \$400,000 was awarded to students?

MISS HANKS. I am not certain where the \$400,000 figure comes from. I believe he could possibly have gotten it from the Ford Foundation grant, which was \$400,000 for 1 year.

Mrs. HANSEN. The \$400,000 was not a grant made by the Endowment for the Arts?

MISS HANKS. This \$400,000 of the Ford Foundation was to the Center for Advanced Film Studies. We also support the Center for Advanced Film Studies. At the present time they have 40 fellows, but they will not graduate anyone until this spring, because the program

is only 2 years old. They are very pleased with the work that the fellows are doing.

In addition to the program at the Center, the American Film Institute has made 19 grants for fellowships and scholarships in education and film production, and they have also had 28 interns. In other words, one of the young students is put with a highly qualified professional—director or producer—to work on an internship basis.

Mrs. HANSEN. The next question Mr. Marquis Von Wagner asks is: "How much of the \$5.2 million given to the AFI has gone to salaries?"

Miss HANKS. The AFI budget during this period of time was actually \$5.5 million, of which \$1.4 million has gone into salaries.

Mrs. HANSEN. Is the \$5.2 million figure that Mr. Marquis Von Wagner uses, the amount provided by your Endowment?

Miss HANKS. No. We just put in \$1.3 million of \$5.5 million.

Mrs. HANSEN. How much of the \$1.3 was for salaries?

Miss HANKS. The Endowment grant was for general operating support, so therefore we can't tell how much of our money was spent for salaries; but of the \$5.5 million total budget of the AFI for that period of time, \$1.4 million was for salaries.

Mrs. HANSEN. Would you have any idea why salary costs were approximately 25 percent of the total AFI budget?

Miss HANKS. Yes; I very definitely would. The purpose of the Center for Advanced Film Studies in particular is for a highly professional staff working with the young people. You also have to have any number of technicians who are able to teach them the use of equipment and so forth. In a big organization, 25 percent is high for salaries; but it is not high, really, in comparison with the work that these people are doing.

The archival work, for example, in collecting the 4,500 films; the purchase of the film has not been a major cost item. Most of the money is to pay the people to locate films—and bring them back to this country.

Mrs. HANSEN. In other words, you are dealing with people who are specialists?

Miss HANKS. That is right.

Mrs. HANSEN. What is the total authorization for your program for fiscal year 1972 as contained in your legislative authority?

Miss HANKS. \$21 million in program, \$5.5 million in direct grants to the States, and \$3.5 million in our indefinite appropriation to match donations to the Endowment.

Mrs. HANSEN. Your total budget request including donations is in the amount of \$30 million. So you are requesting full funding of the authorization?

Miss HANKS. That is correct.

Mrs. HANSEN. In your justifications you indicate that two of the significant steps taken this year was the initiation of an orchestra assistance program and pilot programs for the Nation's museums. Please insert in the record a list of the grants made in this connection.

Miss HANKS. I will be very happy to do so.

(The information follows:)

FY 1971
ORCHESTRA PROGRAM

PROGRAMS FOR YOUNG PEOPLE

American Symphony Orchestra (New York City)	\$50,000
(\$25,000 private; \$25,000 federal)	
To produce a program of free educational concerts for public elementary and junior high schools.	
Birmingham Symphony Association	\$5,000
To expand its Young People's concert program.	
Brooklyn Philharmonia, Inc.	\$15,000
To increase the number of the Philharmonia's Free Schooltime Concerts.	
Cincinnati Symphony Orchestra	\$75,250
To produce a special 3-week In-School Program which provides an opportunity for carefully screened, outstanding student musicians to rehearse and perform with the Orchestra.	
Denver Symphony Orchestra	\$43,510
To develop a broad-range Electronic Synthesizer-Symphony Orchestra program in cooperation with the University of Colorado.	
Florida Symphony Orchestra (Orlando)	\$15,000
To increase the Orchestra's Youth Education Program which includes concerts for the elementary, junior high and college levels.	
Houston Symphony Society	\$50,000
To increase its Student Concert Series for elementary and secondary schools.	
Memphis Orchestral Society	\$19,900
To present 36 concerts in schools (grades 1-6) by a chamber orchestra, and engage in an advertising and promotional campaign program for the development of new audiences.	
Milwaukee Symphony Orchestra	\$36,500
To expand the Orchestra's Young People's Concerts for elementary school children and for the presentation of a special series of 3 junior high concerts.	

- North Carolina Symphony Society, Inc. (Chapel Hill) \$25,000
 To lengthen the 1970-71 season in order to make possible longer employment of orchestra staff and to broaden the cultural opportunities of young people in the area served by the Symphony.
- Oklahoma City Symphony Orchestra \$26,000
 To establish its "School Penetration and Participation" project consisting of Youngster Concerts, in-school concerts for high school students, "Family School Concerts" and the participation of high school string players in high school concerts together with the Orchestra musicians.
- Philadelphia Orchestra Association \$15,500
 To develop a free in-school concert program.
- San Diego Symphony Orchestra Association \$19,700
 To expand its Music Growth program to secondary schools, including demonstration concerts by small ensembles made up of Orchestra musicians, and an evaluation of the student experience at the program's termination.
- San Francisco Symphony Association \$200,000
 To continue the "Symphony (\$100,000 private; \$100,000 federal) In-School Program" in the summer and autumn of 1971.
- Spokane Symphony Society \$25,000
 To establish residencies by the Chamber Orchestra on college campuses in Eastern Washington, Northern Idaho, and Western Montana (January 1971-December 1972).
- Springfield Orchestra Association, Inc. \$13,800
 To develop a Youth Program involving children's concerts with the full Orchestra and In-School Demonstration Concerts with Orchestra Ensembles in cities of Western Massachusetts and Northern Connecticut.
- Symphony Society of Greater Hartford, Inc. \$15,000
 To perform a series of concerts for high schools and to present a Young People's Concert program for grades 4-6, which involves mixed-media programs.

Chicago Symphony Orchestra	\$100,000
To increase the number of youth concerts and bring ensembles to five Illinois communities.	
Los Angeles Philharmonic	\$100,000
To increase services to youth.	
Rochester (N.Y.) Philharmonic Orchestra	\$ 35,000
To produce visual-musical programs for young people in schools, state-wide.	
Seattle Symphony Orchestra	\$100,000
To present fifty-nine "new approach" school concerts for grades 4 through 12.	
Columbus Symphony Orchestra	\$ 15,000
For concerts in eighty public schools and for an Ohio Music Symposium.	
Duluth (Minn.) Symphony Association	\$ 10,300
To perform a series of concerts for elementary and junior high school students.	
Evansville (Ind.) Philharmonic	\$ 15,200
To expand in-school services to all grades.	
Knoxville Symphony Society	\$ 10,300
For performances for underprivileged children; six concerts featuring local artists; concert at Knoxville College featuring college performers.	
New Haven Symphony	\$ 17,800
To develop new youth audiences through direct-mail campaign in eighteen towns.	
Tulsa Philharmonic Society, Inc.	\$25,800
For the establishment of a project entitled "The Rub-Off Factor" which involves a minimum of four ½-hour televised programs, video-taped and subsequently copied on 16mm film in which the Tulsa Philharmonic joins with other art forms to be presented in schools as a post-program study and in various locations in the community.	

New Jersey Symphony Orchestra	\$ 72,300
To expand youth concert program to an estimated 60,000 young people in the state.	
Rhode Island Philharmonic Orchestra	\$ 35,500
For expansion and improvement of its educational services.	
Tucson Symphony Society, Inc.	\$ 10,000
For concerts in schools, on Indian reservations and in Mexican border towns.	
District of Columbia Youth Symphony	\$ 20,000
A special grant to enable the orchestra to participate in the International Youth Orchestra Festival in Switzerland in August 1970.	

EXPANDED PUBLIC PROGRAMS

The Cleveland Orchestra	\$ 50,000
To expand concert programming in neighboring communities.	
Pittsburgh Symphony Society	\$100,000
To support the Orchestra's participation as orchestra- in-residence at the Temple University Music Festival and Institute at Ambler, Pa.	
Utah Symphony Orchestra Society	\$100,000
For thirty-six day regional tour, including Indian reservations.	
Florida Gulf Coast Symphony	\$ 22,500
To expand concert schedule in St. Petersburg and Tampa and produce a documentary film to develop audiences in surrounding areas.	
Fresno Philharmonic Association	\$ 17,700
To perform concerts in twelve communities within a 100 mile radius.	

- Minnesota Orchestra (Minneapolis) \$200,000
 (\$100,000 private; \$100,000 federal)
 To initiate an Audience Development program, educational activities, and performances by the Orchestra in collaboration with the Minnesota Dance Company and a Christmas performance of Handel's Messiah.
- Nashville Symphony Association \$17,400
 To perform a new series of 6 informal family concerts to serve the metropolitan Nashville area and towns within a 50-mile radius of Nashville.
- New Orleans Philharmonic \$50,000
 (Total grant is \$66,000, \$16,000 of which was previously announced.)
 To continue a regional touring project.
- The Philharmonic Symphony-Society of New York \$75,000
 (New York Philharmonic)
 To assist in admission-free outdoor concerts to be performed in public parks in the various boroughs of the City of New York in the summer of 1971.
- Oregon Symphony Society (Portland) \$16,500
 To initiate a touring concert program throughout the State of Oregon by the Symphony Chamber Orchestra.
- The Richmond Symphony \$20,000
 To expand the Richmond Little Symphony's performances within a 200-mile radius of Richmond designed to include the culturally deprived.
- Saint Louis Symphony Society \$200,000
 (\$100,000 private; \$100,000 federal)
 To give support to the American Institute of Orchestra Conducting and the Mississippi River Festival in May and June, 1971.
- Saint Paul Civic Philharmonic Society, Inc. \$25,000
 To establish a college residency program, tour throughout Minnesota, and present various run-out concerts in the area.
- Shreveport Symphony Society \$6,400
 To present a concert in each of 5 areas where it is hoped a core of people who are willing to work for the support of concerts by the Symphony, will emerge in each of these locations.

- Anchorage Symphony Orchestra \$10,000
To develop new audiences through a regional touring program.
- Baltimore Symphony Orchestra \$100,000
To continue the development of a regional concert series in the Maryland area.
- Boston Philharmonic Society, Inc. \$7,300
To establish a continuing Philharmonic Guild in each community where concerts are given through 6 repeat performances of already prepared programs.
- Boston Symphony Orchestra, Inc. \$75,000
To increase its Public Service Activities Program designed to attract a "second audience" involving free summer concert concerts by touring ensembles, and concerts for young people.
- Detroit Symphony Orchestra, Inc. \$100,000
To develop "Project Involvement" designed to further involve the Orchestra in the Detroit community with emphasis on the inner-city and also in the entire State of Michigan.
- El Paso Symphony Orchestra Association, Inc. \$10,000
For the strengthening and expansion of the Symphony's 1970-71 season involving Young People's concerts, subscription concerts, participation in the El Paso Arts Council's First Festival of the Arts, and at least one out-of-city full concert.
- Indianapolis Symphony Orchestra \$39,000
To develop new audiences by introducing a new series of 6 concerts utilizing other art forms (opera, ballet, films) in conjunction with the Orchestra performances.
- The West Virginia Arts and Humanities Council \$50,000
To initiate a touring program of West Virginia's two Symphonies, Charleston and Wheeling, including a 30-minute film and special efforts by a coordinator and the conductor to ensure a successful program.
- Wichita Symphony Society, Inc. \$10,000
To present 2 performances of "La Traviata" or "Carmen."
- Youngstown Symphony Society (Ohio) \$20,000
To encourage and develop new audiences through the expansion of the Symphony's present program.

- Colorado Philharmonic \$ 5,000
To increase the number of performances for regional audiences in the Rocky Mountain area.
- Sioux Falls Symphony \$ 5,000
To service more isolated regions.
- Vermont Symphony Orchestra Association \$ 20,000
To expand services to statewide audiences.
- Greater Miami Philharmonic Society, Inc. \$ 60,900
For special series of concerts to reach diversified audiences.
- Jackson (Miss.) Symphony Orchestra \$ 30,000
To develop educational programs, for new audiences in churches and schools, for development of informal concert programs and an educational documentary for audience education.
- Norfolk Symphony Association \$ 16,200
To expand services to nearby towns and employ additional personnel.
- Portland (Maine) Symphony Orchestra \$ 12,700
For concerts to appeal to a broad cross-section of the community.

ORCHESTRA DEVELOPMENT

- New Orleans Philharmonic \$ 16,000
To establish a new department of development serving the orchestra.
- Washington National Symphony (D.C.) \$500,000
A one-time only "Treasury Fund" matching grant (\$250,000 in Endowment funds; \$250,000 donation from private sources) to help the orchestra in the Nation's capital at a time of reorganization and to encourage development of the highest standards.

Erie Philharmonic, Inc.	\$ 8,700
To employ experienced orchestra manager to develop programs and audiences.	
Louisville Philharmonic Society	\$ 40,000
For a direct mail project and to assist in orchestra recordings.	
Omaha Symphony Association	\$ 25,000
To expand number of rehearsals, increase promotion, upgrade artistic and business management, and expand schedule of college concerts.	
Phoenix Symphony Association	\$ 25,000
To increase administrative effectiveness and fund-raising capability.	
Sacramento Symphony Association, Inc.	\$ 9,000
Increase rehearsal time and provide salary for youth orchestra conductor.	
Symphony of the New World (New York City)	\$ 25,000
To develop minority group musicians and expand services to schools, community centers and colleges.	

PROFESSIONAL SERVICES

The American Symphony Orchestra League	\$ 50,000
A special grant to the orchestras' national organization to make it possible for larger professional orchestras to appear in smaller communities and to provide professional services for smaller orchestras through workshops and sharing personnel.	
Greater Akron Musical Association, Inc. (Ohio)	\$16,000
(\$8,000 private; \$8,000 federal)	
To improve the musical quality of the Orchestra, increase the general awareness of the Association, and establish a Chamber Orchestra to improve community services.	
Symphony Society of San Antonio	\$99,500
To establish permanent additional annual income sources through reorganizing the Symphony as a Orchestra/Opera Company, greatly increasing ticket sales promotional efforts and expanding and improving maintenance and endowment drives.	

MAY 1971

Museums - A

MUSEUM PROGRAM FISCAL 1971

Allocation*	Federal		Private	Total
	Program	Treasury		
	(\$880,550)	\$35,000	\$35,000	(\$950,550)
I. Improvement of Collections	(\$525,300)	(35,000)	(35,000)	(\$595,300)
II. Professional Training and Staff	(166,250)	-	-	(166,250)
III. Wider Availability of Museums	(189,000)	-	-	(189,000)
<u>I. IMPROVEMENT OF COLLECTIONS</u>				
Allocation	\$525,300	\$35,000	\$35,000	\$595,300
COUNCIL-APPROVED				
A. Museum Purchase Plan (9 museums at \$10,000 each, already approved)	90,000	-	-	90,000
Balance remaining	(90,000)	-	-	(90,000)
B. Aid to Special Exhibitions	-0-	-0-	-0-	-0-
Baltimore Museum San Francisco	335,000	35,000	35,000	405,000
Museum of Art	(10,000)	-	-	(10,000)
Phillips Gallery (D.C.)	(10,000)	-	-	(10,000)
	(10,000)	-	-	(10,000)

* From the \$1,000,000 museums allocation, \$110,000 was obligated for the National Exhibitions Program and \$550 was transferred from Visual Arts.

MAY 1971

Museums - B

MUSEUM PROGRAM FISCAL 1971

	<u>Federal</u>		<u>Private</u>	<u>Total</u>
	<u>Program</u>	<u>Treasury</u>		
<u>I. IMPROVEMENT OF COLLECTIONS (cont'd)</u>				
Corcoran Gallery (D.C.)		(35,000)	(35,000)	(70,000)
Balance Remaining	(305,000)	-	-	(305,000)
C. Conservation	100,300	-	-	100,300
Total committed, Improve- ment of Collections	\$120,000	\$35,000	\$35,000	\$190,000
Balance remaining, Imp- rovement of Collec- tions	\$415,000	-	-	\$415,300
<u>II. PROFESSIONAL TRAINING AND STAFF</u>				
Allocation	\$166,250	-	-	\$166,250
COUNCIL-APPROVED				
A. Training Fellow- ships	68,000	-	-	68,000
New York State His- torical Associa- tion	(27,000)	-	-	(27,000)
Balance remaining	(41,000)	-	-	(41,000)

MAY 1971

Museums - C

MUSEUM PROGRAM FISCAL 1971

	<u>Federal</u>		<u>Private</u>	<u>Total</u>
	<u>Program</u>	<u>Treasury</u>		
<u>II. PROFESSIONAL TRAINING AND STAFF(cont'd)</u>				
B. Visiting Specialists	98,250	-	-	98,250
Walters Art Gallery, Baltimore	(8,250)	-	-	(8,250)
Balance remaining	(90,000)	-	-	(90,000)
Total committed, Professional Training and Staff	\$35,250	-	-	\$35,250
Balance remaining, Professional Training and Staff	\$131,000	-	-	\$131,000
<u>III. WIDER AVAILABILITY OF MUSEUMS</u>				
Allocation	\$189,000	-	-	\$189,000
COUNCIL-APPROVED				
Amon Carter Museum, Fort Worth, Texas	(15,000)	-	-	(15,000)
Detroit Institute (Project Outreach)	(45,000)	-	-	(45,000)
Brooklyn Museum	(18,000)	-	-	(18,000)

MAY 1971

Museums - D

MUSEUM PROGRAM FISCAL 1971

	<u>Federal</u>		<u>Private</u>	<u>Total</u>
	<u>Program</u>	<u>Treasury</u>		
III. <u>WIDER AVAILABILITY OF MUSEUMS(cont'd)</u>				
Michigan State Council (Project Outreach) Allocation for study of Amon Carter and Detroit projects	(18,000)	-	-	(18,000)
	(3,000)	-	-	(3,000)
Illinois Arts Council (Chicago Ticket Plan)	(50,000)	-	-	(50,000)
Total committed, Wider Availability of Museums	\$149,000	-	-	\$149,000
Balance remaining, Wider Availability of Museums	\$40,000	-	-	\$40,000
BALANCE, MUSEUM PROGRAMS	\$576,300	-0-	-0-	\$576,300

Museum Program FY 1971
May 11, 1971

The following are additional grants reviewed by the Museum Advisory Panel at a meeting April 13 and 14, 1971, and recommended for approval by the National Council on the Arts:

I. IMPROVEMENT OF COLLECTIONS

Aid to Special Exhibitions

57 grants for a total of \$305,000

Conservation

3 grants for a total of \$100,300

II. PROFESSIONAL TRAINING AND STAFF

Museum Training

2 grants for a total of \$41,000

Visiting Specialists

20 grants for a total of \$90,000

III. WIDER AVAILABILITY OF MUSEUMS

1 grant of \$40,000

GRAND TOTAL - \$576,300

MUSEUM PROGRAM

Mrs. HANSEN. I want to particularly congratulate you on your museum programs. All over the Nation there is an ever-increasing interest in museums. I think there are very few communities that do not have some interest in a museum. But how to manage the museums to make them reflect good taste and provide an educational experience to the young people in the community and people who visit the community has been a very difficult thing for many areas to solve. Therefore, I think this is a particularly welcome program.

Miss HANKS. I am so grateful that you said that. We are very excited about it. The program in 1971 is very definitely just on a pilot basis. The needs of museums are so great that \$1 million is really nothing for them, but we wanted to take the \$1 million and try out various areas. Reports are coming back, and we are quite convinced, based on our experience of this year, that to do an effective program at all, we have to get up to the \$4 million range. This will be the major increase in terms of our request for full funding of appropriations.

The major areas that we will go into will be the funding on a matching basis, usually 1 to 5 or 6, of special exhibitions. This is important to enable a museum to reach its new publics.

Also, we want to do a great deal in terms of training. The museum profession is desperately in need of training, and there are few places where they can get funds.

Then in the area of visiting specialists, we have found that so many, particularly the smaller museums, require experts to survey and catalog stored collections before these collections can be properly shown to the public. Yet they haven't had the funds to bring in these specialists.

Furthermore, museum officials may not even know who the specialist is, and I am hopeful that the Endowment can build a "register" of people who can provide this help for museums all over the country.

Mrs. HANSEN. Some of the real treasures in America, and the surviving stories of our past, are in small museums. Yet these stories in many instances are not told. Very little effort has been made to properly present these pieces of history to the American public. I think you can make a great contribution by cataloging the items in the museums throughout the United States and by helping the people in the small museums to properly present their materials. I don't think many of the people in the small museums have been adequately trained.

Miss HANKS. They really have not. I think we can be so helpful to them. Of course, with the kind of money we are talking about, I want to make it very clear to the committee that the program will not at the present time include funds for construction or renovation even though capital needs of museums are desperate. Also, we can't conceivably touch their basic research needs. We will just be going in, in a small way, for these other very important needs.

ARTISTS IN THE SCHOOLS

Mrs. HANSEN. You also indicate in your justifications that another significant step this year was, "the placement of professional artists in classrooms in 31 States, made possible by the 1970 transfer funds

from the Office of Education, supplemented by Endowment funds." Please give the committee the details on this activity.

Miss HANKS. Yes. We are as pleased with this program that we were able to start last year as any program in the entire Endowment. While we involved all the arts, basically we used mostly poets and painters and sculptors. We had felt that there would be considerable resistance on the part of the teachers to bringing these artists in. This has been true in some instances, but after the artists have been in a school for any length of time, the teachers feel that they are learning more from them than the students are.

I had a most wonderful letter, which I should have brought with me, from the supervisor of State art programs in Washington, in which he writes about what these artists have done in the school system. He closes with a line to the effect:

Somehow I feel that the artist in residence program may be awakening a sleeping giant—a giant that has too long been hidden from students and educators.

This, of course, is our real intent; not just to put artists in a school somewhere in a State, but we basically feel that these young men and women are going to change the curriculum and the structure of the school system.

You read Charles Silberman's book in which he talks about the lack of spontaneity, the mutilation of joy in our schools. These artists are coming in, not to make these children professional painters or sculptors or poets, but to make them see and be more perceptive and understanding.

(Discussion off the record.)

Mrs. HANSEN. I think it should be realized that not everyone is interested in sports activities and sits in front of a television to watch nothing but sports all day Saturday. There are a lot of people who enjoy art, music, and writing. These people are entitled to have museums and the opportunity to participate in arts programs just as the sport fishermen are entitled to have their duck clubs and marinas.

I think the interesting thing is there are probably more people who visit museums and libraries than there are users of game refuges or any of our outdoor installations.

As I have said many times on the floor of the House, there are millions of Americans who will never have a fishing pole in their hands, but they certainly will have a book in their hands.

Miss HANKS. And, hopefully, a good one.

Mrs. HANSEN. If you discourage good art, good music, and good poetry, then you are discouraging the enrichment of mankind.

Miss HANKS. That is right. The Bureau of Indian Affairs has become so interested in the success of our programs in the schools that they have been talking with two or three of our staff members.

Mrs. HANSEN. The BIA should be interested. Some of the most talented young people in this Nation, from Alaska to Florida are Indians. Former Congressman Reifel and I visited the Santa Fe Arts Institute classes. They had some of the most talented young poets I have seen. In nearly every Indian school, the art work is excellent, the writing is good, and they are extremely creative.

The problem has been apparently that funds have not been used to supply them with artists' materials to the extent that they have

been supplied with other items. I am glad that the BIA is finally becoming interested in the arts program.

MISS HANKS. Just this last week there were absolutely wonderful conversations that our people had with Mr. Robert Hart, Indian Crafts Section, Department of Interior, Mr. James Hawkins, Director of Education BIA Programs, and Mr. Lloyd New, Director of the Institute of American Indian Art at Santa Fe. Mr. Hawkins is the new man who has come in.

MRS. HANSEN. He is very good.

MISS HANKS. I am very excited about what they can do.

MRS. HANSEN. The Indian boarding schools are improving academically but they are deficient in their library facilities.

I reminded some of the leaders on the Navajo, that we have passed beyond the day of girls doing embroidery in the evening. They would far rather have the privilege of painting or doing some type of creative work, but this has not been provided in the past.

ARTS AND TELEVISION

MR. YATES. What is the Council on the Arts doing about putting some of your things on television?

MISS HANKS. Mrs. Aaron, who is here, would be happy to give you something more specific. We started a program in fiscal year 1971, in cooperation with the Corporation for Public Broadcasting. Basically, the intent of the grants are these:

The first is to increase the number and improve the quality of programs on the arts on public television.

The second is to develop new and innovative techniques for presenting the arts on television.

The third is to stimulate broader support for the arts by using broadcast television for promotional purposes.

We have some difficulties, as you know, in getting people who are trained to televise the arts, so that anybody wants to look at it on television. The British and the Swedes, for example, are light years ahead of us in that ability. We are working with some fellowships. We can't go very deeply into production work for television, because it is so expensive.

We could wipe out this whole \$21 million with a very few shows, but we are moving into this area very strongly, with the increase that we are asking for next year. A significant portion of the increase will go directly into this field.

MR. YATES. Is there any kind of competition by the arts on, for example, the high school level? I note you have competitions in shows. Is there any kind of competition that you could have among school children of the country?

MISS HANKS. Yes. For example, the American College Theatre Festival in Washington is an annual competitive event for college theatre groups. It is produced by the American Educational Theatre Association and the American National Theatre and Academy (ANTA), and presented this year by the J. F. Kennedy Center for the Performing Arts and the Smithsonian Institution. There are other

competitions all over the country in all the arts, music competitions, visual arts, and so forth. The National Council on the Arts has been opposed to the Endowment being in the competition business.

Mr. YATES. Do you get any cooperation at all from the television industry, other than Public Broadcasting Corp.?

Miss HANKS. We have not attempted to get it, really, Mr. Yates. This is an area that we just have not gotten into substantially.

Mr. YATES. I am sure they are looking for material.

Mrs. HANSEN. I think it is hard to do the kind of show that would capture a mass television audience.

Miss HANKS. How do you film a symphony orchestra?

Mr. YATES. Leonard Bernstein does it.

Miss HANKS. That is right, but there are not too many of our conductors who are also superb actors. He makes something like that live.

Also, the sound, in terms of television, is not of hi-fi quality on television sets. Perhaps this can be changed.

Mr. YATES. I would suspect that eight out of 10 Americans would like to have some kind of a series on how to appreciate visual art. I know that we are somewhat representative in this committee of what most Americans are like. Mr. Clawson, for one, and I, have had discussions with the Director of the National Gallery of Art when he was here.

How does one go about getting insights on visual art? I would think that this would be a good field for you to explore, as a basis for a possible television series.

Miss HANKS. I am very happy you feel this way. The Council has definitely been pushing in this direction, because they believe that we have been remiss in this field. The reason has been solely a lack of money. We could not go into a museum program or an orchestra program until we got up to a certain level. This is also true in film, radio, and television. Included in the requests here for next year is about \$1.4 million to go into this area, which would enable us to do something.

Mr. YATES. Why couldn't a corporation sponsor it?

Miss HANKS. We are working with the Corporation for Public Broadcasting. We even have a joint committee.

ARTISTS IN SCHOOLS

Mrs. HANSEN. Please insert in the record a list of the 31 States that placed professional artists in classrooms.

(The information follows:)

ARTISTS IN THE SCHOOLS PROGRAM—PARTICIPATING STATES, 1970-71 SCHOOL YEAR

Alabama	Kansas	Oregon
Arizona	Massachusetts	Pennsylvania
California	Michigan	Rhode Island
Colorado	Minnesota	South Carolina
Connecticut	Missouri	Tennessee
District of Columbia	Montana	Utah
Hawaii	Nevada	Washington
Idaho	New Jersey	West Virginia
Illinois	New Mexico	Wyoming
Indiana	New York	
Iowa	Ohio	

Miss HANKS. We are moving into all 50 States next year. We are going to put artists in each of the 50 States with the money.

Mrs. HANSEN. In your justification you say, "The Endowment, since its creation, has been flooded with requests for assistance."

Could this not be said for any agency in the Federal Government that makes grants to subsidize various activities?

Miss HANKS. I personally do not know what the requests are in the other agencies. I can assume that that is true. Still, I doubt very seriously that too many of them have on the order of 634 applications for 20 fellowships, such as this example in the visual arts.

Mrs. HANSEN. I think the interesting part of this statement is that, when the Endowment for the Arts began, many people suggested there would be few applications for grants.

In listing your unobligated balances for prior years, 1970-71, you indicate the amount includes \$1,215,000 equity in ANTA theater. Please explain the significance of your footnotes in this connection?

Miss HANKS. Yes; the ANTA Theater in New York was given to the National Endowment for the Arts. The footnote indicates that \$1,215,000 is not available for an obligation because it is an actual piece of real estate in New York.

Mrs. HANSEN. If you had an unobligated balance in excess of \$4.3 million at the end of fiscal year 1970, what is the basis on which you anticipate no unobligated balance at the end of fiscal year 1972?

Miss HANKS. Our unobligated balance in 1970, was \$2,735,000. If I recall, most of this money was the supplemental passed by Congress in July or August, and therefore, we had to carryover and expend it in the following fiscal year. The reasons why we do not estimate money in 1971 and 1972 are two.

We have been able increasingly in the last year and a half to move our application periods up in advance. In other words, all our applications in orchestra, opera, and theater programs for 1972, have been through the panels. The very day that we get our appropriations from Congress, we will then be able to move all those grants for all of 1972, almost the total funding. This is important, particularly in the performing arts, because their schedules are planned a year in advance. It enables them to plan on their budget.

The other reason that we don't have an unobligated balance is that we have such a superb staff, particularly in our grants office and finance office, that they are moving the money very fast, so that we don't have any at the end of June.

AVAILABILITY OF THE ARTS

Mrs. HANSEN. You are requesting \$5.5 million for grants to States. Please amplify on this program for the committee.

Miss HANKS. I think the Congress was so very right in setting up a special State section. The States each receive \$75,000 this year and I think their programs have significantly improved. All States will use all \$75,000 of the money. This is a fantastic change from the time when the State councils first started.

We are convinced that they will not only use, but use very well, \$100,000 for each of the States. It is for this reason that \$5.5 million is requested. Guam and American Samoa will each receive \$65,000 because those two were separated in the legislation.

TOURING

Mrs. HANSEN. What are the details on your request of \$3,020,000 for touring?

Miss HANKS. On the touring program one portion of the touring program is what we call the coordinated residency dance touring program. For fiscal 1972 we have allocated \$500,000 for that program, which will provide 150 weeks of performances in 39 States. This is an increase from 105 weeks last year in 35 States.

This \$500,000 will be matched in this instance by a minimum of \$1 million, which is, therefore, 2 to 1 by the local communities. It is enabling us to get 27 companies out of New York and around the country.

The second major portion of the touring is what we call large dance company touring, a program beginning this year. The three big classical ballet companies are all located in New York City. If they don't tour, they can never be seen unless people go to New York to see them. These are the New York City Ballet, the City Center Joffrey Ballet Co., and the American Ballet Theater. The costs for touring these major companies have become almost prohibitive. Their own private sponsors, are increasingly feeling "Why should we put up \$100,000 or more to send this company out from our home base?" Therefore, this is a major new program this year to get Joffrey, American Ballet Theater, and New York City Ballet out of New York City into the country.

Mrs. HANSEN. How many areas in the United States will this program reach?

Miss HANKS. I will submit it exactly for the record. The program will operate in Washington State, Oregon, California, Texas, Illinois, Colorado, upstate New York, Washington, D.C., at both Kennedy Center and Wolf Trap. This is the tentative list for this year.

(The information follows:)

DANCE PROGRAM—LARGE COMPANY TOURING TENTATIVE SCHEDULE, 1971-72

AMERICAN BALLET THEATER

Chicago, Ill., Urbana, Ill., Los Angeles, Calif., San Francisco, Calif., Houston, Tex., Dallas, Tex., Denver, Colo., Washington, D.C.

NEW YORK CITY BALLET

Ravina, Ill., Saratoga, N.Y.

CITY CENTER JOFFREY BALLET

Chicago, Ill., Los Angeles, Calif., Seattle, Wash., Portland, Oreg., Washington, D.C.

Mrs. HANSEN. This makes available to the people who are great distances from New York the opportunity to see productions they normally wouldn't have the opportunity to see. What would you guess the cost of an individual's trip to New York from Portland, Oreg., would be if they wanted to see good theater? I think you have to consider your touring program in this context. This type of program makes theater available not only to the rich but also the average citizen. You have got to be rich to afford theater, if you live in Portland, Oreg., and want to go to New York to see theater.

Miss HANKS. That is right.

Mrs. HANSEN. It would be quite expensive considering your hotel, food, theater ticket, and airplane fare.

Miss HANKS. I think you are talking about \$600.

Mrs. HANSEN. You would be lucky to escape with \$600.

Miss HANKS. A pretty expensive ticket.

Mr. CLAWSON. You get to see a movie on the plane, though.

Mrs. HANSEN. I think you have to look at this program in the context of sharing art in our Nation.

Miss HANKS. You see, we have a wonderful opportunity in this country. In my view, if Government does not go to the assistance of these big companies, the people in this country will not have the opportunity to see them but they will be able to see the Royal Ballet from Great Britain and the Bolshoi from Russia, because those companies are totally subsidized. They can travel partially at their government's expense. I think it would be a little unusual to see the great European companies and not be able to see our own in Los Angeles, San Francisco, and Texas. However, that is literally the situation we are getting into now. The largest of the companies, which is the New York City Ballet, costs I believe \$73,000 a week to operate. This does not even include travel.

Mr. CLAWSON. May I ask a question here? How much do we pay these companies when they come to this country, and what is the amount that is contributed, either through receipts or through contributions?

Miss HANKS. The U.S. Federal Government does not pay a cent for those companies coming in. These companies are brought in by commercial management firms such as Sol Hurok.

Mr. CLAWSON. I understand, but I was wondering how much do we pay for either the transportation costs, housing costs, or salaries of the performers while they are here?

Miss HANKS. Nothing. In other words, our Government pays nothing.

Mr. CLAWSON. I am not talking about Government. I am talking about the contribution of the American people who go to see it, or those who invite them here.

Mrs. HANSEN. Please explain one of your touring grants.

Miss HANKS. He is talking, for example, about the Bolshoi coming in. The Bolshoi company receives a fee, a commercial fee, and people pay money to see them.

Mr. CLAWSON. I understand, and do they get the giant's share of the receipts?

Miss HANKS. I will put it this way, sir: The commercial managers, like Sol Hurok, are not touring our big ballet companies. The American companies are attempting to establish longer residencies on their tours. In this way they are better able to give not only performance, but also the lectures and demonstrations which are so important in audience development. Commercial managers are not geared to this type of operation.

Mr. CLAWSON. It costs a great deal less, naturally, to bring these companies in. By the same token, they may not be paying their performers nearly what we have to pay ours.

Mr. YATES. That is a problem.

Mr. CLAWSON. These are the statistics I am wondering about, to show why the foreign companies are coming in and ours are not. I think I have put my finger on it, but I would like to find out.

Mr. YATES. You probably want a copy of Sol Hurok's contract with the Bolshoi Ballet, which will inevitably provide a minimum with a percentage of the gate.

Miss HANKS. Our dancers' salaries in this country are often as low as \$4,000 or \$5,000. They are the most underpaid of all our artists. This is annual salaries for some of our great dancers.

Mrs. HANSEN. Is it not true the reason the Bolshoi Company is subsidized by the Russian Government, is that it is good business?

Miss HANKS. No question about it. It is good business.

Mr. CLAWSON. And we may be contributing quite a bit to it. I am not talking about Government, but the American people who are subsidizing companies.

Mr. YATES. That travels the whole world, and other people support it, too. The point is that this is an outstanding theatrical production.

Miss HANKS. And the United States Government is making quite a bit of money off of it, too, through taxing tickets.

CULTURAL PRESENTATIONS PROGRAM

Mr. YATES. May I ask a question?

Do you sponsor American ballet companies for overseas tours?

Miss HANKS. No, sir.

Mr. YATES. Does anybody?

Miss HANKS. The State Department has now \$500,000 a year to spend on all its cultural presentations, so they can't afford to send these big companies. They sent Alvin Ailey, paid a portion of his costs to Russia last fall. It was one of the most fantastic receptions of any group that has ever performed in Russia. The Russian people followed the troupe in the streets, they were so thrilled with them. But that took about all of the State Department's money in the field of dance just for that one trip.

Mr. YATES. When the State Department sends Alvin Ailey and Company to Russia, are the Russian people required to pay the same prices that we do in order to see him, that we do in this country in order to see the Bolshoi?

Miss HANKS. I don't know what they paid.

Mr. YATES. I would be interested in finding that out.

Miss HANKS. I will send a note to you on it.

Mr. YATES. Does the State Department consult with you in connection with these tours?

Miss HANKS. No; they have their own panels of experts.

(Discussion off the record.)

CULTURAL RESOURCES DEVELOPMENT

Mrs. HANSEN. You are requesting \$10,330,000 for cultural resources development, which consists of the following activities: Museums, opera and choral groups, orchestras, theater, dance, and literary magazines.

Miss HANKS. Yes. We will supply those figures to the committee. Museums are in the level of \$4 million, for example. It is our judg-

ment that the pilot program has to go to at least that level for next year to be effective.

Orchestra programs, in terms of program moneys, will be about \$3 million-plus.

AMERICAN NATIONAL THEATRE AND ACADEMY

Mrs. HANSEN. Please give us an example of an ANTA grant.

Miss HANKS. As you will recall, moneys were generated out of the Treasury fund by the gift of the theater. Grants to ANTA have largely come from this source. The first year the board of ANTA wished to use the theater to bring the resident professional companies from outside of New York in, such as the American Conservatory Theatre from California. While the season was an artistic success—

Mrs. HANSEN. Wasn't it a financial disaster?

Miss HANKS. It cost more than they thought they could afford.

This past year, in cooperation with City Center, the ANTA board sponsored the big dance season in New York along with other programs.

Mrs. HANSEN. Isn't it true that your support for the literary magazines is very small?

Miss HANKS. That is true. Our support for the literary magazines goes to the Coordinating Council of Literary Magazines at about the level of \$100,000 a year. The figure for next year, given the appropriation level, would be somewhat higher because we have a carryover. We gave them only \$50,000 this year and we need the carryover.

Mrs. HANSEN. Actually you cannot make grants until your panels act.

Miss HANKS. That is correct. As far as the budget is concerned, most of the programs have been through the panels and are on their way to the Council. The Council meets the end of May to make final determination.

Of course, we will have some difficulty this year if we do not know what the level of appropriations will be. Therefore, the Council in May will make the decisions on the level of a \$30 million budget, which means in terms of our present budget we are having to cut \$2 to \$3 million already. The budget is based on suggestions from our panels. In other words, when we cite orchestras at a specific figure, that means we know which orchestras, how much money, which States, et cetera, already.

ADVANCEMENT OF OUR CULTURAL LEGACY

Mrs. HANSEN. You are requesting \$5,608,800 for advancement of our cultural legacy. I believe this program is broken down in seven categories. What are those categories?

Miss HANKS. Yes. One of the major parts of this program is our direct and indirect assistance for individual artists. This takes a different form depending on the art.

For example, in the creative development in dance we give grants to choreographers to do new works. At the same time we pay rehearsal fees because a choreographer cannot develop a dance on a piece of paper. He has to work with the dancers.

In contrast, the fellowships for the visual artists are to buy time and materials for them to pursue their creative work.

We have a program of literature fellowships. Also our theater workshops would fall into this category.

The music panel is absolutely determined that in 1972 the Endowment will give modest support to the music conservatories because they feel that these institutions are financially in very grave straits. Yet if you do not train the top musicians our orchestras no longer would be the greatest in the world.

Also in this category is the American Film Institute which we have discussed from time to time during this hearing.

Third is architecture, planning and design. I am very pleased to tell you that Bill Lacy is coming to the Endowment on June 1. He was formerly dean of the architecture school at the University of Tennessee and before that was associate chairman at Rice University and is now with a design architectural firm in Dallas called OMNIPLAN. He is joining the Endowment staff on June 1 and we could not be more pleased.

EXPANSION ARTS

Another major area in this category, Madam Chairman, is the one we talked about before but never have been able to do anything about. We tried to get money from the Office of Economic Opportunity, and with their problems they could not give us additional funding. For lack of a better word we call it the "developing arts," or the expansion arts. Basically these are the groups that are working at a community level, but with high artistic quality.

They are groups such as Karamu House in Cleveland, the New Thing here in Washington, the San Francisco neighborhood program. In some ways we have a feeling that the work being done, because it is done at the community level and with people, may be the major creative resource in the future for the arts in this country. The Endowment never has been able to do anything about it. It is a huge program. It will be very difficult to handle administratively because if you think the major orchestras have problems making out applications, wait until you see some of these groups which do not have the necessary administrative talent available to them.

I think we have also been reluctant to start the program because we have not had any one to develop it. As I say again and again we have to have the people in the field to tell us. We have just been able to convince Vantile Whitfield, head of the Performing Arts Society of Los Angeles, and one of the most respected people in the entire field, to join the staff. He arrived 3 weeks ago. We can now do a program soundly based and well thought through. We will have a man and he will have a panel with him who knows the field.

Mrs. HANSEN. The following questions again are ones I have received from Mr. Marquis Von Wagner, "How much do the Indian segments of the United States receive from the National Endowment for the Arts?"

Miss HANKS. It is very difficult to pull out the programs. From the point of view of direct and discernible programs in fiscal 1968 we made a grant of \$3,000 to the Center for Arts of Indian America to develop plans for the Center for the American Indian dance.

Also in fiscal 1968, \$15,000 to the University of Arizona in the poetry in the schools program for Spanish American and Indian students, in Arizona, New Mexico, and Texas.

In fiscal 1966, \$29,000 to the Institute of American Indian Arts for the 1966 Festival of Performing Arts of the American Indian.

In fiscal 1968, \$10,000 to the Jackson, Miss., Community Service Association for summer workshops, including American Indian folk culture.

The reason we cannot really report accurately on this is that, for example, a grant to the Utah Symphony or to the San Francisco Western Opera Theater, enables them to perform concerts and workshops on the Indian reservations. In other words, we would have to go through all the programming from the orchestra, theaters, and so forth, to pull out performance level.

Mrs. HANSEN. How much has the Chicano and Oriental benefited from NEA money?

Miss HANKS. We have some specific programs for the Orientals and Chicanos. Special State grants to the arts councils of Arizona and Texas supported Spanish-American bilingual theaters.

Mrs. HANSEN. Is it true that the AFI leases the Doheny estates mansion for \$1 a year from the city?

Miss HANKS. That is right. The lease also requires the Institute to provide maintenance and renovation.

Mrs. HANSEN. "According to the Endowment's brochures, the Westbeth Corp. in New York received \$750,000 for artists' housing. Has this project been completed? If not, why, and what is transpiring now?"

Miss HANKS. It has been completed. Westbeth opened and was dedicated in May of 1970. It has 383 working/living quarters fully occupied and a waiting list of over 1,000 artists.

Mrs. HANSEN. This is one of the really successful programs which has been instituted. Isn't this correct?

Miss HANKS. It is very highly regarded. This committee backed this program with great imagination and strength because it was one of those things which could have been a failure and here it has been an outstanding success.

I wish communities all over the country would have their own—

Mrs. HANSEN. Please insert in the record the average rental costs for the apartments at Westbeth.

Miss HANKS. I would be glad to do so.

(Information requested follows:)

WESTBETH

Rents.—\$118 per month (for an efficiency apartment) to \$209 per month (for a 3-bedroom duplex)

Mrs. HANSEN. What is the relation between Roger L. Stevens, Chairman, National Endowment for the Arts, and George L. Stevens, Jr., director of the American Film Institute? First, I want to say this is an incorrect statement because Mr. Stevens, of course, is not Chairman of the National Endowment for the Arts, you are.

Miss HANKS. Sometimes I wish he were. There is no relationship between Roger L. Stevens and George Stevens, Jr.

Mrs. HANSEN. In observing a comparison of reports published by the National Endowment for the Arts, is the following correct? Dance received \$623,699; education, \$181,595; public media; \$2,903,805; arts of the American Indian, \$3,000; Institute of American Indian Arts, \$29,000.

Please insert the information in the record.
(Information follows:)

Response to Von Wagner questions:

10. In observing a comparison of reports published by the National Endowment for the Arts, is the following correct?

Dance (received).....	\$623, 699
Education	181, 595
Public media (which included AFI).....	2, 903, 805
Arts of the American Indian.....	3, 000
Institute of American Indian Arts (1966 Festival of Performing Arts of the American Indian in Washington, D.C.).....	29, 000

The above figures were obtained from the fiscal 1968 annual report, with the exception of the last figure (a fiscal 1966 grant). They are accurate; some points should be made:

(1) The public media \$2.9 figure includes \$1.3 million in private moneys (Ford Foundation for AFI). The \$1.3 million in Federal moneys (and the matching private) were for 3-year support of the Institute.

(2) A very large percent of all Endowment programs have strong educational overtones. Thus, the "Education" figure, broken out in this way, is somewhat misleading.

If one were to compare the 1968 figures with, for instance, the fiscal 1970 figures in dance, education, and public media, it would look thus:

	Fiscal 1968	Fiscal 1970
Dance.....	623, 699	1, 751, 350
Education.....	181, 595	1, 240, 000
Media.....	2, 903, 805	195, 000

¹ Includes \$900,000 transferred from the Office of Education for the artists in the schools program.

Mrs. HANSEN. Were the two Indian projects mentioned above actually Indians or were they organizations presenting Indian lore?

Miss HANKS. The first organization, the Center for Arts, Indian American, would be actual Indians.

The second organization, Institute of American Indian, et cetera, was exclusively Indian Americans presenting exclusively Indian-American dance.

Mrs. HANSEN. If the National Endowment for the Arts was established for the furthering of the American arts, why are so many foreign artists and their works represented in areas such as Federal buildings in Washington, D.C., Lincoln Center, New York, and Los Angeles County Music Center, to mention a few?

Miss HANKS. As you well know the National Endowment for the Arts has no jurisdiction over any of the above. Our own program, Works of Art in Public Places, focuses on American artists. We obviously cannot tell Lincoln Center what kind of artists to use.

Furthermore, I feel very strongly we should show the great arts of the whole world in this Nation as well as just American art.

Mrs. HANSEN. According to the Endowment for the Arts, Stanford Research Institute made a study for \$91,019. Stanford Research gave AHC/LA a price of \$25,000 to do a study and AHC/LA did it for \$12,000.

Miss HANKS. The figure of \$91,019 is correct. The study was commissioned following the Council's first meeting in April 1965, because of the Council's concern about film and the art of film training in this country. I have no idea as to the scope of the SRI proposal on the

AHC/LA, so I could not comment on the level of funds. I think that the Council was not only pleased with the SRI study but we are still calling on it because this is an ongoing interest of the Endowment.

Mrs. HANSEN. Is the information compiled at AFI available to other nonprofit organizations dealing in related areas?

Miss HANKS. Absolutely.

Mrs. HANSEN. This concludes Mr. Marquis von Wagner's questions but he goes on to say that he has been unable to get a later published annual report of the Arts Endowment than fiscal year 1968.

Miss HANKS. I am very sorry. I think the latest material, all we had, was sent to him on May 1. For one reason or another we did not have a record of a request.

PROGRAM DEVELOPMENT AND EVALUATION

Mrs. HANSEN. You are requesting \$500,000 for program development and evaluation. Please give us your comments in this connection.

Miss HANKS. I would be happy to. We very definitely feel a strong need for a minimum of \$500,000. As you know, under our legislation we could request considerably more but we think we can do it for the half million dollars.

The reason I feel it is essential is that we have found this year that we have had to put more money into the development of programs to be certain they were sound than we had expected. With the development of the new programs next year for the museums and expansion arts as well as the others, we know we will have to get help at the beginning.

As I said earlier it is much better to obtain advice before we start rather than to bring the help in afterward to make corrections.

Second, we wish to continue the work that you encouraged us to do in evaluation. We are not only doing our own internal auditing but we are starting evaluation programs using nongovernment employees. We have to bring consultants in from the outside.

Our first pilot evaluation program will study the music field in the southeast region. This study is underway but it will take 6 months to a year to complete.

Furthermore, as mentioned to this committee last year, we are highly concerned about the lack of statistics in the performing arts as well as the museum field. We did gather them. This is the galley for a booklet which will be out in 2 or 3 weeks. We will send all members of the committee copies. It is the best that could be done given the available material, but we feel that the Endowment should stay in the area of encouraging other people to gather better statistics.

I don't know whether you noted in the paper the other day that the Ford Foundation is starting a major project on approximately 200 of the professional performing arts groups. This will be tremendously beneficial to the whole field.

The Endowment nevertheless will still have to continue to augment and interpret work being done by the Ford Foundation.

The American Association of Museums, under a grant from the National Endowment for the Humanities, is doing some preliminary work in collection of statistics from the museum field. I understand they will publish a booklet in June or July.

Incidentally I wanted to mention to you Robert Marsh's article in the Chicago Sun Times: "Indeed I wonder if any agency of this government functioning in the 1965-70 period has put its funds to use in the public welfare with greater consistency of success than the National Endowment for the Arts."

This half million dollars is what will enable us to continue to measure up to his statement in 1972.

TREASURY FUND

Mrs. HANSEN. You are requesting \$3,500,000 for gifts, donations and matching funds. Are these contributions tax deductible?

Miss HANKS. Yes.

Mrs. HANSEN. What is your procedure for soliciting these contributions?

Miss HANKS. Two different ways. By and large we count on the organizations themselves to identify sources of funds that would come into the Endowment. For example, if the National Symphony needs funds to extend its children's concerts, it is often helpful to them to do it through this Treasury Fund. In this way they can generate new sources of funds.

The other way is that we make direct solicitation. We have never had any problem in raising this money. In other words, we have \$2.5 million in fiscal 1971. We are already in the position of starting to hold back. We have \$2 million already in cash in hand now and more than \$500,000 indicated as coming in.

Mrs. HANSEN. Don't you think in time that gifts and donations will increase?

Miss HANKS. No matter at what level Congress put this figure I think we could raise it. I am not exaggerating that. If Congress allowed us \$20 to \$30 million, the amount would be matched. However, it is a little complicated administratively.

Mrs. HANSEN. You indicate contributions in fiscal year 1970 of \$2 million. What is your estimate of administrative funds expended in the solicitation of these contributions?

Miss HANKS. It would be modest in terms of solicitation. It is really not possible to estimate costs involved in solicitation by staff members of donations.

Mrs. HANSEN. To what extent are contributions earmarked for special activities?

Miss HANKS. Almost all are earmarked. In other words, we get very little in the way of unrestricted moneys.

Mrs. HANSEN. Almost all of your funds are earmarked?

Mrs. HANKS. Yes. A check comes in and says "Here is \$10,000 for the National Symphony Orchestra." But you do realize, Madam Chairman, that if someone sent in money for the Podunk High School Band, the check would be sent back immediately. Applicants for Treasury Fund moneys are subjected to the same rigorous examination, and must meet the same high quality standards as those applying for program money.

Mrs. HANSEN. Have any appropriations to date in this category gone unexpended because of failure to secure matching contributions?

Miss HANKS. No. We are usually oversubscribed.

Mrs. HANSEN. I would like to compliment you on your very frank and full statement of the contributors.

Miss HANKS. We are very pleased. This is heartwarming. This broadening base of support is happening throughout the country. We have received contributions ranging from \$2.50 to \$250,000. This is just marvelous. Before, people thought you had to give \$10,000 or \$1,000 to the arts or nothing. We even got a check for \$1 the other day. It was an unrestricted grant. The donor said she read about us in the Christian Science Monitor. "Here is my dollar."

Mr. CLAWSON. You mentioned \$250,000. In your list it is anonymous. Do you get checks that size anonymously?

Miss HANKS. We know who it is but they do not want to be known.

Mr. CLAWSON. They did not want to be known publicly?

Miss HANKS. We know who everybody is.

Mr. CLAWSON. Even then that is a little unusual, is it not?

Miss HANKS. We have always felt it important to get people's permission to list their names as contributors. That is why some of these are noted as anonymous.

Mr. CLAWSON. When I see one for \$250,000 and anonymously given it is unusual. Usually people would like to be known if they have given that much.

Miss HANKS. Increasingly the other will be true. You are right, though. Most people, if they give \$250,000, want a gold plaque on the wall.

Mr. CLAWSON. Or a window with their name on it.

Mr. HANSEN. I am intrigued by one contribution from the labor council of Clark, Scamania and West Klichitat Counties, of \$25. You could not be further away from the center of arts than in Clark, Scamania and the West Klichitat Counties.

Mr. OBEY?

Mr. OBEY. No questions.

Mr. YATES. How do you go about raising all this money? Do you have a staff which does this?

Miss HANKS. No. We have a staff which handles donations when they come in. It is becoming an administrative problem to handle the tremendous number of checks we receive.

Mr. YATES. I can see these pages of gifts that you have received during fiscal year 1970. I wondered how people know that you are receiving gifts. I don't think many people do.

Miss HANKS. We try to spread this information as best we can.

Most of the fundraising is done by the organizations themselves. In other words, quite a few of these small grants were to assist that wonderful organization called Young Audiences which brings arts into the schools. We had told them that we would give them a matching grant from the Treasury Fund. They were expecting a major contribution from one big corporation.

The corporation failed to provide the funds for one reason or another. Young Audiences went to the chapters throughout the country and did their own soliciting.

Mr. YATES. You raised \$2 million during 1970. Did I understand you correctly to say you could have raised more had you gone after it?

Miss HANKS. No question.

Mr. YATES. Should you be raising money for the private organizations, then, for the Chicago Symphony and the Chicago Art Institute and the others?

Miss HANKS. According to our legislation we have to raise money to release funds from the Treasury.

Mr. YATES. These people know that and that is the reason they do it. Do they give as well to the individual symphonies, individual artists?

Miss HANKS. Oh, yes. They respond very well because their \$25 then brings in \$25 from the Federal Government. That doubles their money.

Mr. YATES. Miss Hanks, what would happen if the legislation for the National Endowment for the Arts were not renewed? You have another year after this, have you not?

Miss HANKS. Yes.

FINANCIAL PROBLEMS IN THE ARTS

Mr. YATES. What would happen to the symphonies, to the museums, other artistic organizations in this country? They have fallen on hard times, have they not?

Miss HANKS. Increasingly their financial problems are more serious. I don't think even today we realize how serious the problems are.

For example, you can say that the net deficit of the performing arts is \$7 million to \$10 million. This is the difference between total contributions they raise, including their earned income, and their total costs. These organizations must borrow money to pay the deficit.

What that figure does not show is the fact they are not rehearsing enough to have the best possible artistic quality. They are not paying their artists enough.

The figures on museums do not indicate that some museums have up to one-third of their galleries closed every day.

Mr. YATES. Because they cannot pay for guards?

Miss HANKS. Guards, maintenance. The situation is critical in terms of renovation for the museums. It is terrible.

We have day after day increasingly frightening stories from organizations all over the country.

The Kansas City Symphony, one of the major symphonies in the country, suspended operations last month. The Jacksonville Symphony did not perform this year.

The Mobile Symphony, also, did not perform this year. These are two smaller orchestras.

If the National Endowment for the Arts folded tomorrow I think far more serious than money—because when we are talking about even \$30 million, that is very little in terms of total cost and needs—I think the loss of morale would be disastrous. We would be saying to these organizations that the Federal Government did not believe the arts were important to the society.

GOVERNMENT SUPPORT FOR THE ARTS IN GREAT BRITAIN

Mr. YATES. Do you have any idea as to how much the Government of Great Britain spends in subsidization of its arts?

Miss HANKS. Last year approximately \$1.23 per person in contrast to our 7½ cents. For example in terms of support of an organization,

take Covent Garden, which has opera and ballet. In Covent Garden, just as in our own country, 50 percent of the costs are made up by the purchase of tickets. The British Government picks up the total other 50 percent. In other words, Covent Garden's deficit, not counting the ticket income, is totally subsidized by the National Government.

In the amounts of money we are talking about putting into the professional performing arts next year, we are talking about the U.S. Government granting maybe 3 percent to our major groups in contrast to 50 percent. In this country we are not talking about subsidy of the arts; 100 percent or 50 percent is subsidy and it keeps an organization going. We are talking about what I call for lack of a better word, encouragement support. It is saying to the wonderful private boards of these organizations who are very discouraged—"keep going because the Federal Government feels the arts are important to the country." That impact is more important than the dollar.

Mr. YATES. Could you put into the record a list of the amount of subsidies of, say, Great Britain, France, Russia, if that is available, and other countries which do subsidize the arts to show how they compare with the amounts of subsidization made available under this program?

Miss HANKS. Absolutely.

(Information requested follows:)

GOVERNMENT SUPPORT FOR THE ARTS (PER CAPITA)

West Germany	\$2.42
Sweden	2.00
Austria	2.00
Canada	1.40
Israel	1.34
Great Britain	1.23
United States	.07

Source: Partnership for the Arts.

Mr. YATES. The comparison would not be valid because there should be included there the amount of contributions made by private persons and corporations and they will be able, then, to take a tax deduction.

Miss HANKS. I would put the lack of validity of the comparison on a different basis. We have some of the greatest arts organizations in the world. Whether we will have them tomorrow without Government help is another question. They have been built by private individuals through their own generosity and initiative. This is not so much because of the tax but the total tradition of private support and private philanthropy in this country.

The difficulty that you have today and the reason private support, even though it is increasing is that private philanthropy simply cannot meet the vastly increasing costs. Costs are increasing for two reasons. One, union costs and salaries of artists are going up, as indeed they should.

Two, the demand of the public is pushing these organizations to perform more. If you give 10 concerts and you lose \$1,000 at every concert, you lose \$10,000 which you have to make up. If the public is pushing you to give 10 more concerts you lose another \$10,000. In other words, the more concerts you give in the performing arts the more it costs. Private funds can no longer keep up with what, in effect, the audience demands.

ADEQUATE FUND FOR THE ARTS

Mr. YATES. You are asking for \$30 million this year. How much will it be next year?

Miss HANKS. \$40 million. That is unless Congress sees fit to raise the ceiling.

Mr. YATES. How much money should we be spending on our arts? Is \$30 million an adequate amount in your opinion? Is \$40 million next year an adequate amount in your opinion?

Miss HANKS. With the full \$30 million this year we can have an effective program. It will really be touch and go and the priorities are tight. What I mean by an effective program is this: We can keep people from becoming so discouraged that they will keep going with that amount of money.

Mr. YATES. In other words, you have an effective program but you do not want Congress to increase the amount next year?

Miss HANKS. \$30 million this year. I cannot answer the question about how much the level should be. I hope to be able to do that in about 6 months' time.

Mrs. HANSEN. When you complete your evaluation, perhaps you can be more definitive on what the total desires and needs of the people are, what portion of this is being met by the States and private industry, and what portion is being met by the Federal Government.

Miss HANKS. We are learning very much in the programs at this level, what the needs really are. Through our orchestra program, we are learning the difficulties and problems in far more depth than ever has been understood in this country. It is not only a question of money.

Mr. YATES. The money is actually seed money. You are really beginning a cycle the extent of which you do not really know at the present time?

Miss HANKS. That is correct.

Mr. YATES. Therefore I would think you could not really answer my question because you do not know what the culmination of it is likely to be.

Miss HANKS. That is correct.

Mr. YATES. That is all, Madam Chairman.

Mr. McDADE. Do we have any major symphonies that do show a profit in the United States?

Miss HANKS. No.

Mr. McDADE. Any opera companies?

Miss HANKS. No.

Mr. McDADE. Any ballet companies?

Miss HANKS. No. By profit you mean—

Mr. McDADE. Unsubsidized.

Miss HANKS. No. I refer to the nonprofit professional field.

COST OF ADMISSIONS

Mr. McDADE. How much of an increase on a dollar or percentage basis are there in the way of tickets? Has there not been a skyrocketing in cost of admissions?

Miss HANKS. To some extent.

Mr. McDADE. What are the dollar figures this year as opposed to the 1960's?

Miss HANKS. I can check that for the record.
(The information requested follows:)

AMERICAN PERFORMING ORGANIZATIONS (NONPROFIT)
SINGLE TICKET PRICE RANGE

	1964-65	1969-70
Orchestras.....	0-\$7.50	0-\$10.00
Dance companies.....	0- 6.00	0- 7.95
Theaters.....	0- 6.50	0- 9.50
Opera companies.....	0-12.00	0- 17.50

These prices are for nonprofit companies. It should be noted that the top prices (orchestra seats) increase faster and by larger dollar amounts than do the prices for less expensive seats. Most organizations, during the period from 1964-69, have held cost increases to a minimum for the moderate and lower priced seats. These remain in the \$3 to \$5 range for the professional, nonprofit institutions.

Mr. McDADE. Suppose we talk about matinees, I assume they still have matinees around the country. What does it cost for a parent to take a child to one of these performances?

Miss HANKS. I can furnish this to you. Of the 73 grants made to orchestras this year, 30 were for expanded children's concerts. This is to keep the prices of tickets way down for the children.

Mr. McDADE. This is what I wanted to come to now. Can you tell me more specifically what you have done in that regard?

Miss HANKS. Yes. Thirty of the grants were for children's concerts.

Mr. McDADE. Where are those concerts given? How many different areas of the country?

Miss HANKS. The programs were in 38 States—73 orchestras and 38 States.

Mr. McDADE. How many performances?

Miss HANKS. I will have to supply that.

(The information was not furnished in sufficient time to be included in printed hearings.)

Mr. McDADE. How many children benefited from these?

Miss HANKS. Unfortunately, we don't have the figures available. This situation will begin to change next year. We are currently revising our application form for fiscal year 1972 grants to include this information.

NEW AUDIENCES

Miss HANKS. In the other 32 we worked for broader audiences. Some of this was in the inner city.

Mr. McDADE. Subsidized by the Foundation?

Miss HANKS. Yes, but also on a matching basis with the orchestra.

Mr. McDADE. What do you mean?

Miss HANKS. In other words, if we put up \$1 they put up a minimum of \$1. Most of them put up \$3 or \$4.

Mr. McDADE. The orchestra?

Miss HANKS. Yes.

Mr. McDADE. Were these given cost-free to the people who came?

Miss HANKS. It depends. For most concerts, a small fee is charged, except for those in public parks. The National Symphony will play

again this summer in the parks of Washington. Those concerts will all be free.

Mr. McDADE. Any idea how many people attend that kind of performance?

Miss HANKS. In New York City alone it is at least 100,000 people per concert. Unfortunately, once again we do not have national figures.

Mr. McDADE. Outside of the orchestras, do the same analogies hold true for opera companies and ballet companies? Have there been efforts of a similar nature in that regard?

Miss HANKS. We were unable to start the opera program last year. We hope to start it next year. The guidelines for that program will be similar to the orchestra program.

Mr. McDADE. You will try children's concerts, reduce the ticket prices?

Miss HANKS. Yes.

In dance the touring programs of the 27 companies are often primarily for young people of college age.

Mr. McDADE. How big an audience will the touring companies reach?

Miss HANKS. I will have to supply that for the record. All of these will have to be estimates.

(Information requested follows:)

COORDINATED RESIDENCY TOURING PROGRAM ESTIMATED AUDIENCE

In the 1970-71 season, 22 dance companies gave performances, lecture-demonstrations, seminars, and master classes in 35 States for a total of 105 performance weeks.

	<i>Audience</i>
Performances -----	420,000
Lecture-demonstrations -----	105,000
Seminars/master classes -----	52,500
Total -----	¹ 577,500

¹ Conservative estimate.

Mr. McDADE. I would like to know, also, the number of localities in which they performed.

(Information requested follows:)

COORDINATING RESIDENCY TOURING PROGRAM, TOURING LOCATIONS, 1970-71

Montgomery	ALABAMA	Honolulu	HAWAII
		Kauai	
		Hilo	
Los Angeles	CALIFORNIA	Maui	
Davis			ILLINOIS
San Diego		Chicago	
Santa Barbara			INDIANA
Stanford		Muncie	
Berkeley		Bloomington	
Oakland		North Manchester	
Irvine			IOWA
Costa Mesa		Cedar Falls	
Whittier			KANSAS
La Jolla		Acheson	
Riverside	CONNECTICUT	Wichita	
		Colby	
New Haven			LOUISIANA
	DELAWARE	Lake Charles	
Newark			

Augusta	MAINE		PUERTO RICO
Baltimore	MARYLAND	Rio Piedras	
College Park			RHODE ISLAND
	MASSACHUSETTS	Providence	
Amherst			SOUTH CAROLINA
Boston		Rock Hill	
Cambridge			TENNESSEE
Lee	MICHIGAN	Knoxville	
Grand Haven			TEXAS
Muskegon		McAllen	
Negaumee		Austin	
Ironwood		Pt. Worth	
Detroit		Georgetown	UTAH
Kalamazoo		Salt Lake City	
Marquette			VERMONT
Zeeland		Middlebury	
East Lansing		Castleton	
Ann Arbor	MINNESOTA	Burlington	
St. Paul		Johnson	VIRGINIA
Minneapolis	MISSOURI	Richmond	
St. Louis		Harrisonburg	
Missoula	MONTANA	Newport News	
Hanover	NEW HAMPSHIRE	Stanton	
		Lexington	
	NEW MEXICO	Danville	WASHINGTON
Albuquerque		Tacoma	
	NORTH CAROLINA	Seattle	
Wilson		Bellingham	
Boone		Pullman	WISCONSIN
Durham		Milwaukee	
	OHIO	West Bend	
Kent		Madison	
Cleveland		Stevens Point	WASHINGTON, D.C.
Cincinnati			NEW YORK
Athens			
Columbus			
Granville	OKLAHOMA	New York City	
Weatherford			
	PENNSYLVANIA		
Swarthmore			
Pittsburgh			

(An 8-week dance season was held at the ANTA Theatre, sponsored by City Center, for dance companies in the coordinated residency touring program who do not have regular performing seasons in New York City.)

Miss HANKS. Is it not terrific to be going into so many States? The modern groups used to perform only in New York and Europe. Now we have them performing in 35 States.

Mr. CLAWSON. I thought you were talking about concerts.

Miss HANKS. We are talking about the dance now.

Mr. McDADÉ. At the conclusion of the groups that you have moving around the country will you estimate the nationwide audience from all combined? In other words, after you develop a specific figure for the

individual groups where you have provided assistance through seed money in providing the concert or whatever it might be.

Miss HANKS. Once again, unfortunately, we do not have those figures. However, the committee might be interested in estimates recently gathered on home attendance. For just 187 of the major performing institutions, for the current season, home attendance is put at 20.5 million. Of course, attendance at school, park and touring performances would greatly increase this figure.

CHILDREN'S THEATER

Mr. McDADE. You say in your justification, "We believe it is very important to expand our aid to Children's Theater." What do you have in mind there? What are you talking about?

Miss HANKS. For example, groups such as the Children's Theater Company, part of the Minneapolis Institute of Arts, which is doing fantastic work in the development of new forms of children's theater.

Mr. McDADE. Off the record.

(Discussion held off the record.)

Mr. McDADE. Give us some examples of what you are talking about.

Miss HANKS. I will give you three examples. One is Paper Bag Players in New York. Then we have the Children's Theater Co. at the Minneapolis Institute of Arts. They are totally different things, but each seeking new ways to involve young people in theater. Paper Bag Players in effect are just what they say. They take paper bags and make masks and do various things. It is very exciting work for the children.

The Minneapolis theater uses all different techniques of lighting and music in its work.

The Center Theater Group of Los Angeles is involved in the development of "Story Theatre," an improvisation of fairy tales for adults and children.

Mr. McDADE. You haven't made any contribution to Sesame Street, have you?

Miss HANKS. No.

Mr. McDADE. Is it the long-range view of the Endowment for the Arts that if they can put some more zest into children's theater that television is the best place for it?

Miss HANKS. Certainly not exclusively. I think Sesame Street is wonderful, but that is an entirely different thing than children participating and responding in a live audience.

ARTS AND TELEVISION

Mr. McDADE. Assuming that your Endowment has some success with children's theater, what you are telling me is that one might look for it perhaps on television, perhaps in the schools, and certainly in local children's theaters, where there would be live performances for children. Anything else?

Miss HANKS. No, I don't think so.

Mr. McDADE. I notice the Corporation for Public Broadcasting has been putting on a series of performances that have been made possible

by a grant from one of our major oil companies. Have these all been produced in England?

MISS HANKS. The Mobil Oil Co. grant is for a BBC series. It is acted by a British company, and it will be an outstanding series.

MR. McDADE. Have you any idea of the nature of cost of a grant that is required to put such performances on?

MISS HANKS. That grant was about \$500,000.

MRS. AARON. The interesting thing is that in purchasing a series from BBC, each episode costs them \$10,000, where if you were to produce 1 hour of theater in this country, it would probably cost between \$100,000 and \$200,000.

MR. McDADE. Were those programs, do you know, totally subsidized by the British Government when they were produced by the BBC?

MRS. AARON. I would imagine so. I really don't know. I would have to find that out.

MISS HANKS. The cost difference between \$10,000 and \$100,000 made it possible for the Corporation for Public Broadcasting to air the series.

MR. McDADE. That is all I have. I found your testimony as usual interesting. Thank you very much.

MISS HANKS. Thank you.

MRS. HANSEN. Mr. Galifianakis?

MR. GALIFIANAKIS. Thank you, Madam Chairman. I wish to commend my favorite artist, Nancy and I share the bond with the President of having graduated from the same school, Duke University. Maybe I ought to pause with that, but I do wish to commend her for her efforts to maximize the interest in the arts, and try to bring them to the American public. I think one of the criticisms of the arts is that somehow there is a notion that this is an appreciation only for snobs, and I think this is one of the difficulties and one of the great criticisms that always hits us on the floor. Thirty million dollars seems like an inordinate amount of money to put in for comparatively few folks who have a special interest in it.

RESEARCH IN THE ARTS

I would like to ask a question relative to research. What kind of research are you doing? What is the thrust of the research that you are doing?

MISS HANKS. One study, which will be available shortly, was on the costs and income, deficits and so forth in the professional performing arts.

MR. GALIFIANAKIS. Is it a budgetary research type of thing?

MISS HANKS. Yes. We used material and information that was available as best we could, and then we had to do surveys in dance and opera. This is not an indepth survey. Other people are doing that. In terms of studies we do, in our evaluation work, for example, we are surveying music in the southeast region. This is to see how our own programs are going down there, and also to see if we could find ways in which the people there could help themselves more or in which we could help them. This region is one of the fastest growing in terms of population and yet the weakest in terms of cultural resources. This is the other type of research we do.

MR. GALIFIANAKIS. Do you have an internal research capability?

Miss HANKS. Yes, but we contract out most of the research, because our own research office, which is ably headed by Ana Steele, has had to spend almost all of its time on work we need internally, in terms of budgeting, recording, and such. So they have been able to do very little in terms of substantive outside work.

Mr. GALIFIANAKIS. Could you furnish for the record the recipients of the research contract, who does the research for you? That is all I have, Madam Chairman.

(The information follows:)

NATIONAL ENDOWMENT FOR THE ARTS—RESEARCH CONTRACTS AND GRANTS

The following list of research contracts and grants contains those projects of prime concern to NEA in formulating programs and policy. Other grants are given for additional arts-related research, such as in the field of urban planning (fiscal years):

1966: Julian Euell—to study the role of the arts in the education of the poor	\$8,764
1966: Stanford Research Institute. To develop a plan for creation of an American film institute	91,019
1967: Melville Nimmer—To study national and international law as it relates to artists	25,000
1967: Robert R. Nathan Associates, Inc.—To investigate existing needs, programs and resources, and to provide a prospectus for a potential national institute for design	85,085
1967: Alexander Ringer. To explore possible development of a method of music education (the Kodaly method) for elementary and secondary schools in the United States	12,150
1968: Allegra Fuller Snyder.—To research the field of dance film	3,009
1968: Allen Sapp.—To study existing programs, resources and needs of the music field across the country	21,120
1968: Francis O'Connor.—To study economic and cultural effectiveness of Government arts programs during the New Deal era	43,000
1970: Economic and Social Development Institute.—To explore, assemble, and evaluate existing statistical data on the arts in America	24,000
1971: City Center of Music and Drama, Inc.—To conduct a nationwide survey of performing facilities for the dance	8,100
1971: Sureva Seligson.—To survey the financial needs and resources of professional nonprofit major opera and dance companies in America	16,000
1971: Associated Councils of the Arts.—To collect and publish a listing of Federal Government policies, programs, and regulations which directly and indirectly affect the arts. This project was commissioned by the Federal Council on the Arts and the Humanities, with NEA acting as grantor agency; funds provided to date by NEA, the National Endowment for the Humanities, the National Science Foundation, and the Smithsonian Institution	20,000
1971: George Nelson & Co. and Charles Forberg Associates.—To investigate the feasibility and costs of a self-contained, mobile visual arts exhibition. (Planning for the Endowment's prospective national exhibitions program)	55,000

Mrs. HANSEN. Mr. Clawson?

Mr. CLAWSON. I don't have many questions. May I suggest that when you supply the information on the statistical data for comparison of both Mr. McDade and Mr. Yates, that you provide all of it, the amount contributed privately as well as publicly to the performing arts in London, Paris, or Russia, however you are going to do it. I think Britain is the one that you are using right now. Also, the salaries of the people who perform, the amount of the admissions that are paid. Then show the rising costs of them in our country as compared

to the rising costs of producing. I am getting back to this one article on the opera, because that showed a 340-percent increase in costs, and a 150-percent increase in gate receipts or admissions, and why this disparity.

If we are going to make comparisons with foreign countries, I think it should be a fair comparison across the board, so show as much of that as you have available, if you will provide it for the record I will appreciate it.

MISS HANKS. Unfortunately, we only have estimates for the performing arts in this country. But I will be happy to provide those figures.

(The information follows:)

187 PROFESSIONAL, NONPROFIT, PERFORMING ARTS ORGANIZATIONS IN THE UNITED STATES

	1969-70	Estimated 1970-71	Percent increase
Earned income (subscription and box office sales and fees from services).....	\$80,000,000	\$90,500,000	14
Other income (from grants, contributions, and endowments).....	\$59,000,000	\$63,000,000	7
Total costs (for staffing and operating these organizations).....	\$144,000,000	\$160,500,000	11
Attendance excluding touring, school performance, etc.....	20,000,000	20,500,000	3

Source: "Economic Aspects of the Performing Arts," National Endowment for the Arts, 1971.

ORCHESTRA PROGRAM

MR. CLAWSON. In connection with your expanded concert program, this means concerts with what orchestras, statewide or big city symphonies? Were they some of our smaller communities?

MISS HANKS. The orchestra program run from the Federal level is basically available only to what we call the major and metropolitan orchestras. These are the classifications of the American Symphony Orchestras League for Orchestras with total budgets in excess of \$100,000. There are approximately 100 orchestras in this category. The others are all at the amateur and semiprofessional level, of which there are anywhere from 700 to 1,000. We do not support those except in very special circumstances for geographic or other reasons, because we count on the State arts council to assist them, if they need it.

We went into great depth in the statistics on this before we started the orchestra program. By and large, the financial problems really don't exist at the community and semiprofessional level because, first of all, they are not under union contract. They put on as many performances as they can afford, so they are not building deficits; since they are amateur, their costs are quite low.

The serious cost factors are really in the major orchestras, which are being pushed toward 52-week seasons.

One reason you will see the increasing costs for these performances is that, 10 years ago, the salaries in all the arts were totally inadequate. They were among the lowest in the Nation.

MR. CLAWSON. Is this peculiar to the arts or is the financial difficulty peculiar to the arts? Lockheed now wants \$250,000,000. Financial problems are not peculiar to your field.

SUPPORT FOR THE ARTS ENDOWMENT

Mrs. HANSEN. I received a letter from the Seattle Post Intelligence strongly supporting appropriations for the arts. You would think if any city would be opposed right now to funding of the arts, this city would be considering the effect the termination of the SST program will have on employment and the economic stability of Seattle.

Mr. CLAWSON. Madam Chairman, they passed out handbills and little fliers at each performance at the Mark Taper Forum and in the Los Angeles area to write to me. They have also done this in a lot of other cities throughout California. I have been deluged with information in support of the \$30 million.

Mrs. HANSEN. I was intrigued that one of the two largest newspapers in Seattle would take the time to sit down and write a letter appealing for assistance to the arts considering the unemployment situation in Seattle.

Mr. CLAWSON. But I have heard from the Los Angeles Times people, from the top right on down.

Mrs. HANSEN. Are they opposed to appropriations for the arts?

Mr. CLAWSON. In favor of it. They want the money.

Miss HANKS. I was just talking to some people in New York on this point. The assemblyman from one of the poorest districts in the Bronx, speaking about the New York State Legislature, in effect, said, "Don't cut this program. Of all the millions of dollars being spent in my district by the State of New York, this one is most important because it means something to every individual who has an opportunity to enjoy the arts." We never, to my knowledge, have heard a word of criticism or negative reaction from the people who are less fortunate than, say, those of us in this room for this program.

Mr. CLAWSON. I can give you only, I think, two letters that come to mind that came to me last week. Both of these were people who have just recently attended the performance in Los Angeles.

Miss HANKS. And they didn't like something?

Mr. CLAWSON. They were very much opposed to the kinds of performances they saw, to think they would be subsidized, anything of this kind. "Hair" wasn't one of them.

Miss HANKS. We were raising the point earlier that no matter what you do, you can't possibly please everybody.

Mr. CLAWSON. I understand that. I would go hear Coleman Hawkins rather than hear somebody else if he were still playing tenor sax some place, but this is a matter of preference.

(Discussion off the record.)

COMMUNITY ORCHESTRAS AND THE AUDIENCES

Mr. CLAWSON. I want to ask a question about some of the symphony orchestras in all of our communities that many of us support on the local level, because we believe it provides a vehicle for the young artist who wants to develop himself. In Los Angeles, local 47 provides quite a large number of musicians in order to help these orchestras

and they participate. Of course they are paid, I think, on a lower level than scale, and for certain performances and also practice sessions. We are having a terrific problem in just getting audiences to attend these free. The members of the family of the kids come, but beyond that we are playing to houses that are not nearly filled houses.

Mr. McDADE. It is sort of like a political rally.

Mr. CLAWSON. They are better than my political rallies, but they still have some of the same problems. Is this condition all over the country or would this just be peculiar to certain areas? Mr. McDade asked the question about attendance.

Miss HANKS. It is peculiar in certain areas. You can't buy or steal a ticket to the New York Philharmonic or the Boston Symphony Orchestra or Cleveland Orchestra and so forth 52 weeks a year.

Mr. CLAWSON. I can understand that, but I am talking about Podunk or some such place.

Miss HANKS. I don't have figures on that because we don't have any figures available on other than the professional arts. The audience for symphonies in the professional category, that is the top 100, has been running about level the last year or so. Our analysis of the figures shows that audience size is remaining about the same because of two or three major work stoppages of some orchestras. This cut the audience. By and large, in answer to your question, audiences are growing. There are, however, very few cities in the country that can support an orchestra giving symphonic performances say for 52 weeks a year. The orchestras increasingly are breaking into smaller groups to become musical resources for communities in many areas, rather than just performing as a symphony.

Mr. CLAWSON. The ones I am thinking of give maybe 10 or 12 concerts a year. While I was mayor of Compton, Calif., the city contributed to the art, little theater group and things of this kind, but we still found some of the same problems, even with free admissions. Maybe they should all be paid. That might create a different kind of atmosphere, even if it is a token payment.

Miss HANKS. Except for park concerts I think even token payment is good. It is a commitment. You pay to go to a movie. Why not pay for such a performance.

ARTS AND PUBLIC MEDIA

Mr. CLAWSON. One more line of questioning. That is in connection with the television performances. You are not sold on it apparently at this point. But if they can do what the chairman and others have indicated has been done for the sports of America, I believe it also could be done for the cultural activities of America. Then they are getting right into the livingroom of every family that normally would never be exposed to the kind of performances we are talking about.

Miss HANKS. I agree with you completely, and particularly with the cassette work being done and soon to be available. I didn't mean to imply I am not sold on it. The funds of the Endowment have been so small, and with our primary charge to the live performance of art, we simply couldn't get into it. A very strong statistical case can be

made that to keep the live arts going strong, it will be necessary to get them on television, film, and so forth, because they will then feed the media. We are very anxious and will be able, with full funding from the Congress, to go in with a meaningful program in this field. But you see, the costs are very high.

Mr. CLAWSON. Both Chrysler and Ford, I think, have made some good contributions with some of the performances that they have sponsored.

Miss HANKS. They have, and as you say, the commercial television stations are going to be seeking more high quality work. But at the present time, we could make a list of the wonderful programs that were done in theater, and in music, that no longer exist on radio or television, because their ratings weren't high enough.

In Great Britain it is different. This is the reason you have strength there. BBC in effect has an extra channel, BBC 2, where the ratings don't count. It just does fine quality work.

Mr. CLAWSON. I wonder what the audience would be with something like that in this country?

Miss HANKS. Probably as high as it is there, which is one tenth or one twentieth. In terms of mass audiences, it is still small.

Mr. CLAWSON. It just isn't there.

Miss HANKS. You see what it does, because of the strength of that BBC 2, is to feed into the commercial work, so that the increasingly high quality of their commercial programs, I think, could be traced back to some of the work of BBC 2.

Mr. CLAWSON. I am thinking more in terms of the commitment to a lot of people who could never afford to go to the theater, who could never afford to get into any kind of an opera house. Yet they still have a television set. We are denying them, and that is the mass audience, this kind of music, this kind of acting in the arts that certainly should be perhaps in mass production perhaps to the point where all of our people can enjoy it. The movie industry certainly supplemented stage productions to a large degree. The big money was in the movies for a long time. At least that is the way I look at it as a member of the audience. Maybe I am wrong.

Miss HANKS. No. You have touched on a very important point and hopefully we will be able to do something about it. Of course with our limited funds, we can't get into big productions, but we can at least lead the way.

Mr. CLAWSON. You are talking about seed capital and what you call encouragement funds.

Miss HANKS. For example, I saw just a portion of a film on dancer Edward Villella 2 or 3 weeks ago. It is the first time I saw a dance come through on film. It was so exciting; you heard the audience gasp at the dance. That technique of capturing dance on film is still so undeveloped that very few people in the country can do it. That, it seems to me, is where the Arts Endowment can encourage and train people who can capture the live arts, so that it does come across on television. You still have to have that feeling of wonderment and magic that is so hard to get across on the screen.

Mr. CLAWSON. I agree as to the necessity of the live art. It has also been true in sports. That is the reason why you see sold-out crowds at football games.

MISS HANKS. Because of the feedback.

MR. CLAWSON. Because of the feedback you get from the audience, and excitement of being present. I don't want to detract from that, because I know the need for it. Any musician needs a live audience if he is going to perform better than he does in front of a lot of microphones and a television camera. I don't want to discount that part of it at all, but I am thinking more now of the consumer rates than the performer.

MISS HANKS. You have about three or four people from the staff who are just hanging on your every word, because they have been pushing very hard on this for a long time.

MR. CLAWSON. You mean I am promoting something that somebody else wants?

MISS HANKS. That is right. Please give us some of the money to do that.

SPENDING LEVELS

MRS. HANSEN. Please insert in the record your spending levels for every fiscal year since the inception of the Foundation.

MISS HANKS. I will be happy to.
(The information follows:)

National Foundation on the Arts and the Humanities—spending levels by fiscal year.

[In thousands of dollars]

Fiscal year:	
1966	\$1, 228
1967	9, 787
1968	12, 609
1969	11, 519
1970	14, 836

MRS. HANSEN. The committee will adjourn until 10 a.m. tomorrow morning.

I will insert a letter I received from the National Science Foundation dated April 30, 1971, in the record at this point.

(The letter follows:)

NATIONAL SCIENCE FOUNDATION,
Washington, D.C., April 30, 1971.

HON. JULIA BUTLER HANSEN,
Chairman, Subcommittee on Appropriations for the Interior Department and Related Agencies, House of Representatives, Washington, D.C.

DEAR MADAM CHAIRMAN: In my capacity as Director of the National Science Foundation and current Chairman of the Federal Council on the Arts and the Humanities, I should like to take this means to convey to you my strongest endorsement of fully authorized funding for the National Foundation on the Arts and the Humanities during fiscal 1972.

It is my belief that the programs and projects made possible by the two Endowments make a unique and profound contribution to our lives as Americans. In their support of humanistic studies, in their efforts to make the best of our arts accessible to an increasing number of citizens, in the humanizing effect the arts have on our education systems and in their ability to bring about a greater understanding of lasting values in human life, such programs deserve and must have the support not only of the private sector but of the government at both Federal and State levels.

The relationship between advanced technology or scientific research and meaningful human expression is constantly expanding. New means of reproducing the arts and the printed word now make it possible to reach millions of people where yesterday's audiences were limited by immediate proximity to the arts organization or the scholarly institution. As these processes are further refined and as newer ones are perfected, the demands placed upon the arts and the humanities will be constantly expanding.

The investment we make now in stabilizing our major performing arts organizations, in the furtherance of humanistic studies, and in the encouragement of individual artists and humanists will continue to pay lasting dividends to our society. I urge the members of the subcommittee to honor a commitment to the improvement and enhancement of life in our Nation by appropriating the full \$60 million authorized for the Foundation by the Congress and sought by President Nixon in his budget request.

Sincerely yours,

W. D. McELROY,
Director.

OBJECTIONS TO PERFORMANCE IN BALTIMORE

Mrs. HANSEN. The committee will come to order. I have received the following question from Congressman Scherle:

Would you comment on the press clippings which reported that Living Stage 71, in Baltimore, Md., encouraged young children to shout barnyard obscenities?

Congressman Scherle has asked that the following articles be inserted in the record.

(The articles follow:)

[From the News American (Baltimore), Jan. 20, 1971]

SPECIAL REPORT; U.S.-AIDED SHOW BARS PARENTS, USES PROFANITY

(By Lonnie Hudkins)

A federally supported program called Living Stage 71 presented to Baltimore children last Saturday at the Baltimore Museum of Art has become a center of controversy as well as wonder because of language used by the performers and the revolutionary messages enacted.

The 2-hour performances presented to the children at 11 a.m. and 2 p.m. in the Cone wing of the museum included instruction by the performers to the impressionable youngsters to shout out the word "———" whenever they saw or heard something they didn't like.

One observer said the shoutings of the youngsters at times sounded like a tavern session of rodeo hands.

The performances here were given an advance billing of "no stage, no curtain, no parents."

An announcement by the museum under the heading of "A Big Day for the Children" disclosed that the program was part of the Performing Arts for Young People series, sponsored by the women's committee of the museum.

The museum's announcement circular pertaining to the performance further stated, in part:

"Living Stage 71, featuring the rich and varied talents of a company of black and white professional actors and musicians, grew out of Director Robert Alexander's search for a theater that really would reach children.

"For some years he had directed children's theater along conventional lines and had come to the conclusion that it failed to really engage the interest and feelings of the audience.

"Living Stage 71 does away with what Mr. Alexander terms the middleman—the playwright, and relies entirely on improvisations in which the audience is expected to participate.

"While the improvisations are essentially fun they are not sugar coated.

"They deal with the subjects of most concern to the audience, and last year's experience showed that children from suburbia and from the inner city shared the same absorbing interest in the problems that are most evident in today's social scene.

"Living Stage 71 is a venture of Arena Stage in Washington. The program has been supported by the National Endowment for the Arts and a private foundation, but is seeking matching funds.

"The Baltimore Museum of Art's January 16 program will have two performances, one at 11 a.m., the other at 2 p.m. Members' children—one per membership card—are admitted free of charge. For others, there is a fee of 50 cents."

Parents were barred from attending the performances, which were partitioned off. A guard stood at the entrance to the Cone wing. But some parents who contacted the News American did manage to hear what was going on and at least one complained she was startled to hear her 7-year-old youngest interrupt a family conversation by saying the offending word.

A museum spokesman said the performers—all Black—were booked on the basis of "good" reviews given to them by Washington newspapers and through a reference provided by a Washington school official.

"We did not know they would use this kind of language," the spokesman said. "It was completely unnecessary."

When asked if the group would be invited back, he answered, "We generally don't repeat; but if they did come back, we would set down some ground rules. They would have to clean up the language."

The museum paid the performers, but museum officials said they were not at liberty to reveal how much.

Alexander said the museum was told ahead of time that it would be a performance without censorship in language or theme.

"Once in awhile parents get upset over use of sex themes and four-letter words," Alexander said.

"The trouble with parents is that they think their children don't use that language," Alexander continued. "It's our experience that they do. They just don't do it around the adults."

"That's one of the reasons we keep adults out of the program. We don't want the children concerned with censorship."

"Children have a life of their own—away from their parents. We actively try to encourage their creative expression," he said.

"We have been in operation for three years," Alexander said. "Last year we played at over 85 locations in 73 calendar days. This is the second complaint."

"For people to get upset over language in this day and age is preposterous. People should put values where they belong. I'm really sad that people are spending all the time and energy on this issue."

One mother of two children who attended one of the performances said she not only objected to the language but to the content of one of the skits presented to the youngsters, most of them from North Baltimore or Baltimore County.

"In one skit," she said, "the actors and actresses—if you can call them that—presented a scene in which a student was sent home from school for being rude. The student in the plot returned with his father and beat up on the teacher. The principal entered the scene and said the student was perfectly justified for beating the teacher because the teacher shouldn't have sent him home."

The mother said she may be accused of taking the skit out of context "but that's the point they got across to the children." She also resented the fact that "they enjoyed it."

Another mother said she was having trouble explaining to her daughter that the offending word wasn't a word you go bandying about in polite conversations.

"She told me that it was all right because she heard the other children (at the performance) using it," the distressed mother said.

"What that group has done is to drag down middle-class black and white children to the lowest cultural level," she said.

A museum spokesman continued that the museum staff had learned the performing group had indeed used the barnyard word.

Explaining to the youngsters that they would be presenting a series of short vignettes, the group spokesmen told them, "Now if you hear something you don't like, holler and stop us."

Then came the suggestion that the audience yell the word whenever it wanted, according to the museum spokesman.

Inquiries made at the National Endowment for the Arts, an independent Federal agency established by the Congress, resulted in different reactions. One spokesman said the agency had nothing to do with the Arena Stage and its subsidiary Living Stage 71. But another spokesman within the same agency said it had awarded a \$50,000 grant to the group and that \$25,000 of it had already been spent.

Alexander confirmed that the group received the Federal funds and also that the group had been paid (a reported \$600) by the museum.

"It was cheap at triple the price," Alexander said.

"If they never want us back, that's their loss."

[From the News American (Baltimore), Jan. 20, 1971]

APPROPRIATE PENANCE

Some of the ways in which the taxpayers' dollars are spent are almost beyond human understanding.

This is the only conclusion to be drawn from the presentation of a federally supported program called Living Stage 71 last Saturday at the Baltimore Museum of Art.

The program was designed for children. Indeed, parents were specifically barred from the performance.

Among other things, the program included instructions by the performers to the youngsters to shout out the word "bullshit" whenever they saw or heard something they didn't like.

That was the single most objectionable feature of the performance. But the subject matter of some of the skits was highly questionable, also.

Museum officials were unaware in advance of the presentation that it would feature barnyard language. It is to be hoped they have learned their lesson and will refrain from inviting the group back for a return performance.

As for the Federal bureaucrat who OK'd the funds which help to support this nonsense, we suggest some appropriate penance is in order. Like maybe having his mouth washed out with soap.

[From the Post-Crescent (Appleton, Wis.), Jan. 27, 1971]

OBSCENITY ENCOURAGED, CONGRESSMAN UPSET WITH SUPPORTED THEATER

Washington (AP)—An Iowa congressman says Federal funds should be withdrawn from a theatrical group that encourages children in the audiences to shout obscenities.

At a recent performance in Baltimore, says Rep. William J. Scherle, the group, Living Stage '71, instructed the children to shout "bull . . ." whenever they saw or heard something they disagreed with.

They are reported to have complied enthusiastically.

Republican Scherle, wrote to Nancy Hanks, Chairman of the National Council on the Arts, objecting to continuing Federal support for Living Stage '71, which he said has received \$50,000 from the National Foundation on the Arts.

"It is difficult for me to understand how the cause of art or humanity is furthered by instructing young children to shout 'bull . . .' in response to a stage presentation that does not please them," Scherle told Miss Hanks.

"This is neither 'creative expression' as one of the proponents calls it, nor even rational criticism. This is irresponsible frivolity of the worst kind."

Miss Hanks could not be reached for comment.

After learning of the invitation to the Baltimore children to engage in instant criticism, Scherle telephoned Living Stage '71 and asked director Robert Alexander why it was necessary to have the youngsters shout the barnyard epithet.

"He said it is only adults who get upset by such words," said Scherle, "and that there wasn't any difference between shouting 'bull . . .' and shouting 'horsefeathers.'"

"I'm an Iowa farmer," said Scherle, "and I told him if he ever stepped in them he'd know the difference."

Miss HANKS, Madam Chairman, I would certainly also like to respond to your comments.

First, let me assure you, members of this committee, and everyone else involved, that the matter that took place in Baltimore was of serious concern to me personally and regret to the directors of the Arena Stage and the Living Stage. Our regret is that any performance by any group is offensive to anyone, no matter what the merits of the case are, one way or the other. Neither the Endowment nor any arts organization can guarantee that every single performance, as I said yesterday, by a company is of equal quality or is equally acceptable to everyone in its audience.

Mrs. HANSEN. Who produced this show?

Miss HANKS. It was put on by the Living Stage, which is the title given to a set of activities under the Arena Stage. The Arena Stage in Washington, as you know, is one of the most highly respected theaters in the entire country.

Mrs. HANSEN. Is this the same company that produced the show, "The Great White Hope"?

Miss HANKS. Yes. It also has just produced the most fantastic play called "Pueblo", the story of Commander Bucher and the *Pueblo*. Not only was it greeted with rave notices by all the critics, but Commander Bucher himself was very impressed and very pleased with it. As a matter of fact, I brought pictures of the Commander and the cast. These people do fantastic work. I think it is interesting to see here the actor who played the part of Commander Bucher and the Commander, himself, because they look so much alike.

In this connection, the play "Pueblo", occasioned a cover story by Henry Hewes, one of our outstanding critics, in the Saturday Review. The reason I bring this to the attention of the committee is that both the Arena and the Living Stage have had almost universally favorable comments about their activities over the years.

For example, in the article Mr. Hewes says, ". . . Arena has raised its production standards to a quality unsurpassed by any American producing organization." Here is one of our outstanding critics commenting on this group.

Mrs. HANSEN. We will insert this article in the record at this point. (The information follows:)

[From "Multimedia" section, Saturday Review, Mar. 27, 1971]

THEATER—ARENA STAGE: FULL SPEED AHEAD

(By Henry Hewes)

WASHINGTON, D.C.—The record of Arena Stage is splendid. Although its national reputation owes a great deal to the fact that two of its recent productions (The Great White Hope and Indians) happened to go on to win high acclaim on Broadway, a critic who has followed Arena Stage's progress since its inauguration in 1950 is more impressed by the consistency and daring with which this company has risked its future solvency to reach out for the very best.

For Arena has raised its production standards to a quality unsurpassed by any American producing organization. Its activities have widened progressively from year to year. And its facilities have evolved from a 247-seat converted movie house to a 500-seat renovated brewery to a handsome new 811-seat theater of its own.

The current offering in the present facility, a documentary drama about the *Pueblo* incident, is a stunning demonstration of the theatricality that can be achieved in an arena where the audience completely surrounds the playing area. When we enter, we can hear all around us the foreboding pulse of the ship's turbines. Through the stage floor's inlaid grillwork radiates the infernal glow of the engine room. As the play begins, sections of the floor rise up to become the captain's bridge. And above this area are suspended catwalks and ladders, which not only suggest the totality of a naval vessel, but also provide dynamic acting areas that director Gene Frankel has used to add a vertical forcefield of interplay to the action.

In this superbly dramatic atmosphere, Stanley R. Greenberg objectively retells the *Pueblo's* story by alternating between the two formal hearings—one naval, one Congressional—and a chronological reenactment of the events themselves. Shepperd Strudwick portrays Commander Lloyd Bucher, whom he strikingly resembles, with controlled conviction. He emerges not as a by-the-book officer, but as an extraordinary patient protagonist whose sentimental consideration for his men may be more deeply American than the official pragmatism of our political and military leaders.

Where *Pueblo* is less successful is in its attempt to counterpoise these two philosophies with clear dramatic impact. To do this would require more delineation of what occurred in secret Washington deliberations, and these are excluded because Greenberg has chosen to use only those words and events available in print. Nevertheless, we do leave the theater with a fresh awareness that our Government and our Military Establishment are operating under dangerously schizophrenic conditions. And we recognize that the decisions of Commander Bucher and his men are symptoms of a currently insoluble American dilemma.

Because all plays do not thrive equally well in a large theater-in-the-round like this one, Arena Stage has just built and unveiled an adjacent 500-seat proscenium stage, which is named the Kreeger Theater. Eschewing caution, Arena's founder and artistic director, Zelda Fichandler, opened the Kreeger with the American premiere of a most difficult work, Peter Barnes' "The Ruling Class." The play had won its blasphemous young author the critics' award as the most promising playwright of the 1968-69 season. But because it had not been a commercial success in the West End, no New York producer proved willing to attempt it.

Oddly enough, the production here better realizes Mr. Barnes' strange and remarkable play than did the one in London. Credit for this must be shared. First of all, the drama benefits from the intimacy of the theater itself. The Kreeger has a fine semithrust audience-stage relationship, somewhat similar to the one that makes New York's Theater De Lys so satisfying.

Then to assure the optimum performance of the work Mrs. Fichandler has imported British director, David William, and two Canadian actors, Douglas Rain and Eric House, to play the two leading roles. They are marvelous. Mr. Rain, who recently finished a long and highly acclaimed London stint starring in "Hadrian VIII," is completely at home as another religiously deluded Britisher, the 14th Earl of Gurney, who believes he is both Jesus Christ and God. His eccentricity, which proves less troublesome to his family than does his sincere espousal of Christ's philosophy of love, is made hilariously entertaining by Rain, who superbly combines eloquence and vulgarity, as he cautions skeptics, "Please remember, you're dealing with the Big One." But Rain also totally convinces us of the sincerity of his belief, so that Barnes' challenging argument is emotionally and intellectually supported.

When the Earl's family consults a psychiatrist and he is able to cure the Earl of his delusions, Rain nicely makes the transition to the more horrendous but more socially acceptable eccentricities of an ultraconservative Member of the House of Lords. With the same fanaticism that he followed the God of love, he turns to the God of justice, and he becomes a moralizing avenger, a Jack-the-Ripper who stabs any woman who offers him love.

Mr. House is delightful, too, as a British butler who breaks into a vaudeville dance at the solemn reading of a will that bequeaths him a small fortune. And the rest of the cast, from the regular Arena Stage company, blend beautifully into this most original work.

To accept two such large theatrical challenges and emerge as successfully as Arena Stage has done reflects both a shrewdness of judgment and a remarkable efficiency on the part of its leadership. But this is only part of the reason for Arena's national eminence. It has, in a surrounding where community spirit does not noticeably flourish, made itself a responsible, functioning part of Washington life.

An important part of Arena's community service is a children's theater program, which is startlingly different from the old-fashioned, innocuous stiff Americans have come to associate with the genre. Called Living Stage and led by Robert Alexander, an inspiring and committed spokesman for the capacity and wisdom of today's children, the company consists of six performers who are expert at improvising. Sometimes they go to high schools, and sometimes small parties of youngsters are brought into a large rehearsal space at Arena. The performers encourage the kids both to become involved in exercises where each of the audience uses his own creative imagination and to make suggestions for scenes they would like the actors to improvise, indicating how they would like them to come out. There is no censorship as the actors level with the kids and insist that the kids level with them.

Is this expansion into a second theater and the maintenance of a public service children's program practical for an organization that in the fall of 1972 will find it most difficult to raise the \$300,000 needed annually to cover its deficit? That deficit is currently being supported by a Ford Foundation grant, but the subsidy was awarded with the understanding that Arena is to expect no further support from

Ford beyond this point. Administrative Director Tom Fichandler doesn't minimize the problem, but he hopes that some revenue may be gained by booking visiting attractions into the Kreeger at those times when the company is not performing there. Conceivably, the Kreeger could become a plus item.

Indeed, there is a possibility that smaller theaters will be most in demand in the future. For gathering together in such an intimate atmosphere to share a genuine theater experience may be an ideal change of pace from the nightly viewing of TV masterworks in the livingroom.

Whatever happens, Arena Stage is proceeding full speed ahead, as if its board were going to be able to raise \$300,000 annually in the District of Columbia, where there are no industrial corporations capable of giving substantial financial assistance. If the funds are not forthcoming, the Fichandlers insist they will not continue on a smaller budget with reduced standards and activities. It is a proud attitude, but their 21 years of dedicated work entitles them to it.

Miss HANKS. Then I won't quote further, but he goes on to point out how important the living stage is, in its work with children in contrast to some of the other work being done with children's performances. I also want to mention to you that the Congressman is, according to his question, Madam Chairman, inserting into the record two or three highly critical articles about the performance in Baltimore. I wish to point out that it is distressing to me that he did not include in the record the favorable articles that also appeared in the Baltimore paper. With your permission, I would like to have these submitted in the record at this time.

Mrs. HANSEN. Please do.
(The information follows:)

[From the Evening Sun, Baltimore, Feb. 10, 1971]

BAD-WORD SATURDAY AT THE ART MUSEUM

(By James H. Bready)

Staff members of the Baltimore Museum of Art and volunteers from its women's committee were busy for several days, on the phone and writing letters, after the January 16 program there by Living Stage '71. To the fullest extent possible, the two performances for children were explained and defended. For some parents—today's letter-writer below is perhaps an example—the methods and objectives of Living Stage '71 remained unacceptable, if not incomprehensible.

Here briefly are the facts. In advance of the performances, an actor had urged the children to express their reactions aloud as the scenes progressed. They were invited to applaud, to cry or groan. They were to go to an extreme, if altogether disgusted, and utter a specified expletive. Think for yourself, speak out for yourself, the instructions were. So they did. Sometimes, depending on the tenor of these comments, the play action would be stopped and an actor would ask the children how they would prefer to see the plot or story go, and its direction would be changed accordingly.

Here is the background. An offshoot of Washington's highly regarded Arena Stage, Living Stage '71 was the second of three programs at the museum in the current winter season's Performing Arts for Young People series. The women's committee has been sponsoring the series—and, through its other activities, such as the annual museum ball, has been meeting virtually the entire expenses—for about 10 years. The idea, in the words of Mrs. Robert A. Milch, the Performing Arts chairman, is to offer entertainment but not just entertainment. Today's performing arts, at whatever age level, are attuned not only to imaginative fantasy but also to honesty and realism: an educational blend, that is to say, of esthetics and actuality. The current series earlier presented the Merry-go-rounders, a New Jersey dance group, and will conclude next month with a Smithsonian puppet show.

Who are the young people at these shows? Thomas C. Fichandler, executive director of Arena Stage, notes that the Cone Wing audiences on Badword Saturday weren't quite what the three-member cast of Living Stage '71 had expected. Morning and afternoon, about 170 of the 200 seats available were filled. During its more than 200 performances across the past 5 years, about Washing-

ton and on beyond as far as Hawaii, Living Stage '69, '70, '71 have gone on before teachers, teen-agers, people of varied circumstance. Usually, room and audience are smaller. At the Museum of Art that Saturday, the expectation had been ages 8 through 12. The inner-city children present—Mrs. Milch's committee has been notably successful at broadening the audiences—were in the desired range. The prosperous-suburbs children present turned out to be more of a 6-to-10 range. No parents were present, under the customary Living Stage '71 arrangement, so it is difficult to get precise accounts of the proceedings that conform to adults' perspective and accuracy standards. The actors themselves would find it hard to repeat a given performance verbatim—the improvising of attitudes and lines is fundamental to the Living Stage '71 concept.

Children, in any case, mature at different speeds. Also, educators say, today virtually all children are maturing faster than children did a generation ago. In city and suburbs alike, the language of streets and playgrounds, again unheard by parents, introduces objects, actions, values—and epithets—at what used to be the age of innocence. A second aspect of today's growing up is emphasis upon the critical faculty. In schools, and increasingly in art education, today's philosophy is no longer to spoonfeed but to encourage children to question, to analyze, to evaluate, before swallowing. As Mr. Fichandler points out, the purpose is partly to counteract the effect of prolonged home television-watching, the passive or spellbound position of accepting without responding.

This leaves open the actual subject matter of the Museum of Art performances. A ground rule stipulated and agreed to in advance was no censorship by Arena Stage or by the Museum of Art. Living Stage 1971's director, Robert Alexander, normally present, was unable to be there that day. The vignettes or skits put on by the actors, a young man and two women, were intended, in the program's usual format, (1) to deal with current issues affecting children and (2) to involve members of the audience directly in the dramatizing of those issues. As was brought out afterward, the actors were inevitably limited to the bounds of their own experiences—none, for example, so far knowing what it is to be a parent or a police officer. All, on the other hand, were young enough to have good memory of what it is like to be a child. Throughout, Mr. Fichandler says, Living Stage 1971 maintains an underlying, unstated concern for ideas. If children experiencing new ideas, or old ideas from a new angle, come away with a feeling of discomfort and even a look of shock, there at least is something they have in common with their elders. Grownups can find ideas painful too.

As for the famous two syllables, coarseness of speech is a custom or manner, not an idea. Arena Stage doubts that its players will soon again use the awful word in their program.

[From the Baltimore Evening Sun, Jan. 19, 1970]

THE LIVING STAGE SCORES HIT WITH YOUNGER CRITICS

ON THE SCENE

The Living Stage, the improvisational theater that "happened" at the Baltimore Museum of Art Saturday morning was met with raves. The "R" audience, restricted to children from 8 to 12, converged on their mothers at the end of the show with shining eyes and "first nighter" praise. Adults, critics, or reporters were banned, so that the some 200 children would be uninhibited enough to participate—and they did.

Bill Bigle, chief of programing for the museum, exclaimed, "You know those kids have been in there for 2 hours and their attention has not waned. It's incredible."

Noises emitted from the performance that wafted back to the waiting parents were in the form of bongo drums, tambourines, lots of screams and laughter.

Mrs. John Ey, a teacher in the Baltimore City schools, who was on hand and waited for her two children, David, 5, and Sydney, 7, said, "I think it's a great idea not allowing the adults in there." (When David Ey emerged from the show he told his mom that it was "funnier than anything.")

When the doors finally opened and the kids came pouring out they told it like it really was. * * *

"It was terrific * * * it was much better than television. I got to stab someone in the war," said Stephen Hyman, son of Mr. and Mrs. Julian Hyman.

Becky Rice, one of the young black actresses, explained after the show, "yes, we let the kids perform * * * they can say or do what they like, they

can talk about adults here, which is good for them. Do you know we've never had to tell them to be quiet or sit down—not in the 2 years we have been doing this." Becky is one of the five actors and actresses, all of whom are professional, from Living Stage in Washington.

Mrs. Charles Obrecht was there with three children, Charles, Gillian and Welles. Gillian informed her mother that she liked it very much because "we all got to sing with the actors, and there was a play about teenagers not being able to go out on a school night. * * *

Gloria Wyman, a pretty actress spoke up. "You see, we ask the kids suggestions for a skit and then they help us act it out. But we preach, too. We explained with actions why the parents didn't let the children go out."

Young Pam Gay and her friend, Elizabeth Bearse, who were discussing the production over lunch at the museum cafe added that they "loved the show and especially because they got to make a human sculpture symbolizing peace."

Osborne Scott, stage manager for the crew, summed up his troupe. "Yes, we made human machines, one on peace, one on war, and then they wanted one on pollution. These children today were highly creative, and very responsive. All of us believe in the concept of Living Stage. Of course we have other types of performances for children too, but the kids really love this."

Someone asked if any of the actresses or actors had children of their own, and one replied, "Oh, no, but then we were children not too long ago."

(Discussion off the record.)

Miss HANKS. They go in and work with students. This is to bring the students out and let them express their own feelings. It is true that on occasion, and the company has advised the groups that they are visiting beforehand, the troupe will have said to the children, "If you don't like something, express yourselves, saying you don't like it," and sometimes they suggest the use of a profane word. This is where the problem is. We discussed this at great length with Thomas Fichandler, director of Arena Stage and with Robert Alexander, director of the Living Stage, after this happened. Since the time in Baltimore, the group has not been using profane language or even suggesting it. This doesn't mean the children don't use it—only that the group is not suggesting that they do so.

Mr. GALIFIANAKIS. What kind of assistance do you give this group?

Miss HANKS. The group has received \$25,000 a year for the last 2 years, and before that they received support.

Mr. GALIFIANAKAS. One of the questions might be, doesn't the Endowment check into the background, and does it not review the public appearance?

Miss HANKS. The answer is very definitely that we do. This is one of the few times that there has ever been any negative response to this group at all, and it has been playing for 4 years before an audience up to a total of about 40,000 people. We have had a heavy preponderance of favorable reaction. I have been through all their files hour after hour, and I have pulled the comments from the last 3 to 4 years that I thought the committee would be interested in, in favorable response to their work.

(The comments follow:)

The Arena Stage has received hundreds of letters over the past years from educators, community leaders, and from children. There follow excerpts that give the general tone of the responses:

D.C. PUBLIC LIBRARY BRANCH

"The two performances of the Living Stage * * * were most welcomed by the children and parents of the community."

"It is worth noticing that the circulation figures for children's books that Saturday were four to five times higher than in previous Saturdays."

MARYLAND ELEMENTARY SCHOOL

"We are all looking forward to coming to Living Stage again soon. I want to tell you another time what a rich and enlivening experience Living Stage is for us all. If there were more companies with the level of vitality and quality which yours continues to bring us, Kids, schools, and life would be better."

"Watching kids enjoy and grow with your company's inspiration is a beautiful thing."

ASSISTANT SCHOOL SUPERINTENDENT, MARYLAND

"The richness that the techniques of theater games and Living Stage have brought my classroom is apparent in the uninhibited joy the kids share so easily. And when they begin to express themselves freely in the classroom as well as in the Living Stage setting, I realize that it has, in fact, a visible effect on their lifestyles."

MARYLAND JUNIOR HIGH SCHOOL

"We have never been so quickly unseated from a rather comfortable teaching position as we were * * * you do break loose rusted parts of the self and set them to functioning. In fact, the transition from well-oiled teaching machine to human being can be shattering; it is exciting."

HAWAIIAN COMMUNITY COLLEGE

"Alexander's workshop was one of the greatest learning experiences I've gone through. Alexander is one of those rare educators that knows how to release the 'natural creative self' that exists within us all."

"I would, without hesitation, recommend his workshop for every person who wants to improve himself in the field of education."

A DISTRICT OF COLUMBIA CATHOLIC ACADEMY

"* * * students who had experienced the Living Stage the first year were eagerly looking forward to seeing them again * * *"

"I think the whole project is rich in its contribution to people, to helping them realize some of the potential there is in being human."

WEST VIRGINIA ARTS COUNCIL

"College students were brought to the limits of their sensitivity * * * theater academicians were angered and defensive and were forced to brush the educational cobwebs out of their heads. It ended with them at first grudgingly, and then enthusiastically, admitting that everything Bob had to say was absolutely right. Just let me say that academic theater in the colleges in this State will never, never be the same again."

A DISTRICT OF COLUMBIA PUBLIC SCHOOL

"A true measure of their fun was the fact that they were still excited about the experience a week and a half later. * * * Alphonzo, while explaining to the other children just what had happened at the workshop ended with, 'And they showed us how to be friendly.'"

"Personally the experience has given me another push in the direction of the kind of teacher that is my ideal—one who shares his experience in the world with his children and allows them to experience rather than one who shoves it down their throats."

NATIONAL COUNCIL OF TEACHERS OF ENGLISH

"Educators can talk all they want about new materials and methods of teaching language and literature, as they did in other study groups we held, but we already know that these kinds of discussions and topics are not the most important ones. What is most important is what kind of human beings the teachers are and how they act to help students become more free to live and learn for themselves."

INTERNATIONAL ASSOCIATION OF CONCERT AND FESTIVAL MANAGERS

"The 150 members from throughout the United States and Canada were able to participate in a 'happening' that many have never before experienced. I don't think that I have ever seen the members as enthusiastic. I know that a number of the members have discussed with you the possibility of your group spending several weeks in their cities—including Minneapolis, San Francisco, and New York—to bring to their young audiences an unusual and enlightening experience."

ENGLISH INSTRUCTOR

"I have learned a variety of techniques, approaches, and insights which have proven to be very effective, when tested out in my own classes."

COLLEGE ADMISSIONS AND REGISTRATION COORDINATOR

"Without question the most helpful course I have ever taken was a workshop with Bob Alexander. He is an absolute professional in his field."

MARYLAND JUNIOR HIGH SCHOOL ENGLISH RESOURCE TEACHER

"* * * may I express particular thanks as an English teacher for the experience with the dramatic and oral interpretation of the poems we, ourselves, had written. It gave me new insights into the range of activities possible in interpreting literary art. Perhaps more important, it has given me greater interest in working with the students' own writing than I have ever had before. Keep up the good work."

MARYLAND JUNIOR HIGH SCHOOL ENGLISH DEPARTMENT CHAIRMAN

"I can only speak for myself, of course, but after many conversations with the other English teachers who participated I feel certain that their reactions are the same as mine. It was a truly great experience. I gained a great amount of insight into myself and my teaching and much of what we did I feel I can use, one way or another, with my students."

ILLINOIS HIGH SCHOOL

"I believe you are making one of the truly valuable contributions to teacher education."

DISTRICT OF COLUMBIA COLLEGE

"The skill of the actors was impressive, but more important to our group was the relevance of the scenes they improvised from our suggestions * * *."

FAMILY SERVICE ORGANIZATION, MARYLAND

"We think that this type of theater should spread all over the world. It's a great thing and it seems so real."

DISTRICT OF COLUMBIA NEIGHBORHOOD RECREATION CENTER

"The children surely anticipated your coming when they asked about your next appearance. Again we 'thank you' for affording them the opportunity to participate in this drama experience under the auspices of such splendid performers."

JEWISH COMMUNITY CENTER, VIRGINIA

"* * * was truly an important day for the young girls and boys who attended * * *. Thanks to you and your exciting Living Stage 70 troupe, these children were able to see and to be a part of a rare (unfortunately) creative experience. They didn't go to the theater—they were the theater. It was beautiful!"

FRIENDSHIP HOUSE

"Thank you! Thank you! for a beautiful experience from the day camp and day care classes here at Friendship House. Everyone (parents and teachers included) thought it was the greatest, and wishes that you would come back soon again."

CHURCH, VIRGINIA

"It was certainly obvious to me that the participants were 'with' you, even those that I know have never had any drama experience before. To me, that is one of the amazing things about this particular technique: It seems to have equal appeal and value to all ages and experience levels."

FROM CHILDREN

"I thought the program this morning was wonderful. * * * I would like to see more of this kind of thing. I love the way they act out their parts and they were friendly people." (Age unknown.)

"The workshop showed us what a beautiful fragile thing a human being is. For someone's full beauty to show, they must be free * * * from people who will criticize or reject them * * * from fear that what they are doing is not good, and from fear of being rejected. * * * If everyone went through an experience like the one I had * * * they would have much more respect for themselves. * * *" (age 14).

"They know what's happening, and they understand what's going on with teenagers today. I really enjoyed watching them, and also participating in their acting. * * * I felt as though, if I could put across to teenagers what they do by acting, I'd be a very good problem solver. I truly hope they will continue their great job. * * * I'm looking forward to seeing them again." (Age 15.)

"I really can't express the feeling of gratitude I have. * * * Many kids as you saw were moved by the chance to express themselves. I really wish I could see you all again with all my feeling I wish you good luck love. P.S. You're the greatest people I know remember it." (Age unknown.)

FROM ADULTS

"* * * I became thrilled and so happy that there are people that feel the youth of today is worth showing they aren't alone, they can change this sad world and we would help them do it if we could."

"* * * I can personally testify to their ability to communicate with a young audience. They were able to involve both the residents of the low income black community * * * and myself, a white suburbanite from a community basically composed of college professors. This was not by chance, as they were obviously aware of the makeup of their audience and its mood. * * * I will anxiously look forward to an opportunity of seeing the company in performance again."

VIRGINIA POVERTY CAMP PROJECT

"The entire camp was enriched by the performance and truly hope that the theater's work can be continued * * *."

A LIBRARIAN

"Self-confidence or life style (which is a more expressive term) is a very fragile thing to nurture. It certainly can't be taught or imposed. To help these young people have courage to be themselves is quite an accomplishment."

A YWCA TUTORIAL PROGRAM

"The kids in the area were and still are excited about 'their night with the actors' and are plaguing us in attempts to get you to return. Hopefully we can do this again * * *."

Mr. GALIFIANAKIS. Who reviewed this group for the first \$25,000?
Miss HANKS. I believe it was the panel that reviewed the work of the Living Stage.

Mrs. MAYLEAS. Let me say the work was even at that point very well known. Bob Alexander is one of the leading exponents of improvisational theater and certain kinds of children's theater in the entire country. Within the theatrical profession, he even then and certainly now was well known and respected so that it was not only reviewed specifically, but it was well known in the whole general context of the

world of the theater. Of course, its attachment to Arena Stage was significant as well in that such an outstanding organization was sponsoring a really excellent community-oriented project.

Mr. GALIFIANAKIS. When you reviewed it, did you react to the use?

Mrs. MAYLEAS. This occurred on only one particular occasion. It is not by any means a constant thing. I have seen Bob Alexander's work many times. I have watched him with teachers' workshops training teachers not in theater, but in techniques that help children learn, and I have watched certain performances and have never witnessed any profanity. This was an apparently isolated instance.

Mr. GALIFIANAKIS. Does the improvised aspect of the performance mean they can ad lib during the performance?

Mrs. HANSEN. This performance was sponsored by the Women's Committee of the Baltimore Museum of Art. If there was something objectionable in the play, why didn't the Women's Committee make their criticisms known to the players?

Miss HANKS. The museum was informed that language might be used of a certain sort. The museum was informed of the type of performance it was, and the museum asked the group to come in. In other words, this was an invitation from the museum.

Mrs. HANSEN. There was a woman who attended one of the skits, and she said: "In one skit the actor and actresses—if you call them that—presented a scene in which a student was sent home from school for being rude. The student in the plot returned with his father and beat up on the teacher. The principal entered the scene and said the student was perfectly justified for beating the teacher, because the teacher shouldn't have sent him home." The mother said she may be accused of taking the skit out of context, but that is the point they got across to the children. May we have your comments in this connection?

Miss HANKS. This is the way this particular reporter reacted to that particular skit. There was reaction just to the contrary about it. Mr. Alexander and Mr. Fichandler maintained on the contrary. The free exchanges which follow these skits are acted out by the members of the cast. "A primary motivation of this company is to dramatize the effects of drugs, alcoholism, violence, and other social evils" so the audience may be encouraged to resist them.

I will pass these pictures from the Baltimore performance around. You read those articles, but do you think these children look anything like except that they are having a wonderful and interesting time. These pictures are taken right from the Baltimore performance.

I wish to make it clear that I do not think that Federal money or taxpayers' money should be used to encourage profanity. There is no question about that.

Mr. GALIFIANAKIS. There ought to be a specific response. I don't know if that will satisfy Congressman Scherle, but that is the answer he is looking for.

Miss HANKS. I don't think so and I don't think there is any member of the Council that does. On the other hand, this did happen, on this occasion. This does not mean that the group is not a very good group, that the Arena Stage is not superb, just because on one or more occasions that maybe we didn't know about, that this happened. If it were a fly-by-night group that hadn't had many years of experience, and a tremendous reputation, it would be another matter.

Mr. McDADE. Miss Hanks, the objectionable term is not written into the script, is it? Would you say it is an impromptu response?

Miss HANKS. It is improvised.

Mr. McDADE. How old were the children?

Miss HANKS. The children were supposed to be from 8 to 12, but the museum did not keep the restrictions the Living Stage Company requested, and they did have some younger children there, I think 6 to 10, which was unfortunate.

Mr. McDADE. In any event the Foundation or the Council or whoever passed upon the validity of this performance certainly did not in any way sanction, because of a prewritten script, the use of obscenities.

Miss HANKS. No, of course not.

Mr. McDADE. It wasn't in the script?

Miss HANKS. No script is ever submitted to the Council.

Mr. GALIFIANAKIS. I was trying to figure out earlier, by the question, does the fact that it is improvisational authorize the use of ad libbing during the script? Is that a permissive thing to do, that they do not have to stick to the script, and that they can add their own terminology during the course of the performance?

Miss HANKS. That is correct. In other words, there is no script in the improvisational theater.

Mr. GALIFIANAKIS. How do we address ourselves to that? You make way for the use.

Miss HANKS. We address ourselves to it by giving our grants to groups that we have every reason to believe are highly responsible. The Endowment does not review scripts of plays before it supports a group any more than it reviews the program that an orchestra is going to put on for the year. We simply cannot get into the business of reviewing scripts of plays. You have to have faith in the Board of Directors and the management of an organization. We are supporting 45 to 50 theaters in the country.

Mrs. HANSEN. Don't you also have to depend on public reaction?

Miss HANKS. That is true. Public reaction in this particular case, some public reaction was very negative. However, there was other public reaction in this that was very positive. We have the two or three bad articles submitted by Mr. Scherle.

I have just given for insertion into the record three very favorable articles about the work. I would also like to quote from a letter from a mother of three, a dancer and teacher, who was at this particular performance as well. She says: "Your Living Stage event I saw at the Baltimore Museum was the most exciting theater experience I have ever seen. I use the word 'experience' because this is what the kids really had. I did not participate because I was the one adult there and it was for the children, but I was dying to join in.

"I usually find the theater lacking in movement and kinetic sensitivity. This was not the case with the Living Stage. It was total theater. And best of all it was 'living.' The kids were living in it, through it, and around it."

We have the two opposing points of view, which you often have in theater.

(The full text of the letter follows:)

DEAR BOB: Your "Living Stage" event I saw at the Baltimore Museum was the most exciting theater experience I've ever seen. I use the word "experience" because this is what the kids really had. I did not participate because I was the one adult there and it was for the children, but I was dying to join in. I was particularly excited because I think the theater is a kinetic, physical thing and it was fantastic to see the kids experience that in their bodies. I was very impressed with how easily and quickly the kids became involved. It was like the company had some marvelous contagious spirit that immediately infected the kids bodies—their muscles, their sounds, their eyes, their minds.

Being a dancer, both performer and teacher, I usually find the theater lacking in movement and kinetic sensitivity. This was not the case with the Living Stage. It was total theater. And best of all it was "living." The kids were living in it, through it, and around it.

I know one wonderful child (11 years) who has not stopped talking and jumping about it. She is a very quiet but confident and bright girl. (Not one to just giggle and be silly with other girls. She really got turned on and bodily involved and wants more. She wants to join a group like yours, take workshops, anything.

I have another friend, Stan Edmister, who designs way-out playgrounds. They look a bit like the jungle-junk mazes giving the kids infinite possibilities to experience movement, imagination, spaces, moods, environments, etc. He works with the kids that the playground is being designed for. Uses their ideas—lets them help build it. He really was excited ("grooved") about the living stage and wants to talk to you about having the company perform in one of his playgrounds. So—I'll get you together with him and his partner, who is a child-behavior psychologist from Hopkins.

I also got the multi-media person (also vice-president) of the Bryant Woods Elementary School in Columbia, Md., very interested and he is anxious to have a brochure of something from you to see if he could bring the living stage to the school.

As you can see, I can't say enough about your work and everyone else I've talked to that has been exposed to the living stage or heard about it is equally enthusiastic.

Exuberantly yours,

SUSAN DOWLING.

Wow—I'm moving around and making weird ecstatic sounds just thinking about it.

Mrs. HANSEN. Did the NEA participate in the funding of this particular play?

Miss HANKS. Although the Endowment's grant to Arena assists the Living Stage, there was no Federal money in that performance in Baltimore. The Baltimore Museum Women's Committee paid the fee for the performance.

Mrs. HANSEN. Then why is there so much discussion?

Miss HANKS. Madam Chairman, I can't answer that question. There was no Federal money in that performance.

Mr. GALIFIANAKIS. Is that a solid factual statement, that there was no Federal money?

Miss HANKS. We have supported this group in the past. The National Council on the Arts has not only reviewed their work, but reviewed this particular instance. The theater panel has gone into it in great depth. They, too, are very sorry that there was any objection by anybody. Even though the Endowment didn't support that particular performance, it has supported the group. The Council does not feel that Federal money should be used to promote the use of profanity. At the same time they feel that this is an outstanding group, and has been for 4 to 5 years.

You see, this situation touches a very important part of our legislation. This is why, as I said yesterday, I am so grateful to the Congress

for establishing the National Council, because this gave us a group to go to, to discuss this kind of problem. I can assure the committee that, from time to time, a problem such as this is going to come up again, perhaps in a different set of clothes, but in some way.

(Discussion off the record.)

Mr. GALIFIANAKIS. Madam Chairman, would you be kind enough to let Miss Hanks have those questions propounded by Mr. Scherle, and let her staff work on them specifically, so that we could have the benefit of direct responses, and polish them up in any terms that they see fit, so we can put them in the record?

Mrs. HANSEN. Yes. The following questions were received from Congressman William J. Scherle. Please insert in the record an appropriate response.

1. Please provide for the record your spending levels for every fiscal year since the inception of the Foundation. Include the amounts spent for arts, humanities, State arts and administration. (See p. 301.)

2. Please list the number of your employees and their civil service ratings for the same period of time. (See p. 561.)

3. Please also provide a list of the projects funded by the Foundation during fiscal year 1971, including a short description of each project:

(Information on Humanities appears below. For additional information pertaining to the Arts, see p. 159.)

Winners of Senior Fellowships, Younger Humanist Fellowships,
 Summer Stipends, Junior College Fellowships and Fellowships
 in Afro-American, American Indian and Mexican-American
 Historical, Cultural and Social Studies

Fiscal 1971

ALABAMA

Summer Stipends

Robert T. Cargo (French), University of Alabama, University

ALASKA

Mexican-American Studies Fellowship

Richard A. Fineberg, University of Alaska, College

ARIZONA

Younger Humanist Fellowship

Lawrence J. Friedman (American History), Arizona State University,
 Tempe

Summer Stipend

Luis Baiz (Art), Phoenix College, Phoenix

Junior College Teacher Fellowships

John L. Doty (Theater), Cochise College, Douglas
 Leon L. Peterson (American Literature), Eastern Arizona
 College, Thatcher

ARKANSAS

Summer Stipend

Daniel F. Littlefield (American Literature), University of Arkansas,
 Little Rock

CALIFORNIA

Senior Fellowships

Robert B. Alter (Comparative Literature), University of California,
 Berkeley
 Karl Aschenbrenner (Philosophy), University of California, Berkeley
 William A. Clebsch (History of Religion), Stanford University, Stanford
 Wallace I. Matson (Philosophy), University of California, Berkeley
 Dorothy Menzel (Archaeology: Andean), University of California, Berkeley
 Peter H. Selz (Art), University of California, Berkeley
 Joseph H. Silverman (Judeo-Spanish), University of California,
 Santa Cruz
 Walter H. Sokel (German), Stanford University, Stanford
 George B. Tokmakoff (History), Sacramento State College, Sacramento

CALIFORNIA (Continued)Younger Humanist Fellowships

- Robert C. Burroughs (Black Studies), Humboldt State College, Arcata
 Stanley A. Chodorow (Law), University of California, San Diego, La Jolla
 William H. Fain, Jr. (Community Development: Urban and Social Planning),
 MacKinlay/Winnacker AIA and Associates, Orinda
 Bruce Golden (Comparative Literature), California State College,
 San Bernardino
 Stephen J. Greenblatt (History-English Literature), University of
 California, Berkeley
 John O. Hayden (Comparative Literature), University of California, Davis
 Stanleigh H. Jones, Jr. (Japanese Literature and Theater), Claremont
 Graduate School, Claremont
 Gary L. Lease (History of Religion), Loyola University, Los Angeles
 Richard G. Olson (History), University of California, Santa Cruz
 Ladell C. Payne (American Literature), Claremont Men's College,
 Claremont
 Clare G. Rayner (Music), California State College, Long Beach
 Roy E. Rice (Religion and Society), Raymond College, University of the
 Pacific, Stockton
 Stephen P. Schwartz (Comparative Literature, Law, Jurisprudence),
 University of California, Los Angeles
 Kurt J. Wehbring (Sociology), Marshall Kaplan, Gans and Kahn,
 San Francisco

Summer Stipends

- David A. Bernstein (American History), California State College,
 Long Beach
 John Chioles (Theater), Stanford University, Stanford
 Charles B. Faulhaber (Spanish), University of California, Berkeley
 Edward T. Flood (Asian History), University of Santa Clara, Santa Clara
 Patrick K. Ford (Celtic Languages and Literature), University of California,
 Los Angeles
 Robert A. Jones (History of Sociology), Harvey Mudd College, Claremont
 Robert A. Lee (American Literature), California State College, San
 Bernardino
 William W. Megenney (Latin American ethnolinguistics), University of
 California, Riverside
 Peter J. D. Mellini (History), Sonoma State College, Rohnert Park
 Bradley F. Smith (History), Cabrillo College, Aptos
 Reba N. Soffer (History), San Fernando Valley State College, Northridge
 Andre T. Tsai (Theater), Sacramento State College, Sacramento
 Larry R. Warkentin (History/Music and Dance), Pacific College, Fresno
 Georgia S. Wright (Art), Mills College, Oakland

CALIFORNIAJunior College Teacher Fellowships

Luke C. Collins (English-Linguistics), Moorpark College, Moorpark
 Roger H. Eastman (Philosophy), Reedley College, Reedley
 Donald H. Estes (American History), San Diego City College, San Diego
 Donald C. Harris (Spanish), Canada College, Redwood City
 Nand Hart-Nibbrig (Political Science), Long Beach City College,
 Long Beach
 Donald J. Peterson (English-Education-Urban Studies), City College
 of San Francisco, San Francisco
 Gary S. Smith (Music), Ohlone College, Fremont

Mexican-American Studies Fellowship

Joseph Verdugo Platt, University of Southern California, Los Angeles

COLORADOSenior Fellowship

Albert Seay (Music), Colorado College, Colorado Springs

Younger Humanist Fellowships

David F. Heimann (Classical Languages), University of Colorado, Boulder
 Arthur G. Pettit (American History), Colorado College, Colorado Springs

Summer Stipend

Hunter R. Rawlings (Classical History), University of Colorado, Boulder

CONNECTICUTSenior Fellowship

Donald Kagan (Classical History), Yale University, New Haven

Younger Humanist Fellowships

Richard B. Buel (American History), Wesleyan University, Middletown
 David B. Claus (Classical Languages), Yale University, New Haven
 John O. Iatrides (Political Science), Southern Connecticut State
 College, New Haven
 John A. Leopold (History), Western Connecticut State College, Danbury
 Kent C. Smith (History), Connecticut College, New London

Summer Stipends

Constance Lyons (French), Southern Connecticut State College, New Haven
 Ken A. McIntyre (Music), Wesleyan University, Middletown
 Wayne A. Meeks (History of Religion), Yale University, New Haven

CONNECTICUT ContinuedJunior College Teacher Fellowship

Carl A. Newlin (Art), Greater Hartford College, Hartford

Afro-American Studies Fellowship

George E. Cunningham, Connecticut College, New London

DELAWAREYounger Humanist Fellowship

Raymond R. Wolters (American History), University of Delaware, Newark

DISTRICT OF COLUMBIASenior Fellowship

Robert G. Dixon (Law), George Washington University, Washington

Younger Humanist Fellowships

Roland L. Freeman (Photojournalism), No academic affiliation, Washington

Ira N. Klein (History), American University, Washington

Robert S. Sokolowski (Philosophy), The Catholic University of America, Washington

Summer Stipend

Joseph M. Sendry (English), The Catholic University of America, Washington

Junior College Teacher Fellowship

Barbara G. Fant (Urban Studies), Washington Technical Institute, Washington

FLORIDAYounger Humanist Fellowships

Joseph B. Dees (Russian), University of Miami, Coral Gables

Leslie Derfler (History), Florida Atlantic University, Boca Raton

Elinor S. Miller (French), Rollins College, Winter Park

Harry W. Paul (History), University of Florida, Gainesville

Summer Stipends

Douglas A. Bonneville (French), University of Florida, Gainesville

Justus D. Doenecke (American History), New College, Sarasota

Phyllis P. Franklin (American Literature), No academic affiliation, Coral Gables

GEORGIAYounger Humanist Fellowships

Kathryn M. Harris (English - Art), Morehouse College, Atlanta
 John T. Juricek (American History), Emory University, Atlanta
 Donald M. Reid (History), Georgia State University, Atlanta

Summer Stipend

Robert L. Harrison (French), University of Georgia, Athens

HAWAIISenior Fellowship

James R. Brandon (Theater), University of Hawaii, Honolulu

IDAHOYounger Humanist Fellowship

James S. Malek (English), University of Idaho, Moscow

ILLINOISSenior Fellowships

George T. Dickie (Philosophy), University of Illinois at Chicago
 Circle, Chicago
 Norman A. McQuown (Linguistics and Anthropology), University of
 Chicago, Chicago

Younger Humanist Fellowships

Ira Berlin (American History), University of Illinois at Chicago
 Circle, Chicago
 Ausbra Ford (Art), Chicago State College, Chicago
 Richard T. Fry (History), Illinois College, Jacksonville
 Howard Jacobson (Classical Languages), University of Illinois, Urbana
 Natalie R. Jenne (Music), Concordia Teachers College, River Forest
 Richard E. Palmer (Literature - Philosophy), MacMurray College,
 Jacksonville
 June Sochen (American History), Northeastern Illinois State College,
 Chicago
 Lawrence D. Walker (History), Illinois State University, Normal

Summer Stipends

Kay P. Easson (English Literature), Illinois State University, Normal
 Milton H. Ehre (Russian), University of Chicago, Chicago
 George Goodin (English), Southern Illinois University, Carbondale
 Thomas A. Knapp (History), Loyola University, Chicago
 David S. Patterson (American History), University of Illinois at
 Chicago Circle, Chicago

Junior College Teacher Fellowship

Lawrence D. Butcher (History of Technology), Kennedy King College
of Chicago City College, Chicago

American Indian Studies Fellowship

Raymond J. De Mallie, Jr., University of Chicago, Chicago

INDIANAYounger Humanist Fellowships

William B. Cohen (History), Indiana University, Bloomington
John J. Lyon (Philosophy), University of Notre Dame, Notre Dame

Summer Stipends

Peter J. Frederick (American History), Wabash College, Crawfordsville
William H. Trapnell, Jr. (18th Century French Literature), Indiana
University, Bloomington
Thomas Werge (American Literature), University of Notre Dame, Notre Dame

Afro-American Studies Fellowships

Maxine L. Nimtz, Indiana University, Bloomington

IOWASenior Fellowship

Donald W. Sutherland (History), University of Iowa, Iowa City

Younger Humanist Fellowship

Malcolm L. Peel (History of Religion), Coe College, Cedar Rapids

Summer Stipends

Richard G. Cole (History), Luther College, Decorah
John K. Kuntz (History of Religion), University of Iowa, Iowa City

KANSASYounger Humanist Fellowship

Theodore A. Wilson (American History), University of Kansas, Lawrence

Summer Stipends

Frank S. Kastor (English and Philosophy of Religion), Wichita State
University, Wichita
Rex Martin (Philosophy), University of Kansas, Lawrence

KENTUCKYYounger Humanist Fellowships

Fred J. Hood (American History), Georgetown College, Georgetown
 Carol S. Hughes (Theater), Alice Lloyd College, Pippa Passes
 William J. Schafer (American Studies), Berea College, Berea

Summer Stipends

Sister Mary Ellen Doyle (American Literature (Black)), Spalding
 College, Nazareth
 John H. Ellis (Urban Studies), Georgetown College, Georgetown
 Robert M. Ireland (American History), University of Kentucky, Lexington

Junior College Teacher Fellowship

Gary J. Heilsberg (Theater), Lees Junior College, Jackson

LOUISIANASenior Fellowship

Donald Pizer (American Literature), Newcomb College, Tulane University,
 New Orleans

MARYLANDSenior Fellowships

David H. Donald (American History), The Johns Hopkins University,
 Baltimore
 Phoebe B. Stanton (History of Art), The Johns Hopkins University,
 Baltimore

Younger Humanist Fellowship

Marlene J. Mayo (History), University of Maryland, College Park

Afro-American Studies Fellowship

Jane Howell Holloway, Morgan State College, Baltimore

MASSACHUSETTSSenior Fellowships

Charles Beye (Classical Languages), Boston University, Boston
 Sanford J. Fox (Jurisprudence), Boston College Law School, Brighton
 Paul F. Norton (Architecture), University of Massachusetts, Amherst
 Benjamin L. Reid (English), Mount Holyoke College, South Hadley
 Frank A. Trapp (Art), Amherst College, Amherst
 Helen H. Vendler (English), Boston University, Boston
 Laurence W. Wylie (French), Harvard University, Cambridge

Younger Humanist Fellowships

Peter Berek (English), Williams College, Williamstown
 Anne S. Kimball (French), Mount Holyoke College, South Hadley
 Roger Rosenblatt (American Literature), Harvard University, Cambridge

Summer Stipends

Ross H. Dabney (English), Mount Holyoke College, South Hadley
 Fred M. Leventhal (History), Boston University, Boston
 Geoffrey H. Movius (American Literature), Tufts University, Medford
 S. Susan Staves (English), Brandeis University, Waltham
 Laszlo M. Tikos (Russian Literature), University of Massachusetts, Amherst
 Richard W. Wallace (Art), Wellesley College, Wellesley

American Indian Studies Fellowship

Loretta K. Fowler, Brandeis University, Waltham

Mexican-American Studies Fellowship

Richard L. Nostrand, University of Massachusetts, Amherst

MICHIGANSenior Fellowships

Francis A. Allen (Law), University of Michigan, Ann Arbor
 Richard B. Brandt (Philosophy), University of Michigan, Ann Arbor
 Albert Feuerwerker (History (China)), University of Michigan, Ann Arbor
 George E. Mendenhall (Ancient Near Eastern History and Language),
 University of Michigan, Ann Arbor

Younger Humanist Fellowships

John Barnard (American History), Oakland University, Rochester
 Stanley J. Chojnacki (History), Michigan State University, East Lansing
 John A. Creviere (French), Hope College, Holland
 Richard L. DeMolen (History), No academic affiliation, Dearborn
 William B. Hauser (History), University of Michigan, Ann Arbor
 George M. Marsden (American History), Calvin College, Grand Rapids

Summer Stipends

Allen S. Ehrlich (Political Science and Economics), Eastern Michigan
 University, Ypsilanti
 Thomas R. Trautmann (History), University of Michigan, Ann Arbor

Junior College Teacher Fellowship

Gerald J. Hankus (Sociology (Urban Studies)), Macomb County
 Community College, Warren

Afro-American Studies Fellowship

Eugene E. Miller, Albion College, Albion

American Indian Studies Fellowship

Sister Mary Brocke, Madonna College, Livonia

MINNESOTAYounger Humanist Fellowships

Hugh M. Curtler (Philosophy and Law), Southwest Minnesota State College,
Marshall

Sister Mary Alice Muellerleile (English), College of Saint Catherine,
Saint Paul

David A. Sipfle (Philosophy), Carleton College, Northfield

Summer Stipends

Gary H. Iseminger (Philosophy), Carleton College, Northfield

Susan E. A. Toth (English and American Literature), Macalester
College, Saint Paul

Afro-American Studies Fellowship

Kenneth Acrea, St. Cloud State College, St. Cloud

American Indian Studies Fellowship

John M. Ingham, University of Minnesota, Minneapolis

MISSISSIPPISenior Fellowship

Margaret W. Alexander (American Literature), Jackson State College,
Jackson

MISSOURIYounger Humanist Fellowships

Donald J. Crowley (American Literature), University of Missouri, Columbia

Steven W. Rowan (History), University of Missouri, St. Louis

Summer Stipends

Charles P. Korr (History), University of Missouri, St. Louis

Daniel B. Shea (American Literature), Washington University, St. Louis

William M. Wiecek (American History), University of Missouri, Columbia

Junior College Teacher Fellowship

Penelope B. Carroll (Film and the Humanities), Columbia College, Columbia

MONTANAYounger Humanist Fellowship

George M. Curtis, III (American History), Montana State University,
Bozeman

Summer Stipend

Thomas P. Huff (Philosophy), University of Montana, Missoula

NEBRASKAYounger Humanist Fellowship

Joseph W. Meeker (Literature, Philosophy, Ecology), Hiram Scott College,
Scottsbluff

Summer Stipends

Linda L. Fowler (History), University of Nebraska, Lincoln
Evelyn H. Haller (English), Doane College, Crete
Jerry H. Hoffman (German History), Creighton University, Omaha

NEW HAMPSHIREYounger Humanist Fellowship

J. C. Douglas Marshall (Medieval Latin Literature), Dartmouth
College, Hanover
John O. Voll (History of Religions), University of New Hampshire,
Durham

Junior College Teacher Fellowship

Wesley C. McNair (American Literature), Colby Junior College, New London

NEW JERSEYSenior Fellowship

Marius B. Jansen (History (Japan)), Princeton University, Princeton

Younger Humanist Fellowships

Alice C. Crozier (American Literature), Douglass College, Rutgers
University, New Brunswick
Jerry L. Norman (Linguistics), Princeton University, Princeton

Summer Stipend

Frederick H. Russell (History), Rutgers University, Newark

Mexican-American Studies Fellowship

Fred W. Sayre, Princeton University, Princeton

NEW MEXICOYounger Humanist Fellowship

Charlene A. McDermott (Philosophy), University of New Mexico, Albuquerque

NEW YORKSenior Fellowships

H. Harvard Arnason (Art), No academic affiliation, New York
 Robert P. Austerlitz (Linguistics), Columbia University, New York
 Seth Benardete (Classical Philosophy), New York University, New York
 Anthony Caputi (Theater), Cornell University, Ithaca
 Robert D. Cumming (Philosophy or Political Science), Columbia University, New York
 Paul Guinn (History), State University of New York, Buffalo
 Georg G. Iggers (History), State University of New York, Buffalo
 Gita May (French), Columbia University, New York
 Isaac Rabinowitz (Ancient Languages (Semitic)), Cornell University, Ithaca

Younger Humanist Fellowships

Martha Bohachevsky-Chomiak (History), Manhattanville College, New York
 Bruce M. Cole (Art), University of Rochester, Rochester
 Carol A. George (American History), State University of New York-Oswego
 Carol S. Gruber (American History), Stern College of Yeshiva University, New York
 Charles F. Holmes (History), Union College, Schenectady
 Stanley K. Jernow (Relation of Science to Art), General Electric Co., Latham
 David Rosand (Art), Columbia University, New York
 Robert A. Schultz (Philosophy), Cornell University, Ithaca
 Penelope M. Scull (Art), New York University, New York
 Stephen S. Webb (American History), Syracuse University, Syracuse

Summer Stipends

Douglas Alexander II (French), State University of New York, Albany
 Wilbur T. Albrecht (English), Colgate University, Hamilton
 Hubert F. Babinski (Philosophy - Comparative Literature), Columbia University, New York
 Richard M. Dalfiume (American History), State University of New York -Binghamton
 William E. Hettrick (Music), Hofstra University, Hempstead
 Maryanne C. Horowitz (History), Cornell University, Ithaca
 Diane M. Kelder (Theater), Finch College, New York
 Patrick J. Kelly (History), Adelphi University, Garden City
 Paul O. LeClerc (French), Union College, Schenectady
 Barbara S. Miller (Indian Languages and Literature), Barnard College, Columbia University, New York
 Howard M. Solomon (History), New York University, New York

Junior College Teacher Fellowships

Donald J. Calista (Intercultural and Interdisciplinary Studies) Bennett College, Millbrook
 Rochelle Weinstein (Art), Manhattan Community College, Manhattan
 Robert R. Whiteley (Philosophy), Suffolk Community College, Selden

NEW YORK (Continued)Afro-American Studies Fellowship

Brenda Jean Saunders, Office of Continuing Education, New York

American Indian Studies Fellowship

Karen B. Sider, City College, City University of New York, New York

Special Fellowship

Margarete Bieber, Columbia University (retired), New York

NORTH CAROLINASenior Fellowship

Richard Bardolph (American History), University of North Carolina,
Greensboro

Younger Humanist Fellowships

Laurence G. Avery (English), University of North Carolina, Chapel Hill
John L. Clubbe (English), Duke University, Durham
Malcolm C. Doubles (Classical Languages and Hebrew), St. Andrews Presbyterian
College, Laurinburg
Lynn M. Igoe (Art), North Carolina Central University, Durham

Summer Stipends

Sydney H. Nathans (American History), Duke University, Durham
Richard C. Prust (Philosophy), St. Andrews Presbyterian College, Laurinburg

Junior College Teacher Fellowship

Ann E. Reynolds (English/Comparative Literature/History), Peace College,
Raleigh

Afro-American Studies Fellowship

Philip R. Muller, University of North Carolina, Chapel Hill

NORTH DAKOTAYounger Humanist Fellowship

Richard E. Beringer (American History), University of North Dakota,
Grand Forks

Summer Stipend

D. Jerome Tweton, (History and Sociology), University of North Dakota,
Grand Forks

NORTH DAKOTA (Continued)American Indian Studies Fellowship

Richard J. Kestler, University of North Dakota, Grand Forks

OHIOSenior Fellowship

Edgar M. Branch (American Literature), Miami University, Oxford

Younger Humanist Fellowships

James R. Kincaid (English), Ohio State University, Columbus
Richard L. Wertis (Classical Languages), Oberlin College, Oberlin

Summer Stipends

Glenn R. Bucher (Religion (Social Ethics) and Urban Studies), College of Wooster, Wooster
James G. Taaffe (English), Case Western Reserve University, Cleveland
Sandra K. Wertis (Classical Languages), No academic affiliation, Oberlin

OKLAHOMAYounger Humanist Fellowship

Robert A. Nye (History), University of Oklahoma, Norman

Junior College Teacher Fellowship

Nancy L. Mack (Linguistics), Bacone College, Bacone

OREGONSummer Stipends

Max I. Apple (Comparative Literature), Reed College, Portland
Stephen T. Jolin (Philosophy), University of Portland, Portland
Stephen C. Reynolds (Music), University of Oregon, Eugene

Afro-American Studies Fellowship

Kathleen A. Brooks, Jefferson High School, Portland

Mexican-American Studies Fellowship

Frederick A. Cervantes, Oregon State University, Corvallis

PENNSYLVANIASenior Fellowship

Michael H. Jameson (Classical Languages, Classical Archaeology,
Classical History), University of Pennsylvania, Philadelphia

Younger Humanist Fellowships

John B. Balaban (Comparative Literature), Pennsylvania State University,
University Park
Walter S. Glazer (American History), University of Pittsburgh, Pittsburgh
G. Eric Hansen (Political Science), Haverford College, Haverford
Eugene D. Levy (American History), Carnegie-Mellon University, Pittsburgh
Philip Metzidakis (Spanish), Swarthmore College, Swarthmore

Summer Stipends

Robert J. Gangewere (American Literature), Carnegie-Mellon University,
Pittsburgh
Daniel J. Gillis (Classical History), Haverford College, Haverford
Leon N. Hicks (Art), Lehigh University, Bethlehem
Nanerl O. Koehane (Political Science), Swarthmore College, Swarthmore
Arthur S. Marks (Art), Bryn Mawr College, Bryn Mawr
John F. Marszalek, Jr. (American History), Gannon College, Erie

PUERTO RICOSummer Stipend

Elena Lugo (Philosophy), Universidad de Puerto Rico, Mayaguez

RHODE ISLANDSenior Fellowship

Thomas R. Adams (American History and Bibliography), Brown University,
Providence

Younger Humanist Fellowship

Arnold L. Weinstein (Comparative Literature), Brown University,
Providence

Summer Stipend

Dirk Bach (Art), Rhode Island School of Design, Providence

SOUTH CAROLINASummer Stipend

Thomas J. Reeves (Social Ethics), Converse College, Spartanburg

Junior College Teacher Fellowship

Edward R. Minus (Linguistics), Spartanburg Junior College, Spartanburg

SOUTH DAKOTASummer Stipends

James F. Engel (Political Science), University of South Dakota,
 Vermillion
 Arthur R. Huseboe (English), Augustana College, Sioux Falls
 Paul E. Jackson (English), South Dakota State University, Brookings

Afro-American Studies Fellowship

Adrian Weiss, University of South Dakota, Vermillion

American Indian Studies Fellowship

Donald J. Doerr, Yankton College, Yankton

TENNESSEEYounger Humanist Fellowship

Fuad N. Bahou (Art), Knoxville College, Knoxville

Summer Stipend

Thomas H. Keahey (Music), Austin Peay State University, Clarksville

Junior College Teacher Fellowship

James A. Sutton (Sociology, Economics or Urban Studies), Chattanooga
 State Technical Institute, Chattanooga

TEXASYounger Humanist Fellowships

Edwin L. Dickens (Political Science), Sam Houston State University,
 Huntsville
 Gerhard C. Gerhardi (French), University of Texas, Austin

Summer Stipends

Forrest D. Burt (English), Texas A&M University, College Station
 Robert S. Dupree (Comparative Literature), University of Dallas, Irving
 Archie P. McDonald (History), Stephen F. Austin State University,
 Nacogdoches
 Kenneth W. Staggs (American Literature), Trinity University, San Antonio
 Edward F. J. Tucker (English and Law), Southern Methodist University,
 Dallas

Junior College Teacher Fellowship

Manuel Urbina, Jr. (American History), College of the Mainland,
 Texas City

American Indian Studies Fellowship

William Pulte, University of Texas, Austin

Mexican-American Studies Fellowship

Donald Lewis Zelman, Tarleton State College, Stephenville

VERMONTSenior Fellowship

Robert V. Daniels (History), University of Vermont, Burlington

Summer Stipends

Patrick H. Hutton (History), University of Vermont, Vermont
Peter A. Stitt (American Literature), Middlebury College, Middlebury

VIRGIN ISLANDSAfro-American Studies Fellowship

William F. Thomas, College of the Virgin Islands, St. Thomas

VIRGINIASenior Fellowships

Eric D. Hirsch, Jr. (English), University of Virginia, Charlottesville
Viola H. Winner (English), University of Virginia, Charlottesville

Younger Humanist Fellowships

Lawrence C. Becker (Philosophy), Hollins College, Hollins
Carter V. Findley (History (Near Eastern)), No academic affiliation,
Alexandria
Raymond J. Nelson (American Literature), University of Virginia,
Charlottesville

Summer Stipends

Gregory T. Armstrong (History of Religion), Sweet Briar College,
Sweet Briar
Carl P. Daw, Jr. (English), College of William and Mary, Williamsburg
C. Lloyd Halliburton (Spanish), Virginia Military Institute, Lexington
H. C. Erik Midlefort (History), University of Virginia, Charlottesville
Ben H. Smith, Jr. (Film), Mary Baldwin College, Staunton

Junior College Teacher Fellowship

Bruce C. Souders (Art and Music), Shenandoah College, Winchester

Afro-American Studies Fellowships

John W. Boettjer, Virginia Military Institute, Lexington

American Indian Studies Fellowship

Paul W. Kravagna, University of New Mexico, Albuquerque

WASHINGTONSenior Fellowships

Robert B. Heilman (Drama) University of Washington, Seattle
 Paul L.-M. Serruys (Ancient Languages (Chinese)), University of
 Washington, Seattle

Younger Humanist Fellowship

Ronald C. Turner (Linguistics), Whitworth College, Spokane

Summer Stipend

Edward H. Kaplan (Chinese History) Western Washington State College,
 Bellingham

WEST VIRGINIAYounger Humanist Fellowship

Philip McM. Pittman (English), Marshall University, Huntington

WISCONSINYounger Humanist Fellowships

F. Xavier Baron (Medieval European Literature), University of
 Wisconsin, Milwaukee
 William S. Boardman (Law and Jurisprudence), Lawrence University,
 Appleton
 Robert H. Boyer (English), St. Norbert College, West De Pere
 Samuel L. Chell (English), Carthage College, Kenosha
 Robert M. Rehder (Persian Literature), University of Wisconsin,
 Madison

Summer Stipends

Robert O. Freedman (Political Science), Marquette University, Milwaukee
 Robert J. Knowlton (History), Wisconsin State University, Stevens Point
 Felicia Hardison Londré (Theater and Russian), University of Wisconsin,
 Janesville
 William W. E. Slights (English), University of Wisconsin, Madison

Afro-American Studies Fellowships

Peter Kolchin, University of Wisconsin, Madison
 Clifford A. Hill, University of Wisconsin, Madison

WYOMINGYounger Humanist Fellowship

Richard I. Harper (History), University of Wyoming, Laramie

Summer Stipend

Paul E. Hoffmann (History), University of Wyoming, Laramie

CANADAYounger Humanist Fellowship

Peter J. Laska (Philosophy and History of Ideas), York University, Toronto
(Mr. Laska is an American citizen teaching in Canada.)

National Endowment for the HumanitiesRESEARCH GRANTS, FISCAL YEAR 1971^{1/}
(as of May 5, 1971)

	<u>Outright</u>	<u>Gifts & Matching</u>
American Academy in Rome, Italy, Frank E. Brown (Archaeology)		\$17,720
American Academy in Rome, Italy, Ernest Nash (Interdisciplinary)		9,000
American Council of Learned Societies, New York, New York, Thomas A. Noble (Musicology)	\$166,179	
American Musicological Society, Yale University, New Haven, Connecticut, Austin Clarkson (Arts)	3,000	
Annunciation Priory, Bismarck, North Dakota, Sister Mary Ione Hilger (History)	5,000	
The Asia Society, New York, New York, Bonnie R. Crown (Literature)		85,792
Henry K. Beecher, Boston, Massachusetts (History)		51,854
Brandeis University, Waltham, Massachusetts, Karl Reisman (Linguistics)	12,650	
University of California, Berkeley, Marvin Rosenberg (Literature)	7,919	
University of California, Irvine, Murray Krieger (Literature)	13,300	
University of California, Los Angeles, Wayland D. Hand (Folklore)	13,304	
Caribbean Research Institute, College of the Virgin Islands, Alan B. Albright (Archaeology)		14,914
University of Chicago, Illinois, Harrie A. Vanderstappen (Arts)	12,675	

^{1/} Amounts shown represent either actual awards or pending grants recommended by the National Council on the Humanities. Amounts shown for "Gifts and Matching" represent maximum amounts which may be awarded and are contingent on actual gifts received.

Research Grants, Fiscal Year 1971 (cont.)

	<u>Outright</u>	<u>Gifts & Matching</u>
Claremont Graduate School, Claremont, California, Hans D. Betz (Language)	\$13,500	
Cleveland Museum of Art, Cleveland, Ohio, Merald E. Wrolstad (Language)		\$44,200
Columbia University, New York, New York, David J. Rothman (History)	16,902	
Columbia University, New York, New York, Ehsan Yarshater (Linguistics)	9,910	
Dartmouth College, Hanover, New Hampshire, Charles M. Wiltse (History)	30,270	
María de Kosenko, New York, New York (Arts)	14,574	
University of Delaware, Newark, Delaware, Daniel P. Biebuyck (History, Theory and Criticism of the Arts)	23,250	
Dickinson College, Carlisle, Pennsylvania, Clarke W. Garrett (History)	1,599.88	
Drexel Institute of Technology, Philadelphia, Pennsylvania, Walter M. Merrill (History)	14,467 ^{2/}	
East Carolina University, Greenville, North Carolina, Robert J. Cowen (History)		7,296
Fordham University, Bronx, New York, John A. Carpenter (History)	1,432	
Goucher College, Towson, Maryland, Florence Howe (Education)	10,629	
Harvard University, Cambridge, Massachusetts, George M. A. Hanfmann (Archaeology)		52,000
Harvard University, Cambridge, Massachusetts, Stephen Williams (Archaeology)	20,417	
University of Hawaii, Honolulu, Hawaii, Stanley M. Tsuzaki (Linguistics)	9,722	
Henry-Russell Hitchcock, New York, New York (Arts)	47,902	

^{2/} Supplemental grant.

Research Grants, Fiscal Year 1971 (cont.)

	<u>Outright</u>	<u>Gifts & Matching</u>
Holyoke Center, Harvard University, Cambridge, Massachusetts, Oleg Grabar (Archaeology)	\$9,167	
Illinois State University, Normal, Illinois, Miles R. Holt (History)	4,466	
University of Illinois, Urbana, Illinois, Shin T. Kang (Archaeology)	10,000	
Indiana University Foundation, Bloomington, Indiana, Thomas W. Jacobsen (Archaeology)		\$64,368
Institute for Advanced Study, Princeton, New Jersey, S. D. Goitein (History)	12,542	26,000
Institute of Early American History and Culture, Williamsburg, Virginia, Stephen G. Kurtz (History)		21,418
Ithaca College, Ithaca, New York, Patricia Hickin (History)	5,059	
Neil Jamieson, McLean, Virginia (Literature)	11,280	
John Edwards Memorial Foundation, Los Angeles, California, Norman Cohen (Arts)	7,500	
Johns Hopkins University, Baltimore, Maryland, Hugh D. Graham (History)		35,244
Kiewit Computation Center, Dartmouth College, Hanover, New Hampshire, Stephen W. F. Waite (Literature)	9,900	
Knox College, Galesburg, Illinois, Rodney O. Davis (History)	2,117	
Leo Baeck Institute, Inc., New York, New York, Fred Grubel (History)		8,000
The Lifwinn Foundation, Westport, Connecticut, Alfreda S. Galt (History and Psychiatry)		1,500
University of Maryland, College Park, Louis R. Harlan (History)	13,629	
Massachusetts Institute of Technology, Cambridge, Massachusetts, Steinberg/Lechtman (Archaeology)	15,000	
Memphis State University, Memphis, Tennessee, Carl R. Kordig (Philosophy)	9,902	

Research Grants, Fiscal Year 1971 (cont.)

	<u>Outright</u>	<u>Gifts & Matching</u>
University of Michigan, Ann Arbor, Michigan, Jerome Clubb (History)	\$30,000 ^{2/}	\$36,929 ^{3/}
University of Michigan, Ann Arbor, Michigan, Russell A. Fraser (Linguistics)	30,000	
University of Michigan, Ann Arbor, Michigan, L. Carrington Goodrich (History)		52,916
University of Michigan, Ann Arbor, Michigan, William P. Malm (Arts)	8,170	
University of Michigan, Ann Arbor, Michigan, Harald Scholler (Literature)		10,294
University of Minnesota, Minneapolis, Minnesota, William A. McDonald (Archaeology)		40,044
University of Missouri, Columbia, Missouri, Anna M. McCann (Archaeology)		36,710
Thornton W. Mitchell, Raleigh, North Carolina (History)	1,393	
University of Montana, Missoula, Montana, Donald Miller (History)	6,328	
Museum of Northern Arizona, Flagstaff, Arizona, Terrill E. Eiler (Minority Studies)		73,000
New York University, New York, Ben R. Schneider, Jr. (Arts)		10,200 ^{2/}
University of North Carolina at Chapel Hill, George Kennedy (Philosophy)	9,910	
University of North Dakota, Grand Forks, North Dakota, Demetrius J. Georgacas (Linguistics)		10,000
Northwestern University, Evanston, Illinois, Frank Willett (Arts)	48,657	
Old Sturbridge, Inc., Sturbridge, Massachusetts, Richard Candee (Arts)		73,701

^{2/} Supplemental grant.

^{3/} Decreased offer.

Research Grants, Fiscal Year 1971 (cont.)

	<u>Outright</u>	<u>Gifts & Matching</u>
Oregon State University, Corvallis, Oregon, John A. Dunn (Linguistics)	\$7,067	
Princeton University, Princeton, New Jersey, Arthur Mendel (Musicology)		\$86,740
Princeton University, Princeton, New Jersey, Irvin I. Zaretsky and Mark P. Leone (Sociology)		2,432
The Procedural Aspects of International Law Institute, Inc., New York, New York, Richard B. Lillich (Law)		23,132
Eleanor S. Quandt, Washington, D. C. (Arts)	10,000	8,706
The Research Foundation of the State University of New York, Albany, New York, June E. Hahner (History)	12,083	
The Research Foundation of the State University of New York, Stony Brook, Albany, New York, Kurt Lang (Sociology)	15,000	
Ripon College, Ripon, Wisconsin, Robert V. Hannaford (Philosophy)	4,760	
St. John's University, Collegeville, Minnesota, Julian G. Plante (History)	11,500	60,000
St. Louis University, St. Louis, Missouri, Harold Bradley (History)		35,000
I. L. Salomon, New York, New York (Literature)	10,000	
University of San Francisco, California, Robert I. Burns (History)	13,868	
Louis Sheaffer, Brooklyn Heights, New York (Arts)	8,405	
Smith College, Northampton, Massachusetts, Jacqueline Van Voris (History)		19,68 ^{2/}
Social Science Research Council, New York, New York, Richard D. Lambert (Interdisciplinary)	20,792	10,000
Southern Baptist Theological Seminary, Louisville, Kentucky, Joseph A. Callaway (Archaeology)		14,700

2/ Supplemental grant.

Research Grants, Fiscal Year 1971 (cont.)

	<u>Outright</u>	<u>Gifts & Matching</u>
Southern Illinois University, Carbondale, Illinois, Herbert P. J. Marshall (Arts)		\$14,724
Stanford University, Stanford, California, John W. Lewis (History)		14,740
Stanford University, Stanford, California, Julius M. E. Moravcsik (Philosophy)	\$5,109	
State University of New York at Binghamton, New York, Vincent J. Bruno (Archaeology)		25,006
Temple University, Philadelphia, Pennsylvania, John A. Hostetler (History)	14,549	
University of Texas, Linguistics Research Center, Austin, Texas, W. P. Lehmann (Linguistics)	14,999	
Utah State University, Logan, Utah, Austin E. Fife (Folklore)	15,088	
Anne H. Van Buren, Rosemont, Pennsylvania (Arts)	8,700	
Vanderbilt University, Nashville, Tennessee, Walter Harrelson (Old Testament Criticism)	4,006	
Western Reserve Historical Society, Cleveland, Ohio, David S. Brose (Archaeology)	14,265	
University of Wisconsin, Madison, Wisconsin, Frederic W. Casidy (Linguistics)	29,481	
University of Wisconsin, Madison, Wisconsin, J. Thomas Shaw (Literature)	2,600	
YIVO Center for Advanced Jewish Studies, New York, New York, Joshua A. Fishman (Interdisciplinary)		15,000
YIVO Institute for Jewish Research, New York, New York, E. Lifschultz and Z. Szajkowski (History)		37,576
Yale University, New Haven, Connecticut, Hans W. Gatzke (History)		28,800
Yale University, New Haven, Connecticut, George L. Hersey (Archaeology)		9,748
Yale University, New Haven, Connecticut, Raymond P. Morris (History)	10,000	10,000

National Endowment for the HumanitiesRESEARCH BICENTENNIAL GRANTS, FISCAL YEAR 1971^{1/}
(as of May 5, 1971)

	<u>Outright</u>	<u>Gifts & Matching</u>
City University of New York, E. James Ferguson (History)	\$25,627	
Clark University, Worcester, Massachusetts, George A. Billias (History)	16,713	
Clemson University, Clemson, South Carolina, Robert S. Lambert (History)	7,855	
Columbia University, New York, New York, Richard B. Morris (History)	36,980	
Professor Richard H. Kohn, Bronx, New York, (History)	8,804	
University of Virginia, Charlottesville, Virginia, Donald Jackson (History)	10,600	\$110,000
University of Virginia, Charlottesville, Virginia, Dumas Malone (History)	9,000	14,000
Yale University, New Haven, Connecticut, J. H. Hexter (History)	<u>15,000</u>	<u> </u>
Total	130,579	124,000

^{1/} Amounts shown represent either actual awards or pending grants recommended by the National Council on the Humanities. Amounts shown for "Gifts and Matching" represent maximum amounts which may be awarded and are contingent on actual gifts received.

National Endowment for the HumanitiesRESEARCH EDITING GRANTS, FISCAL YEAR 1971^{1/}
(as of May 5, 1971)

	<u>Outright</u>	<u>Gifts & Matching</u>
University of California, Los Angeles, California Fredri Chiapelli (History)	\$9,912	
Modern Language Association, New York, New York, Matthew J. Bruccoli (Literature)	200,000	\$86,047
Southern Illinois University, Carbondale, Illinois, Paul A. Schilpp (Philosophy)	4,000	
University of Virginia, Charlottesville, Virginia, Marvin L. Colker (History)	5,505	
Wayne State University, Detroit, Michigan, Patricia Hernlund (History)	6,275	
Yale University, New Haven, Connecticut, Judah Goldin (History)	<u>3,575</u>	<u> </u>
Total	229,267	86,047

^{1/} Amounts shown represent either actual awards or pending grants recommended by the National Council on the Humanities. Amounts shown for "Gifts and Matching" represent maximum amounts which may be awarded and are contingent on actual gifts received.

National Endowment for the Humanities

EDUCATION PLANNING GRANTS, FISCAL YEAR 1971^{1/}
 (as of May 5, 1971)

<u>Grantee and Grant Title:</u>	<u>Outright</u>	<u>Gifts & Matching</u>
Albion College (Mich.): The Humanities, Society and Human Resources	\$30,000	\$20,000
Claremont Colleges (Calif.): A Program in Comparative Studies	27,000	
John Jay College of Criminal Justice, CUNY: An Experimental Curriculum in the Humanities	28,167	
Marymount College (N.Y.): Innovation Workshops	25,660	
University of North Dakota: Doctor of Arts in Teaching Internship: Cooperative Planning	29,514	
Triangle Association of Colleges (S. Car.): Planning Grant to Revise Humanities Curricula of Triangle Association of Colleges	27,022	
Tri-College University (N. Dak.): Humanities Planning	30,350	
Wilberforce University (Ohio): Planning a New First-Year Program	30,000	
Wofford College (S. Car.): Planning Grant	<u>29,000</u>	<u> </u>
Total	256,713	20,000

^{1/} Amounts shown represent either actual awards or pending grants recommended by the National Council on the Humanities. Amounts shown for "Gifts and Matching" represent maximum amounts which may be awarded and are contingent on actual gifts received.

EDUCATION INSTITUTIONAL DEVELOPMENT GRANTS, FY 1971
(Obligated or committed to date^{1/})

	Outright	Gifts and Matching	Total
1. Bennett College, Greensboro, North Carolina	\$219,132	\$100,000	\$319,132
2. Lees Junior College, Jackson, Kentucky	250,000	100,000	350,000
3. Manhattanville College, Purchase, New York	500,000	200,000	700,000
4. Pennsylvania State University Medical School, Hershey, Pennsylvania	258,221	100,000	358,221
5. University of Denver, Denver, Colorado	744,223	375,000	1,119,223
6. Wilmington College, Wilmington, Ohio	207,731	100,000	307,731
7. Emory University and Atlanta University, Atlanta, Georgia	303,960 ^{1/}	---	303,960
Total	2,483,267	975,000	3,458,267

*

As of May 5, 1971. Note: Amounts shown are funding recommended by the National Council on the Humanities and may differ from final awards.

1/

Increase in prior year grant.

National Endowment for the Humanities

EDUCATION PROJECT GRANTS, FISCAL YEAR 1971^{1/}
(as of May 5, 1971)

<u>Grantee and Grant Title:</u>	<u>Outright</u>	<u>Gifts & Matching</u>
Afro-American Music Opportunities Association (Minn.): Planning for Black Music Centers	\$30,000	\$35,000
Alice Lloyd Junior College (Ky.): Indian History Program	15,000 ^{2/}	
American Indian Historical Society, Inc. (Calif.): Native American Program in Aid to Education	22,059	
American Studies Association (Pa.): National American Studies Faculty		51,000
American University (D.C.): Latin-American Thought	3,500	
Books for the People Fund, Inc. (D.C.): Project LEER	9,788	
University of California, Berkeley: A Film about the Ancient Cornish Ordinalia	5,775	
Cazenovia College (N.Y.): Institute on Perspectives on Black Literature	21,262	
University of Chicago: Revised Edition of <u>South Asia: An Introductory Bibliography</u>		11,000
Coast Community College District (Calif.): T.V. Series in Cultural Anthropology	10,000	
Committee on Institutional Cooperation (Ill.): Institutes for Far Eastern Languages	2,520	

^{1/} Amounts shown represent either actual awards or pending grants recommended by the National Council on the Humanities. Amounts shown for "Gifts and Matching" represent maximum amounts which may be awarded and are contingent on actual gifts received.

^{2/} Increase in prior year grant.

Education Project Grants, Fiscal Year 1971 (cont.)

<u>Grantee and Grant Title:</u>	<u>Outright</u>	<u>Gifts & Matching</u>
University of Connecticut: Inner College	\$77,360	\$50,000
University of Connecticut: Summer Institute in the Philosophy of Language		14,550
University of Connecticut: The Visiting Philosopher Program	13,500	
Cornell University: Quecha Language Training Program	8,800	
DePauw University (Ind.): Syllabus of African Art	2,500	
Duquesne University (Pa.): Experimental Program in Experiento-Ecologic Sociology	30,000	35,660
Eastern Michigan University: College Library Program		50,000
Educational Development Center (D.C.): Spanish Educational Development Center		31,290
George Washington University (D.C.): Experimental Seminar on Classics and Goals for America	1,182	
George Washington University (D.C.): Project in Humanities Development		60,332
Hampshire College (Mass.): Orienting Library to User		50,000
Heidelberg College (Ohio): The Humanities and the Sandusky Project		29,040
Indiana University: Black Music Center	45,148	
Indiana University: Black Music Center	36,305 ^{2/}	
University of Iowa: Afro-American Studies: An Interdisciplinary Approach	56,264	
Institute of Society, Ethics, and the Life Sciences (N.Y.): Development of the Society	30,000	75,000
Jackson State College (Miss.) National Evaluative Conference in Black Studies	10,000	
Lane Community College (Ore.): Afro-American Studies	10,000	

^{2/} Increase in prior year grant.

Education Project Grants, Fiscal Year 1971 (cont.)

<u>Grantee and Grant Title:</u>	<u>Outright</u>	<u>Gifts & Matching</u>
Lehigh University (Pa.): Art, Technology, and Environmental Sculpture		\$32,084
Louisiana State University: Institute of Southern History and Culture	\$92,250	
Louisiana State University: Law as a Humanity	27,209	
University of Louisville (Ky.): Southeastern Institute for Black Studies	71,082	
Mary Holmes Junior College (Miss.): Oral History Program	42,481	
Marymount College (N.Y.): MMCP College Music Curriculum Development Project	137,844	
Mercer County Community College (N.J.): Joint Education Program between a University and a Community College	126,150	184,420
University of Michigan: Evaluation of Tagmemic Discovery Procedure in Rhetoric Courses	38,560	
University of Michigan: Interdisciplinary Conference Series		23,914
Miles College (Als.): Humanities Interdis- ciplinary Program	50,000	50,000
University of Minnesota: Learning Southwestern Chippewa	2,880	
University of Mississippi: Developing Human Values		65,852
University of Montana: M.A. Degree in American Indian Art for American Indians	25,000	
Morgan State College (Md.): Review and Evaluation of Black Studies Program in American Colleges and Universities	10,235	
University of Nevada: Education and Archaeology, A Summer Field School	23,356	

Education Project Grants, Fiscal Year 1971 (cont.)

<u>Grantee and Grant Title:</u>	<u>Outright</u>	<u>Gifts & Matching</u>
University of Nevada: Interdisciplinary Seminars	\$13,900 ^{2/}	
New England Aquarium Corp. (Mass.): Arts Environmental Semester Outline Program (AESOP)	35,000	\$40,000
New York City Community College (CUNY): Weeksville/Bedford-Stuyvesant Archaeology-History Curriculum Development and Teacher Training	35,994	
Oklahoma State University: Computer-Monitored Instruction		80,603
Prairie View A & M College (Texas): Man and His Institutions	20,000	
Procedural Aspects of International Law Institute: Human Rights Coursebook		21,102
Puerto Rico Junior College: Model Puerto Rican Studies Program	10,000	
Rensselaer Polytechnic Institute (N.Y.): Educational Bridges between Science and the Humanities		55,400
St. Mary's College and the University of Notre Dame: Urban Studies Program		33,322
St. Olaf College (Minn.): American Minorities Program		30,000
St. Olaf College (Minn.): "Fathers and Sons": The Generation Gap in Literature		13,850
San Diego State College (Calif.): Supportive Project for the Mexican-American Studies Department	30,000	
San Francisco State College: M.A. Program in Art	40,000	50,000
San Mateo Junior College District (Calif.): Progress Toward Unity	10,000	
South Georgia College: Expanded Humanities Program	25,740	

^{2/} Increase in prior year grant.

Education Project Grants, Fiscal Year 1971 (cont.)

<u>Grantee and Grant Title:</u>	<u>Outright</u>	<u>Gifts & Matching</u>
University of Southern California: Summer Institute on Values and Alternative Urban Futures	\$9,793	
State University of New York at Geneseo: Consortium of Intercollegiate Summer Institutes		\$16,200
University Film Study Center (Conn.): Research Program		122,000
University of Vermont: Planning for Interdis- ciplinary Team Instruction		60,000
University of Washington and the University of Minnesota: Mexican American Studies Institutes	40,000	
University of Wisconsin: Contemporary Indian Civilization Films	18,070	
YIVO Center for Advanced Jewish Studies (N.Y.): Proposal same as title	84,117	
Yale University: Marcel Proust's Combray		<u>19,534</u>
Total	1,460,624	1,391,153

National Endowment for the Humanities

EDUCATION ELEMENTARY AND SECONDARY GRANTS, FISCAL YEAR 1971^{1/}
(as of May 5, 1971)

<u>Grantee and Grant Title:</u>	<u>Outright</u>	<u>Gifts & Matching</u>
University of Arizona: Folklore and Cultural Awareness in the Schools	\$29,000	\$110,074
Berea College and Berea Community School: Humanities Program		33,173
University of California, Los Angeles: Study Kits on African Art for Elementary and Secondary Schools	19,533	
University of California, Los Angeles: Peripatetic Museum Project		8,736
Central States College Association: Philosophy Curriculum Center		186,873
Citizenship Education Clearing House (Mo.): CECH-History Participation Project		26,284
Columbia University: Teaching Reasoning to Fifth Grade Students	25,000	9,832
Community Challenges, Inc.: A Supplemental Reading Series about Indians	45,000	
East Tennessee State University: Beech Mountain Regional Studies in Folklore		30,044
Florida State University: Media for Learning about Religion in Public Education		52,620
Fort Lewis College: Two-Week Institute for Teachers of Indian Students	10,000	
Germantown Friends School and Goucher College: Seminars in Teaching the Humanities		40,336
University of Illinois: Classical Humanities Course for Secondary Schools	10,000	
Luther College (Iowa): Black American Studies for Junior and Senior High School Teachers	30,168	

^{1/} Amounts shown represent either actual awards or pending grants recommended by the National Council on the Humanities. Amounts shown for "Gifts and Matching" represent maximum amounts which may be awarded and are contingent on actual gifts received.

Education Elementary and Secondary Grants, Fiscal Year 1971 (cont.)

<u>Grantee and Grant Title:</u>	<u>Outright</u>	<u>Gifts & Matching</u>
Peralta Junior College District (Calif.): Afro-American Studies Program	\$50,000	
Philadelphia School District (Pa.): Our Classical Heritage, Phase II	40,000	\$25,000
St. John's College (N. Mex.): Graduate Program for Secondary School Teachers		80,000
Southern Highlands Literary Fund (Ga.): <u>Foxfire</u>	9,401	
TRIBE, Inc. (Maine): International Independent Bi-cultural Learning Center	70,000	33,260
Valley Instructional Television Association (Calif.): "The Californian"	10,000	
University of Virginia: Humanities Education for Teachers		10,000
West Chester State College (Pa.): Summer Workshop for Teachers of English as a Foreign Language		13,736
National Humanities Faculty (Mass.): Program Funds	<u>50,000^{2/}</u>	<u>100,000^{2/}</u>
Total	398,102	759,968

2/ Increase in prior year grant.

National Endowment for the HumanitiesPUBLIC PROGRAM GRANTS, FISCAL YEAR 1971^{1/}
(as of May 5, 1971)

<u>Grantee and Grant Title:</u>	<u>Outright</u>	<u>Gifts & Matching</u>
<u>National Dissemination:</u>		
The American Association for State and Local History (Term.): "Bicentennial Planning"	\$38,800	
American Film Institute: To Secure Shooting Scripts on Treatments of Two Bicentennial Subjects	40,000 ^{2/}	
Columbia University: "America's Four Great Cultural Traditions - a Filmed History"	79,000	
Educational Broadcasting Corporation (NET): "The Wright Brothers"	50,000	\$50,000
Field Museum of Natural History: "Man in His Environment"		500,000
Foreign Policy Association (N.Y.): "Community Organizing of Study and Discussion of Foreign Policy"		150,000
KLRN-TV (Texas): "Pilgrims to the West"	9,901	
Kansas Cultural Arts Commission, Inc.: Education Program to Demonstrate the Televising of Dance	4,250	
National Gallery of Art (D.C.): Purchase of film CIVILISATION for distribution in small communities		181,056
National Mexican American Anti-Defamation Committee, Inc. (D.C.): A Chicano History of the Americas (Pilot Program)	20,000	
Northeastern Illinois State College: Community in Transition: Another View as Seen through the Camera"	20,391	

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^{2/} Increase in prior year grant.

Public Program Grants, Fiscal Year 1971

<u>National Dissemination: (cont.)</u>	<u>Outright</u>	<u>Gifts & Matching</u>
Frederick Douglass Institute and Museum of African Art (D.C.): Five Year Development Program		\$120,000 ^{2/}
South Florida University: Background to Contemporary Music Sound	\$5,800	
WETA/Channel 26 (D.C.): The Wolf von Eckardt Project on National Capitals	25,300	
WGBH-TV and Museum of Fine Arts (Mass.): "Eye to Eye" Television Programs	60,000	
Woodrow Wilson Foundation (New Jersey): National Humanities Series	<u>244,000^{2/}</u>	
Total	597,442	1,001,056

^{2/} Increase in prior year grant.

Public Program Grants, Fiscal Year 1971*Museums and Historical Societies:

The American Association for State and Local History (Tenn.): Regional Conferences to Promote the Humanities through Historical Organizations	35,500
The American Association for State and Local History (Tenn.): Regional Seminars for Historical Society and Historical Museum Training	40,000
University of Connecticut: Museum Fellowships	32,400
University of Delaware (Hagley): Museum Fellowships	27,000
University of Delaware (Winterthur): Museum Fellowships	27,000
George Washington University: Museum Fellowships	10,800
Johns Hopkins University: Museum Fellowships	10,800
University of Michigan: Museum Fellowships	10,800
University of Minnesota: Museum Fellowships	10,800
National Trust for Historic Preservation (Colonial Williamsburg): Seminar for Graduate Students	7,500
New York State University College (Oneonta): Museum Fellowships	32,400
Wayne State University (Mich.): Museum Fellowships	<u>16,200</u>
Total	261,200

* As of May 5, 1971

Public Program Grants, Fiscal Year 1971*

<u>State and Community Programs - Special Projects:</u>	<u>Outright</u>	<u>Gifts & Matching</u>
University of Alaska Museum: Modern Alaskan Native Material Culture, Phase II	\$53,900	
Atlanta Public Library: The Cinema as Art	3,500	
University of California, Los Angeles: Insight: The Humanities and the Urban Crisis	60,300	
Cincinnati Historical Society: Historymobile, 1971	3,000	
Craft Alliance (Mo.): Lectures on the Interaction of Crafts and Society	7,000	
Douglass House Foundation (Calif.): Watts Writers Workshop and Affiliated Branches		\$100,000
Hampton Association for the Arts & Humanities: Buried Treasure; Community Archeology Project	50,000	
Museum of the City of New York: East Harlem History Project	42,200	
Rhode Island Historical Society: The Rhode Island Film Archive	10,000	
Tulsa City-County Library (Okla.): Pride in Heritage	49,800	2,000
Washington State Capitol Museum: The Pride and the Shame	6,666	
Western Kentucky University: Kentucky Heritage	34,969	
University of California, Davis: American Heritage in a Changing Society	<u>48,600</u>	<u> </u>
Total	369,935	102,000

* As of May 5, 1971

National Endowment for the HumanitiesSTATE-BASED PROGRAM GRANTS^{1/}
(as of May 5, 1971)

<u>Grantee and Grant Title:</u>	<u>Outright</u>
The Committee for the Humanities in Georgia: A Proposal to Establish a State-wide Program of Public Activity in the Humanities	\$100,000
Humanities Task Force of the Oklahoma Arts and Humanities Council: A Proposal to Establish a State-wide Public Program in the Humanities in Oklahoma	100,000
The Joint Committee for the Humanities in Oregon: Man and the Land: A Statewide Program for the Humanities in Oregon	100,000
Maine State Commission on the Arts and the Humanities: IMPACT: A Humanities in Action Proposal	100,000 ^{2/}
Missouri State Committee for the Humanities: A Proposal to Establish a State-Based Program of Public Activities in the Humanities in Missouri	100,000
The Wyoming Interim Committee for the Humanities: A Proposal for Public Programs in the Humanities for the State of Wyoming	<u>87,400</u>
Total	597,400

^{1/} Amounts shown represent either actual awards or pending grants recommended by the National Council on the Humanities.

^{2/} Includes a separate planning grant of \$10,000.

PLANNING: DEVELOPMENT, EVALUATION, AND DISSEMINATION GRANTS, 1971 ^{1/}
(as of May 5, 1971)

	<u>Outright</u>	<u>Gifts and Matching</u>
American Association of Museums (District of Columbia): Statistical survey and analysis of 6700 museums in the United States.	- -	\$29,305
Brandeis University (Massachusetts): A reading list on violence and human relations	\$1,250	- -
Conference Board, Inc. (New York): Study of alternative designs for national goals and priorities.	9,800	- -
Conservation Foundation (District of Columbia): A reading list on environment and human values.	1,700	- -
Cornell University (New York): Survey of financial resources for research in architecture and design.	9,600	- -
Dallas Public Library (Texas): A proposal to investigate the effectiveness of the public library as a center for independent study toward achieving a two-year's college education.	25,000 ^{2/}	50,000
Public Library Association (Illinois): Goals of public service.	- -	24,192
Rutgers-The State University (New Jersey): Study of adult public library users in the Bedford-Stuyvesant community.	- -	5,400
United States National Student Association (District of Columbia): Student activism and its effects on the academic community.	9,971	- -
Utah State Historical Society (Utah): Pilot project for disseminating the humanities in local communities.	<u>20,000</u> ^{2/}	<u>10,000</u>
Total	77,321	118,897

^{1/} Amounts shown represent either actual awards or pending grants recommended by the National Council on the Humanities. Amounts shown for "Gifts and Matching" represent maximum amounts which may be awarded and are contingent on actual gifts received.

^{2/} Outright portion of these grants are expected to be obligated in fiscal 1972.

Mrs. HANSEN. What portion of the 1971 fiscal year funds are allotted for individual grants?

Miss HANKS. I believe by the close of this fiscal year we will have put approximately \$1,500,000 out of the \$17.5 million into direct and indirect individual grants. At the moment we are just at the half-million-dollar level.

Mrs. HANSEN. Into what categories is this divided?

Miss HANKS. The grants to the visual arts fellowships, the dance choreographic fellowships, the jazz grants, and theater workshops.

Mrs. HANSEN. Do these funds also provide for music and literature grants?

Miss HANKS. Yes, and architectural design.

Mrs. HANSEN. Thank you very much.

Miss HANKS. I thank you.

NATIONAL ENDOWMENT FOR THE HUMANITIES

WITNESSES

WALLACE B. EDGERTON, ACTING CHAIRMAN

DR. RICHARD HEDRICH, DIRECTOR, NATIONAL DISSEMINATION RESOURCES

WILLIAM EMERSON, DIRECTOR, RESEARCH AND PUBLICATIONS

HERBERT McARTHUR, DIRECTOR, EDUCATION PROGRAMS

JOHN BARCROFT, DIRECTOR, STATE-BASED PROGRAMS

ROBERT KINGSTON, DIRECTOR, PLANNING AND ANALYSIS

ARMEN TASHDINIAN, ASSOCIATE DIRECTOR, PLANNING AND ANALYSIS

PAUL P. BERMAN, DIRECTOR OF ADMINISTRATION

MISS NANCY HANKS, CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS

Mrs. HANSEN. We now have the National Endowment for the Humanities, and our principal witness is Mr. Wallace B. Edgerton, Acting Director. Mr. Edgerton, will you introduce your associates.

Mr. EDGERTON. On the far right is Joseph Schurman, Associate General Counsel for Humanities on the staff of the National Foundation. On my left is Robert Kingston, Director of the Office of Planning; and on his left, Armen Tashdininian, Associate Director of that office. John Barcroft, Director of the State-based humanities program is on the far end.

Behind me at the far end is Richard Hedrich, Director of public programs; James Blessing, Director of the fellowship program; Herbert McArthur, Director of the education program; and William Emerson, Director of the research program. You have met Paul Berman and Joyce Feeland from the shared staff.

GENERAL STATEMENT

Mrs. HANSEN. Please insert your general statement in the record, and summarize it for us. I do want to compliment you on some of the statements you have made in your general statement. They are excellent.

(Mr. Edgerton's prepared statement follows:)

The budget for fiscal year 1972, which the President has sent to Congress, proposes for the National Endowment for the Humanities \$26.5 million in definite appropriations and \$3.5 million in indefinite funds to match gifts generated from private or non-Federal sources. This request—substantial by the standards of past requests, modest in the context of the Federal budget—has an importance far greater than the dimension of the dollar amount and a broad significance not always nor easily appreciated. For that reason I should like to discuss some characteristics of knowledge as it functions within and affects the Nation, before turning to Endowment programs whose purpose is the advancement of knowledge in the national interest.

KNOWLEDGE AND NATIONAL POLICY

Knowledge—its production, dissemination, and use—is an accompaniment of growth in every modern society; and it is, perhaps, the most reliable index of national economic as well as intellectual development. In the United States, the production and distribution of knowledge is a complex matter, whose dimension is not fully understood, but which as long ago as 1958 contributed \$136 billion to the gross national product, 29 percent of the total—figures which are believed to have increased proportionally since that year.

Knowledge is diverse, ranging from narrowly utilitarian and casual inquiry to sophisticated investigations into the structure of matter. But the most significant kinds of knowledge are those which investigate the nature of man and of the universe: The natural sciences and mathematics, the social sciences, and the humanities. Yet even here the term "knowledge" is ambiguous. It may mean "hard knowledge," manifest in practical discovery and invention, which can materially and obviously affect and change the circumstances in which we live our lives. Or it may mean knowledge of a more elusive kind—"understanding" perhaps: Knowledge of relationships, or "ways of knowing," which in turn affect our responses to the people and things among whom we live our lives. The former is more commonly associated with the sciences, the latter with the humanities. The former leads more obviously to demonstrable progress; but without the latter, it can become activity without advancement, or progress toward uncertain goals.

The major part of knowledge is produced in educational and research institutions and disseminated through schools and colleges, the communications media, and a broad range of information services. In the United States, the modes of disseminating knowledge are shared between the public and the private enterprise system. The production of knowledge, however, is largely and increasingly supported by public funds. Of that public support, the Federal contribution is massive, so massive in fact that the policies of the Federal Government are the largest single factor in determining what kinds of knowledge are produced in the United States.

In the production of new knowledge—basic research—Federal support is unbelievably unbalanced. Of all Federal research funds, 95 percent is expended in the natural sciences, 4 percent in the social sciences, and less than 1 percent in the humanities. Gross disparities in support for higher education, the other source of knowledge production, are also evident though not so dramatic.

Examination of the total Federal program for scientific research and development as proposed by the 1972 budget makes the point clearly. To make a "positive and concerted effort to apply science and technology," the budget calls for an expenditure of \$16.7 billion in 1972. The programs which are supported by these moneys are varied, and each of them, obviously, of singular importance: Research in cancer—a new \$100-million program; research and development by the Department of Justice to improve law enforcement; an experimental earth resources technology satellite; and a program to develop a liquid metal fast-breeder power reactor to help meet growing electric power needs.

Manifestly every one of these and other comparable programs is carefully designed to improve the kind of life that Americans may lead in the coming years. The importance and the need for systematically applied scientific knowledge cannot be questioned—a fact illustrated by the period spanning the late 1940's to the mid-1960's when increased knowledge of the natural sciences underlay sustained economic growth, a reformation in weapons technology, and broad international assistance.

A modern society's capacity to deal with its problems is dependent upon the knowledge resources available to it. Yet, scientific knowledge, important as it has been for achieving American goals, is increasingly recognized as incapable of responding to all of the presently emerging issues in American life.

The nature of public issues and of governmental decisionmaking has changed subtly—but markedly—in the past decade. The current issues in American life—the questioning of prevailing values, the decline in the respect for the authority of law, courts and customs; racial and age group hostilities; increased reliance on violence as a means of securing ends; corruption of the physical planet by which we must be nourished or cease to be—all represent perplexing and deeply troubling issues for the public administrator. All are issues of recent origin, but all are issues whose solutions rest squarely upon a vastly increased national capacity to understand men as human beings needing values and aspirations. In short, the solution of national issues which will increasingly command the attention of Government depends in a fundamental way upon knowledge resources which have been systematically ignored or misused in the recent past.

Indeed, one of the critical problems of the next decade will be the development and dissemination of man-centered knowledge, at a rate rapid enough to prevent present crises from assuming unmanageable proportions. The past 20 years have shown us that knowledge—knowledge of a practical, technological sort—will serve us not well and not for long if it is not viewed and placed in a human, historical perspective. This fact alone should command continuous Government support of humanistic education; that we have neglected to offer adequately that support—that we have taken ready practical decisions without adequate thought for their human antecedents and human consequences, that we have, as a Nation, acutely changed our circumstances without continuously relating those changed circumstances to the continuity of history and tradition which gave us, as a Nation, life—because of these oversights it is now imperative that we redouble our efforts to reinvigorate the humane tradition.

It is, of course, relatively easy to describe the more apparent attributes of humanistic knowledge and explain their potential significance as they bear upon the problems of America—and of the world: history, as well as classics of literature and philosophy, conserve and continually represent the intellectual and cultural heritage of human civilization upon whose implicit authority our common destiny stands. Languages and literature define our capacity to communicate meaningfully in a world increasingly threatened by incomprehension between competing and coexisting cultures. Philosophy's ultimate aim is to clarify, to make available and to extend shared meanings—values—in the service of a richer, more productive, more rational life.

These are dogmas, fundamental tenets of faith from which I presume no civilized man has ever withheld his assent. If we move from these reassuring generalities to consider the central function of the Nation's cultural life, it becomes clear that it is a vital, indeed urgent, practical necessity for this country to redouble its attempts to generate humane wisdom among its citizens, and to redouble its support for the discovery and dissemination of the humanistic knowledge from which that wisdom may be derived.

THE HUMANITIES AND SOCIAL ORDER

The Congress itself, of course, in the conduct of its business, constantly acknowledges the value of historical perspective and plans its work in the larger context of our traditions. From the deliberations of Government few effective decisions can be made without reference to the antecedents and analogs by which it must be tested, and which provide the only standard against which effectiveness may be gauged. If the importance of humanistic knowledge is not always recognized, it is nonetheless demonstrated day after day in the work of the Congress itself. Innumerable examples are at hand. The members of the committee will recall, for example, that the Senate debate last year on the direct election of the President (S.J. Res. 1), the record of which absorbs hundreds of pages of the Congressional Record, was shot through with references to historical precedents and philosophical arguments, both from this country and abroad and covering a wide range of time. Few men are willing to approach problems of such imposing complexity without extensive knowledge—extensive humanistic knowledge.

Nor is the use of such knowledge to improve our understanding limited to constitutional debates which demand necessarily the study of precedent and

example. In the early hours of the afternoon of March 3, for example, just 2 weeks ago, in the U.S. Senate, Senator Byrd of Virginia could be heard quoting James Madison in the *Federalist*, No. 10. And his subject was a proposed amendment to the rules of the Senate. At almost precisely the same hour in the House, the Honorable William J. Scherle could be heard reciting from one of the lesser known letters of Abraham Lincoln. His subject was a proposed increase in the national debt limit. On the same day Mr. Scherle's remarks on Southeast Asia were prefaced by a quotation from the 18th century Scottish poet Robert Burns, and the Honorable Ella Grasso of Connecticut added observations on the same subject quoting the Roman writer Seneca.

Now what is important to us is that these uses of our common past are not mere rhetorical flourishes—although they may be very effective as such. They testify to what a modern American poet has called "the massive presence of the past" among us. They indicate that those who are, by vocation and with the trust of the people, directly concerned with solving our present problems, constantly see those problems in a larger context of history; must find in a perfect phrase here, an exemplary action there, a carefully formulated philosophy somewhere else, their guide to present actions. And they illustrate above all that we live, all of us—although for the most part unconsciously—within a complex web of belief and tradition.

The authority of our Government, the power of decision depends upon a fine textured fabric of intellectual and moral authority to which the people give assent. The stability of a society, its power to grow—its very continuance—depends upon the existence of that shared heritage and the authority which is implicit in it. But when that web of belief is swept aside, that fabric torn, that heritage no longer understood or used, then what basis for authority remains? When a reasoned understanding of the continuity of man's problems as well as the variety of his answers is no longer shared by a society, then it must become a victim of anarchy or repression. That most chastening of the humanistic disciplines—history—offers impressive testimony to that effect.

Thus when the administration's budget describes the work of the Endowment as a demonstration of a "growing commitment to foster the cultural life of the Nation," it does not call to mind that "culture" which used to be thought the elegant adornment of the gentleman. Its reference is to that genuine—though somewhat weakened and scarcely understood—culture of the United States: that web of authority and experience which provides a frame for our life as a society and without which a discussion of the quality of life will become unnecessary if not impossible.

The National Commission on the Causes and Prevention of Violence pointed out that:

"Our consumer-oriented culture pressures us to desire goods and services and to feel successful if one obtains them, unsuccessful if one does not. The network of mass communications spreads a culture of consumer desires over a vast audience. Happiness, we are endlessly reminded, is obtaining and having things."

From such a society those who fail "to have things" are automatically excluded. The report goes on to point out, that those who are "without" develop their own subculture "in which aggressive violence tends to be accepted as normal in everyday life, not necessarily illicit." In other words, if all that unites us is the desire to have things, and the experience of technological surfeit, then those who fail to share that surfeit, to fulfill that desire, will necessarily refuse to acknowledge any bonds to our society. When the tradition, the principles of any society cease to be generally known, then that society founders. When any of its citizens are left to be guided only by will, by need, or by acquisitive instinct, then that society faces a threat from within as dangerous as any it may encounter from without.

A single pointed example suggests the vital importance of purely humanistic scholarship in the formation of public policy. President Goheen of Princeton, reviewing a book on Southeast Asia, recently remarked that, had the information in it been available 10 years ago, the American Government might have responded differently to developments in Vietnam. " * * * scholarship can affect the hard practical realities. What strikes me almost more forcibly is the realization that the kind of hot water in which our country finds itself 10 and 20 years from now may depend to a significant degree on the scholarly work which is being done—or not being done—in university classrooms and libraries and laboratories today."

PROGRAMS OF THE ENDOWMENT

Not all scholarly research bears so directly on national concerns, but the endowment has made a persistent effort to elicit—and support—studies of that immediacy. The Endowment also recognizes the importance of all studies which comment upon the nature of man. It supports studies of societies no longer extant and scarcely known—archeological projects are among those the research division has funded; and it supports studies of contemporary societies whose manners and purposes impinge closely upon our lives but about which too little is known—a bibliography of contemporary studies of Chinese history is currently among the projects it is funding. It supports new views of classic American history and classic American writers; and studies of contemporary urban growth. Yet these seemingly heterogeneous projects are united in their common significance for our understanding of the issues I have suggested above. The increase of \$1.7 million that our budget proposes for this division is scarcely adequate to keep pace with the vastly improved quality and ever-increasing numbers of applications we have been receiving in the present fiscal year. Far less adequate is it to answer the need which we have for increasing our stock of humanistic knowledge, or changing our perspectives upon the knowledge which we have taken too readily for granted, too little examined.

The fellowships division of the Endowment has always similarly been concerned with the development of humanistic knowledge. But its focus has been the teacher in our colleges and universities—providing through its programs of fellowships for younger scholars, for senior scholars, for junior college faculties and for the study of special subjects, an opportunity for him to extend his own knowledge or to devise new ways of presenting that knowledge to each generation of students. The number of teachers in community, junior, and small 4-year colleges has grown markedly in recent years, yet they have often received less formal training than their colleagues in the major universities. Such is the function of the small college today, however, that its faculty may be tremendously influential in the lives of vast numbers of our citizens; and to insure the continuing education of such teachers, and their acquaintance with a variety of projects in the humanities being conducted on campuses throughout the country, the Endowment has proposed for 1972 a pilot program of summer seminars for humanities teachers in the too often neglected smaller colleges.

But the opportunity to deepen understanding of the humanities by means of a fellowship can also have more significant repercussions in national life if it is extended to professionals working outside of educational institutions. The activities of many individuals pursuing professional careers in such fields as law, journalism, city planning, and business—individuals who are leaders in their community and in their professions—directly affect the quality of our life and the quality of our environment. The study of the humanities and the application of the humanities to their work would enable these individuals to exercise a thoughtful influence among their peers, and in their communities. The budget therefore asks for funding of \$190,000 to provide for 25 fellowships to support such study in fiscal year 1972.

A similar determination to foster "the wider application of humanistic knowledge and insights to the general public interest," declared by the National Council on the Humanities as an immediate priority, has led to the design of two other new programs for which the Endowment requests a total appropriation of \$330,000 in fiscal year 1972. An annual National Humanities Lecture before a public audience in the Nation's capital would provide a formal occasion each year for a distinguished humanistic scholar of international repute to address an aspect or aspects of our culture and civilization. The occasion, the distinction of the lecture, and subsequent publication of the lecture should visibly affirm the declared intent of the Congress "that the world leadership which has come to the United States . . . be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit . . ."

National Endowment for the Humanities Professorships, awarded in conjunction with similar professorships under the sponsorship of the National Science Foundation, will enable a selected number of outstanding college and university instructors to devote time to exploring the problems of teaching. The duties of the professorships will be defined to insure that each recipient participates in some form of public education during his tenure and consults with his fellow professors in such a way as to secure not only immediate impact upon one university but a continuing effect in the education of the Nation as a whole.

This latter program will operate within the education division of the Endowment, which has consistently lent its support to projects designed to humanize formal education so that it may continue to command and influence more effectively the deepest interest of contemporary students. The largest single increase—and a total appropriation of \$5.4 million—in this year's budget is asked for the education division in order to follow up on the program begun this year to help bring about significant improvement in humanities instruction in colleges and universities. Significant cost-sharing is required in these awards, with the strategy arranged to insure continuation of the program beyond the period of Federal support. The proposed level for fiscal 1972, along with expected gifts and matching funds, would aid 12 more institutions to develop excellence in the humanities departments and provide demonstration models for other institutions in their own area.

The same division's project grants, for which a budget of \$2.5 million is proposed, cover a wide variety of undertakings and demonstrate that there is a ferment in many sorts of institutions all over the country. The projects operate in different kinds of institutions and at all educational levels, and thus secure an effect which may well be immeasurable through the Nation as a whole.

PUBLIC EDUCATION

As the Endowment moves, after its years of experiment, toward more sustained programming, it will begin to fulfill more and more completely the purposes the Congress originally designed for it. As it moves to some of the programs described in the budget before you, it will be addressing the needs and attempting to meet the understanding of a greater variety of our citizens than ever before—from the professional scholar with years of training to the scarcely interested bystander with little formal education. To serve such diverse needs the endowment must work through no less complex varieties of institutions. Programs earning its support will be developed by scholars and learned societies; by well-established universities and newly burgeoning community colleges; by galleries and museums, television stations and libraries; and by extension programs, adult education centers, and historical societies in states and smaller communities throughout the country.

The major effort of the Endowment during the past year has been toward the attainment of this central goal—to insure that opportunities are available for every citizen in every State at every educational level and every economic level of acquire knowledge of the humanities and a continuing understanding of the traditions and principles of our culture which it is the humanities' responsibility to preserve and evaluate. In such an endeavor, clearly, a far-reaching public program is indispensable. And a State-based program, of the kind which the Endowment has articulated this year, and for which it asks funding of \$3.4 million, is primary. For it can provide clear channels through which other work in the humanities may reach the smaller communities of the country; it, operating within the States themselves, can select and shape from professional knowledge that which will have the most valuable formative influence upon the smaller communities whose vitality measures the health of the Nation.

Committees of the Congress have urged the development of programs in the humanities to be administered at the State level. Last year we pledged the active pursuance of such programs within a number of States. And this year we can say that those early plans have come to fruition; so that next year, if the Congress is willing, we can greatly increase State-based programs under the sponsorship of this Endowment.

Several factors have hampered the development of such programs in the past, and have posed formidable obstacles to the development of effective, efficient and comprehensive plans today. No other aspect of American education suffers the acute disabilities displayed by education directed to the adult, non-degree learner. A bewildering multitude of institutions and agencies pursue a diversity of goals, often narrowly restricted to career or associated interests, excessively underfunded, and frequently cut off from access to other resources of knowledge and education. Given these circumstances, the Endowment has sought: (1) programs of the highest quality; (2) cooperative relationships covering entire States; and (3) the attraction of non-Federal funds on a partnership basis.

One result of this effort is that the Endowment now probably has the most comprehensive file in Washington on opportunities for adult education across

the country. More importantly as a result of this, six States in the present fiscal year have been able to design demonstration programs of public education; 10 further States are now beginning to work on the design of similar programs; and the proposed budget for fiscal year 1972 will enable those 16 States to embark upon their programs and 20 more to address themselves to the task of planning.

We believe such programs to be of paramount importance: not only because such Federal-State-local partnerships are uniquely American and have been proven effective; but also because the current problems of our modern society cannot be adequately addressed without encouraging among all of our people that knowledge and that vision which is the special goal of the humanist.

Nor does the Endowment lack evidence that the development of humane wisdom throughout the country and at all educational levels is possible and beneficial. The national dissemination projects of the public programs division have already demonstrated that there is an eager and responsive audience. Its support for the training of museum personnel has already enabled museums to become more effective forums of public education; its support to educational television and movie specials, its provision, for example, of Kenneth Clark's *Civilisation*, has shown that the media can be useful as well as merely entertaining; and the National Humanities Series has demonstrated in small communities across the country not only that college professors can talk to people, but that those people—many with scarcely a high school education—can balance, for example, the words of Socrates and Jesus, of Thoreau and Sartre, or of Moses and a modern small town American magistrate to clarify and revise their own immediate understanding of the meaning of law, the nature of justice, and the intricate balance of trial and error in American society today. One young professor, a Doctor of Philosophy who has left the groves of academe for the National Humanities Series, remarked recently to an enthusiastic audience in a small town in Oklahoma:

"I have been telling my academic colleagues for some time I feel that the people of our Nation were willing to explore these problems if only we could find a way to do it. And they say, 'No, no, that's not true!' It has been my experience working with the series that the American people are very willing to explore these problems. Certainly here all day people have indicated a tremendous willingness and eagerness to explore these problems."

HUMANISTIC EDUCATION AND THE NATIONAL INTEREST

The goal of the Endowment must be, as the presentation before you puts it, "to have increasingly larger numbers of persons gain an understanding of the nature of humanistic knowledge—so that the Nation may profit from a pool of citizens better able to cope with the pressures of contemporary life, in both their individual and community relations; from a universe of citizens who have established for themselves individual values based on the experience and wisdom of their collective past." Thus to increase the humanities' capacity to serve the national interest the Endowment has so far made only very modestly financed efforts—with only limited impact on the Nation's capacity to produce, disseminate, and fully utilize its knowledge resources.

It has, however, established clear priorities, developed effective strategies, and introduced markedly successful programs. The request before you seeks the continuation and expansion of these initial steps—in the belief that at stake and under test is our national capacity to develop and utilize all the knowledge that is needed for the resolution of present and emerging national issues.

In his later years (although still the formative years of our Republic) Thomas Jefferson expressed the hope that "our wisdom will grow with our power." Unfortunately, although our power may be easily estimated because it is readily apparent, it is never possible for us accurately to assess our own wisdom: that is for future generations to judge. Nonetheless the Congress in our own time showed itself the inheritor of Jefferson's principles when it established the National Endowment for the Humanities as affirmation that "the world leadership which has come to the United States must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit." That act gave a mandate to the Endowment: and we ask now that that mandate be practically endorsed—not as an indication of lofty intentions, not as an evidence that the U.S. Government has "its heart in the right place"; but for demonstrable and practical reasons. Such is the power of knowledge, and such its responsiveness to policy, that what Congress determines this year will define the kind of lives and the degree of harmony which our people will experience in the next decade.

In the 1950's, Congress by its massive support for the discovery and dissemination of scientific and technological information averted a potential threat to our national security and a possible deterioration of our way of life. More recently there has grown another threat, different in kind; and it is our conviction that it can only be met by fresh support—and support scarcely less massive—to the increase in our knowledge and understanding of the humanities. "It is safer," said Jefferson, "to have a whole people respectably enlightened, than a few in a high state of science and the many in ignorance." And it may be that our failure adequately to encourage throughout the Nation an understanding of the moral, the legal, the political, and philosophical bases of our society poses a significant threat to our safety today.

Mr. EDGERTON. Thank you very much.

Mr. McDADE. Madam Chairman, I want to welcome Mr. Edgerton here, too. As we all know, he has been with this program since its inception, and has played an extremely important role in its development and in its growth. I think he has conducted himself in a fine fashion. I want to welcome you.

Mr. EDGERTON. Thank you, sir.

Madam Chairman and members of the subcommittee, it is an honor and a privilege for me to represent the National Endowment for the Humanities before you today. In presenting the President's request of \$26,500,000 for definite program funds and \$3,500,000 of indefinite program funds to match private gifts, I am able to report to you that the Endowment has during the past year begun to achieve the sort of impact on the Nation that Congress designated it should have.

In large part this has come about through the strong support and leadership of this subcommittee and its chairman who, in concert with colleagues in both the House and Senate, have made possible the progress implicit in the programs described today.

My single regret is that this period of unprecedented activity in the Endowment largely took place after the departure of Mr. Keeney, at the conclusion of his 4-year term, because it reflects, in very large part, his wisdom and his judgments which are implicit in the programs and implicit in the directions we have taken.

Mrs. HANSEN. Mr. Keeney made a very great contribution to this country.

Mr. EDGERTON. Indeed he did.

Mrs. HANSEN. I think every member of the committee was aware of the kind of thought he gave to the program. The committee wishes him well.

Mr. EDGERTON. Thank you.

CONTEXT OF ENDOWMENT WORK

Congressional leadership and an increased understanding of the broad context within which the Endowment's work is conducted have been salient factors in the Endowment's activities. But beyond that, we of the Endowment and the members of the National Council on the Humanities have a clearer sense of our mandate, and a clearer sense of the broad context in which it takes place.

We have come more clearly to understand the central role played by knowledge in the life of any modern nation, and we have come, too, to realize that in the United States, Federal support for the production and dissemination of knowledge has become so massive that the policies of the Federal Government are the largest single factor in determining what kinds of knowledge we produce in this country.

We produce an enormous amount of knowledge. It totals, according to one scholar whose study extends back a few years, \$138 billion of the gross national product. That sustained and substantial Federal support can dramatically affect the Nation is illustrated by the period spanning the late forties to the sixties, in which systematically developed and applied scientific knowledge underlay sustained economic growth, a reformation in weapons technology, and extensive foreign assistance. Federal support for scientific research and development continues in the coming fiscal year, under the programs of the administration, with \$16.7 billion for that purpose in the budget presented in January. This is for programs carefully designed to improve the kind of life that Americans may live in the coming years.

Yet the past 20 years have shown us that knowledge of a practical, technological sort may not serve us well nor for long if it is not viewed and placed in a human, historical perspective. For scientific knowledge, important as it has been toward achieving American goals, is increasingly recognized as incapable of responding to all of the presently emerging issues in American life. The nature of public issues and governmental decisionmaking has changed subtly—but markedly—in the past decade, and the solution of those national issues which increasingly command the attention of Government depends in a fundamental way upon a vastly increased national capacity to understand men and the nature of their need for values and aspirations.

NEED FOR MAN-CENTERED KNOWLEDGE

Surely one of the critical problems of the next decade will be the development and dissemination of man-centered knowledge at a rate rapid enough to prevent present crises from assuming unmanageable proportions. And the programs for the support of our Nation's cultural life which our request today describes are framed in the conviction that it is a vital, practical necessity for this country to redouble its attempts to generate humane wisdom among all its citizens, and redouble its support for the discovery and dissemination of the humanistic knowledge from which that wisdom may be derived.

One central reason for urging that course lies in the bearing which humanistic knowledge has upon a healthy social order. The assaults upon that order of the past few years have made us all aware of how fragile is the web of intellectual and moral authority upon which, in a democracy, the power of national decision rests. The stability of a society, its power to grow—its very continuance—depends upon the existence of that shared heritage and the authority implicit in it. When a reasoned understanding of our problems—as well as the answers our heritage offers—is no longer possible, then we can become victims of anarchy or repression.

The dominant theme of the Endowment's proposed programs for fiscal year 1972 is that humanistic knowledge must be more widely disseminated and must be addressed to issues of such importance that it offers living resources to the Nation. And the programs I shall describe are designed to enable more and more people to explore more and more fully that web of authority and experience which provides a frame for our life as a society, and without which a discussion of the quality of life will become unnecessary, if not impossible.

Within this context the major effort made by the Endowment during the past year has been the establishment of programs directed to just this wider audience. And 75 per cent of the \$2,800,000 requested for new programs is directed specifically toward the out-of-school adult whose knowledge and whose values finally determine the direction of our national life. The principal mechanism to accomplish this goal is the new State-based humanities program which this year is operative in six States; and if our hopes are borne out will be fully operative in 16 States next year and in most of the Nation's States by the following year.

If I may, I will proceed to discuss the public programs of the Endowment, beginning with the State-based humanities program.

Mr. McDADE. Before we go to that, could I interrupt with a general question. I note in your statement the figures that are being requested in the budget for various types of scientific research. I believe the figure is \$16.7 billion. As we get into our increasing technological society, what do you see to be the role of the humanities, as we become so much more a technical society than perhaps we were, say, at the turn of the century? What is the role of the humanities, in your view, in such a society?

ROLE OF HUMANITIES IN TECHNOLOGICAL SOCIETY

Mr. EDGERTON. I am not, nor was Mr. Keeney nor the Endowment staff, convinced that our expenditures in science and technology are necessarily unwise, nor have we ever urged that they be reduced. Rather, we see the hard sciences—natural sciences and mathematics—the social sciences, and the humanities carrying forward a broad inquiry to increase our understanding.

We have argued that the central problem with our public policy, as it effects a broad support of knowledge, has been its tendency to become very unbalanced; that 99 percent of research moneys, and about 90 percent of all educational moneys which can be earmarked, go to the sciences, while 1 percent of research and 10 percent of educational earmarked funds go to the humanities.

The basic concern of, and the thread that gives unity to, the humanities, in my view, is their concern for human values, shared meanings. It is the exclusion, the systematic exclusion, of those shared meanings over the past 400 years that has made scientific research effective as it developed within our Western civilization. It was when science began to divorce itself from concern about human goals, human ends, that it became productive.

In the professional discipline of science, values and human judgments are intentionally excluded. The role of the humanities is to bring values back into questions of public and private judgment, so that the factual basis which science provides us is qualified by the aspirations and goals, the desires of people. Therefore, I think we need a heavier emphasis on humanities to allow us to make wiser judgments with the tools which science provides us.

Mr. McDADE. I have heard it said that the body of knowledge that science is producing is going to continue to grow and not just in an arithmetic but a geometric progression, as we proceed into the next

decade. Doesn't this make the requirement for some understanding of the humanities even more important?

Mr. EDGERTON. I think it does. There have been, as you may know, a number of inquiries into the year 2000 over the last 5 years. It has become increasingly fashionable among scholars to look at the year 2000, and attempt to make judgments about the nature of our world at that time. What they consist of, in large part, are projections of existing technology, so we have all sorts of miracles occurring in the year 2000 under these prognostications. Yet they still will be directed to the same people who have the same human concerns, the same needs for values and meanings in their lives.

I have regretted that we have not had many humanists commenting on the nature of man in the year 2000 and what his potentials in that year might very well be.

Mr. McDADÉ. It seems to me that all the talk in the country and the Congress about the question of priorities is really an effort to make a humanistic judgment as to what we should do with our resources and our capacity for the benefit of the country and for the world.

Mr. EDGERTON. One of the interesting things about the humanities, too, is that they need not be mediated by specialists or professionals. I suppose to a degree scientific knowledge will always be mediated for us by experts of one kind or another, but humanistic knowledge is that knowledge which is most available, most accessible to people as citizens, as they try to make judgments on priorities not only in their individual lives but as citizens in a democracy that requires such decisions.

HISTORICAL BACKGROUND OF VIETNAM

Mrs. HANSEN. Mr. Edgerton, in your general statement you make a comment on Southeast Asia. About 2 weeks ago I started to read "Stillwell and the American Experience in China (1911-1945)".

I think very few Americans realize how Vietnam came under French rule. Actually it was China's desire to maintain her own sovereignty that led to the exclusion of the other nationals, and it was decided to partition all the parts of China, and Vietnam became allied with France back in the 1860's, as I recall.

Mr. EDGERTON. One of the points made in the book reviewed by Mr. Goheen was that there is an ancient village culture in that part of the world, one not compatible with nor duplicated in any of our Western cultures, and that therefore there was a misunderstanding by our early advisors on Vietnam of how that society was organized. It is the function of the Humanities Endowment to help us understand the organization of societies—in the broadest terms—their cultures, what their values are, how they think.

Mr. McDADÉ. As a matter of fact, we had relied upon the authority of a Frenchman, the late Bernard Fall, who was undoubtedly an authority on Vietnam in the late part of our unfortunate intervention in that country. I think Bernard Fall was the man generally recognized as the one who knew most about it. He was a Frenchman. We had very few people who understand the problems of that country, very few who understood the language, let alone the culture.

NEED FOR HISTORICAL UNDERSTANDING

Mr. EDGERTON. The recently outgoing president of the American Historical Association has made the statement on a number of occasions that we still really have not the competence in history and other fields to understand Southeast Asia in the depth that would allow us to make the broad judgments of that culture that are required for full understanding there.

Mrs. HANSEN. You will also remember in Catherine Drinker Bowen's "Miracle at Philadelphia", how she told of Madison receiving shiploads of books sent to him from Jefferson in Paris, which dealt with the entire history of democracies as they had existed. Madison used these throughout his preparation for the debates at the Federal Convention.

I like your statement that scholarship can affect the hard, practical realities.

(Discussion off the record.)

Mrs. HANSEN. It bothers me to see emotional and angry discussion among countries and men. If people would sit down and reason, I think the difference between men could be settled more responsibly.

Mr. GALIFIANAKIS. Madam Chairman, this story has never really been told. Even from the standpoint of our own State Department there seems to be a lack of appreciation of the humanistic approach to relationships. When you ask questions now of the State Department, how do you determine when we support a government like Cambodia, for example, what is the government in Cambodia? No one here can say what the government is. No one knows this fellow Lon Nol.

It seems this kind of an approach and understanding would really give us the wide horizon that we need, as in the case that you pointed out in the Stillwell book. When you review some of the cultural problems, we should have gained from the experience of France, when they had mandarins all over Southeast Asia.

Mrs. HANSEN. If you carefully read that part of the history of China, and Barbara Tuchman has done it succinctly in her book, you are driven by curiosity to read more of Chinese history, and to go into the difficulties that brought about the Southeast Asia situation.

Mr. GALIFIANAKIS. How do you promulgate this idea, so that it can catch on?

Mr. EDGERTON. I believe it is required that people who share that conviction speak up. I have an example a little closer to home, and a little closer to some of the concerns this morning. That was the report of the Commission on Pornography and Obscenity. That was "hard core" social science, in my judgment, and I think it was a bad report.

It was a bad report because it did not look at all the real human concerns we have about its subject matter. I think we are seeing now the kind of thing happen which you suggest ought to. We have seen thoughtful people speak out upon the issue of pornography and obscenity in the last few weeks—a lengthy piece in the New York Times Magazine, a series of articles in Public Interest magazine, reactions against scientism, and against oversimplification of complex, difficult matters.

I would hope that humanists, aided perhaps through the efforts of this Endowment, might feel the importance of their contributions to such national and international dialogs and participate in them fully.

Mr. GALIFIANAKIS. I think it is vital in the case of Vietnam. You know we were supporting the government headed by a Catholic. Yet there are only 2 million Catholics in all of Vietnam, or were at that time, and we were supporting that government, which was strictly a minority, and very offensive to Confucians and the other religions there, which made us look terribly imperialistic, in saying we are going to support that government. Yet religion was a very vital factor there, and it never surfaced until recently, by references like this.

Mr. EDGERTON. I am not sure our humanists have any greater competence to make the difficult judgments involved in those early years in Vietnam than anyone else.

Mr. GALIFIANAKIS. They can point it out.

Mr. EDGERTON. They can clearly traverse the ground and show the alternatives, show how present facts and circumstances grew out of historical fact, provide a broader background from which to view any given policy issue.

STATE-BASED HUMANITIES PROGRAM

I suggested that the most sustained effort of the staff of the Endowment in the past months, fiscal 1971, has been to establish a viable and effective State-based humanities program. Both the authorizing committees and Appropriations committees have expressed in the past great interest in the Endowment's finally giving concrete meaning to that purpose established by the act: "public understanding and appreciation of the humanities."

During the first 5 years of the Endowment, we had undertaken a number of probes with regional groups, with a range of community-cultural institutions, to try to determine to what degree it is possible for the humanist to reach the out-of-school adult, who comprises about two-thirds of all Americans today. We feel that in this past year we have finally established a mechanism which seems to us appropriate to meet that end.

We have established, with the active and strong support of State Governors and State governments, within six demonstration-experimental States, groups generally in the field of adult education, to offer three things:

First, programs of the highest caliber (one problem in adult education being the low caliber of many of the programs supported); second, programs which bring together a group of existing institutions and agencies, rather than bring into being new agencies; and third, groups which are capable of supporting adult education programs through every community of the State in which they operate.

This year we have given initial grants of approximately \$100,000 to such organizations in six States—States that were reasonably well organized and which had a long tradition of public service in the humanities in adult education.

By the end of this fiscal year we will have extended planning grants to about 10 other States at the level of approximately \$15,000 each,

to help them organize this consortium of interested persons and organizations to carry out the program.

In the budget we request funds to support 10 new groups on an operational basis in the coming year, and expand the planning process to an additional 20. That means by the end of fiscal year 1972 we would hope to have in 36 States either planning or operational programs underway, whose intention is to provide liberal education for adults throughout the States.

It is a bit early to make judgments regarding the success of the program, except to say we are firmly committed to it, and initial responses from the States themselves have been encouraging.

NEED FOR INFORMED PUBLIC

Mrs. HANSEN. Isn't it true that democracy itself depends upon an informed public and electorate?

Mr. EDGERTON. I am trying to think of the quotation from Jefferson, which says that much better than I could, Madam Chairman. Indeed, I think it stands as a central principle of all our convictions.

Mrs. HANSEN. If people don't understand the issues, and do not have a basic education in the history of issues, they vote as television tells them to or as political ads tell them to. This is not the proper way to run a country, and I do not believe that the Founding Fathers of our Government ever contemplated such an existence arising, because they lived in that era of a great deal of public discussion among themselves at all levels, from the tavern to the Colonial Government. It was an era of talk and discussion. Isn't this true?

Mr. EDGERTON. Yes; your reference to the Founding Fathers and to Madison particularly, struck a responsive chord in me. I feel that this country was uniquely fortunate in the people, in their qualities and characteristics, who set the course of our Government.

They were educated broadly. They were educated at a time when no one was embarrassed at having free access to and knowledge of the classics. Yet scientific knowledge was just on the horizon, and a lot of the ancient barriers were being broken down. Blackstone's first great organization of the law became freely available, and it drew on the great resources of the English common law to clarify choices.

Religion itself, which we often think of during the colonial periods as lectures or sermons full of hellfire and brimstone, actually was an educational venture, and offered an educational forum, which was available to people broadly to discuss the issues that faced them.

Finally, the newspapers, the media themselves, were immediately available and responsive. The people who edited them grew up in the same tradition and responded to the same educational forces, but the papers reflected that depth of the issues which everybody at the time seemed to feel strongly.

Mrs. HANSEN. In those years there were no automobiles, television, and radios. It was an era of sitting in groups and discussing the problems of the day.

Mr. EDGERTON. One of the challenges to the Humanities Endowment as it looks toward that broad citizen public is to utilize the media, the methods of communication, without the complexities and variety of humanistic knowledge getting lost in the process.

Mrs. HANSEN. The tragedy seems today, considering the amount of information available, and really many of the television programs are most informative, that we seem to lack a national desire to acquaint ourselves with this knowledge. This is the real tragedy.

Mr. EDGERTON. The response to "Civilisation," the 13-part film series brought to this country by the National Gallery, and distributed to small colleges and communities around the country by the joint efforts of the Endowment and the National Gallery, indicates that there is a broader public for high-quality presentations of this sort than we take for granted.

May I return to our Founding Fathers? The quotation of Jefferson's which I particularly like is as follows:

No one more sincerely wishes the spread of information among mankind than I do, and none has greater confidence in its effect towards supporting free and good government.

That is a nice capsule statement.

We believe programs of the nature of the State-based humanities program to be of paramount importance, not only because such Federal-State-local partnerships are uniquely American and have been proven effective, but also because the Endowment already has evidence that the development of humane wisdom throughout the country at all educational levels is possible and beneficial.

NATIONAL DISSEMINATION

The national dissemination projects of the public division have demonstrated there is an eager and responsive audience. Its support for the training of museum personnel has enabled museums to become more effective forums of public education. Its support of educational television and movie specials has shown that the media can be useful as well as merely entertaining.

The National Humanities Series has demonstrated in small communities across the country not only that college professors can talk to people, but that these people, many with scarcely a high school education, can balance, for example, the words of Socrates and Jesus, of Thoreau and Sartre, to clarify and revise their own immediate understanding.

HISTORICAL FILMS SUPPORTED

Acting under the authority of this committee the Endowment last year announced that it was seeking proposals from interested film makers in telling the story of the American Revolution. I can report to you that using the mechanism of the American Film Institute, which has been discussed earlier, we have tentatively agreed to support two such films, one directed to the life of Jefferson at crucial points in his public career, and the other to a broad view of the course of events from the signing of the Declaration of Independence to the establishment and ratification of the Constitution.

These projects are in train presently. On June 26 a film of unusual excellence will be presented. Supported by this Endowment and private gifts, its subject is the Wright brothers, not just their contributions to American aviation, but relating them to the Nation's culture at the turn of the century, and what the Wright brothers and their aspirations meant to a nation at that time.

Last year we produced, to substantial critical acclaim, a film "The Trail of Tears," the story of the removal of the Cherokee Nation, and which communicated a needed message to all of us about our own American past. Thus, one goal of the Endowment in the coming years will be the broader use of the public media and the more effective use of them. We have just begun to understand something of how one goes about securing quality. It is complicated.

It raises a problem in terms of obligations of funds. Things seldom go at a pace one expects them to. You raised yesterday, Madame Chairman, the issue of carryover funds. We will make every effort to get our funds obligated by the end of the fiscal year, but I have never seen a field in which there are more uncertainties than in this field of film-making.

I would be delighted to talk about the National Humanities Series, should you wish to pursue that. This is a most interesting development in public adult education which, in the coming year, will enter its third year of Endowment support.

TEACHING OF HISTORY

Mrs. HANSEN. Isn't it true that possibly history has been more poorly taught than anything else in school?

Mr. EDGERTON. We happen to have an eminent historian on our staff.

Mrs. HANSEN. I noticed in your general statement you comment on the powerful presence of the past.

(Discussion off the record.)

Mr. EDGERTON. I would like to ask William Emerson, our director of research, if he might address himself to your question regarding the quality of education, teaching, and scholarship in history today.

Mr. EMERSON. I committed the teaching of history in college for over 15 years, and I must agree with you that it is poorly taught. At the same time, I believe that it is probably the most difficult subject for young people to master. I have seriously urged on friends that we should not attempt to teach history except at the higher levels—perhaps the last 2 years of high school and the first 2 years of college—for if it is taught at a lower level, and with less talented teachers, it seems to me that we build up a kind of myth about our past, which it is impossible thereafter to clear away when students get to the college level.

I should think that a consideration of new lines of effort in the teaching of history in this country might take a very high national priority. I know that many members of the profession are worried about the treatment given to history in the lower levels.

(Discussion off the record.)

Mr. EDGERTON. Traditionally, fellowships have gone to individuals conducting scholarly work in given disciplines of either the sciences or the humanities. We have felt with each passing year increasingly the significance of making more explicit to the recipient of that fellowship the importance of improving his skills, not only as a scholar, author, and writer, but as a teacher.

In the program announcement which we will be sending to colleges, universities, and a broad constituency around the country in another 2 weeks, we have made the strongest statement yet regarding the value of good teaching of the humanities at all levels, junior colleges through graduate schools.

EDUCATION PROGRAMS

Let me turn briefly to the education programs for the Endowment, in which a similar determination "to foster the wider application of humanistic knowledge and insights to the general public interest" has for some time been evident. That is a quotation from a statement adopted by the Nation Council on the Humanities in 1968.

A lecture or lecture series offered annually by a distinguished humanist tentatively entitled "The Jefferson Lectures," seeks that goal, and we would intend to bring such an internationally acclaimed humanist to Washington to give the initial lecture next year.

National Endowment for the Humanities professorships, awarded in conjunction with similar professorships under the sponsorship of the National Science Foundation, will enable a selected number of outstanding college and university instructors to devote time to exploring the problems of teaching. The duties of the professorships will be defined to insure that each recipient participates in some form of public education during his tenure and consults with his fellow professors in such a way as to secure not only immediate impact upon one university but a continuing effect in the education of the Nation as a whole.

The education division of the endowment has consistently lent its support to projects designed to humanize formal education so that it may continue to command and influence more effectively the deepest interests of contemporary students. The largest single increase—and a total appropriation of \$5.4 million—in this year's budget is asked for the education division in order to followup on the program begun this year to help bring about significant improvement in humanities instruction in colleges and universities.

INSTITUTIONAL DEVELOPMENT

The fellowship program has sought increase in the competence of individuals. The research program has sought to increase our understanding in new knowledge in specific fields and areas of the humanities. The institutional development program of the education division seeks to support that broad nexus of scholarship and learning, the college and university, seeking to offer better teaching and better scholarship in the humanities. That is an expensive program, but in saying that we are moving on the objectives the Congress envisaged for us, the support of six such programs this year, and from 12 to 15 programs in the coming year, means that the impact of the endowment is felt in specific institutions in a way that makes a real difference in how the humanities are being taught. Significant cost sharing is required in these awards, with the strategy arranged to insure continuation of the program beyond the period of Federal support. The same division's project grants, for which a budget of \$2.5 million is proposed, operate in different kinds of institutions and at all educational levels, and thus secure an effect which may well be immeasurable through the Nation as a whole.

FELLOWSHIP PROGRAMS

The Fellowships Division of the endowment has always similarly been concerned with the development of humanistic knowledge. But its focus has been the teacher in our colleges and universities—providing an opportunity for him to extend his own knowledge or to devise new ways of presenting that knowledge to each generation of students. The number of teachers in community, junior, and small 4-year colleges has grown markedly in recent years, yet they have often received less formal training than their colleagues in the major universities. Such is the function of the small college today, however, that its faculty may be tremendously influential in the lives of vast numbers of our citizens; and to insure the continuing education of such teachers, the endowment has proposed for 1972 a pilot program of summer seminars for humanities teachers in the too-often neglected smaller colleges.

We would hope to bring small colleges into closer contact with major centers of learning in their region, and the fellowships offer one mechanism of establishing such a dialogue. We would hope that that contact would continue and help reduce the kind of isolation in which many small colleges today seem to exist.

But the opportunity to deepen understanding of the humanities by means of a fellowship can also have more significant repercussions in national life if it is extended to professionals working outside of educational institutions.

This was a goal of Barnaby Keeney. He felt strongly about this program, but it did not survive the rigors of budget cutting in past years. This year we are asking for support of a fellowship program extended to professionals in the nonteaching professions.

The activities of many individuals pursuing professional careers directly affect the quality of our life and the quality of our environment. The study of the humanities and the application of the humanities to their work would enable these individuals to exercise a thoughtful influence among their peers, and in their communities. The budget therefore asks for funding of \$190,000 to provide for 25 fellowships to support such study in fiscal year 1972.

As targets for such fellowships, we have initially identified urban planners, journalists, and attorneys as persons whose professional work would particularly benefit in the broader perspective that a brief period of studying in the humanities might confer.

RESEARCH PROGRAM

You had noted earlier, Madam Chairman, President Goheen's statement that "the hot water in which the country finds itself 10 to 20 years from now may depend on a significant degree on the scholarly work which is being done or not being done in university classrooms and libraries and laboratories today." Not all scholarly research bears so obviously on national life as that statement of President Goheen suggests, but the endowment has made a persistent effort to elicit and support studies which comment upon the nature of man and his society. The research division supports studies of societies whose man-

ners and purposes impinge closely upon our lives but about which too little is known. It supports new views of classic American history and classic American writers and studies of contemporary urban growth.

The increase of \$1.7 million that our budget proposes for this division is scarcely adequate to keep pace with the vastly improved quality and ever increasing number of research applications we have been receiving in the past fiscal year. Although the reasons for the vast increase in research applications are probably complex, and we are not quite clear on them, the past 2 years have seen an astonishing increase in the number of scholars around the Nation coming to the Endowment for support of a wide range of projects which we are presently ill-equipped to support. It is the most competitive area within the Endowment. We say "yes" to about \$1 out of \$16 requested, and "yes" to about one out of 10 applications, so the competition has been exceedingly strong.

Finally, allow me to draw on Thomas Jefferson again. He hoped that "our wisdom will grow with our power." Unfortunately, although our power may be easily estimated because it is readily apparent, it is never possible for us accurately to assess our own wisdom—though we may be sure that future historians will undertake that chore. Nevertheless, the Congress and this committee has shown itself the inheritor of Jefferson's principles when it established the National Endowment for the Humanities as affirmation that "the world leadership which has come to the United States * * * must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit." That act gave a mandate to the Endowment; and we ask now that that mandate be practically endorsed—not as an indication of lofty intentions, not as an evidence that the U.S. Government has "its heart in the right place"; but for demonstrable and practical reasons. Such is the power of knowledge, and such its responsiveness to policy, that what Congress determines this year and in coming years will heavily influence the kind of lives and the degree of harmony which our people will experience in the next decade.

JUSTIFICATION MATERIAL

Mrs. HANSEN. Please insert pages 1 through 47 of the justifications in the record at this point.

(The pages follow:)

NATIONAL ENDOWMENT FOR THE HUMANITIES

I. HIGHLIGHT STATEMENT

The fiscal year 1972 budget proposes \$26.5 million in definite appropriations and \$3.5 million in indefinite funds to match gifts generated from private or non-Federal sources. The combination of Federal and non-Federal funds would make \$33.5 million in new funds available to the Endowment compared with \$16 million in fiscal 1971.

Viewed historically, fiscal 1971 marks a watershed in the program capabilities of the Endowment. Until now the Endowment has been fiscally limited to experimentation and probes, to testing and to demonstrations. But in fiscal year 1971, the administration proposed and the Congress approved funds enabling the Endowment to translate several of its probes into operating programs. President Nixon gave the principal impetus to this capacity when, in December 1969, he told the Congress "the need for a new impetus to the understanding and expression of the American idea has a compelling claim on our resources" and pointed out the "growing need for Federal stimulus and assistance." The Congress concurred. It recognized that in the past the Endowment's grants have been "seed money in the best sense of the term" and agreed "that the Humanities Endowment has proved that it can do the job and that it is time for an expansion in financial terms." (Report of House Committee on Education and Labor.)

The need to increase sharply this support is explicit in these data comparing fiscal 1969 with fiscal 1970:

- (1) Applications for Endowment support increased 73 percent -- from 1,236 to 2,134. (The number supportable was 506.)
- (2) The amount requested rose by 111 percent -- from \$26.3 million to \$55.6 million. (The funds available were \$11.0 million.)

These comparisons of requests describe the sharpest increase in any year since the establishment of the Endowment. Moreover, that momentum has not been lost. Applications are being received during the current fiscal year at an even faster rate. Total funds requested by the end of the first seven months of fiscal 1971 amounted to over \$52 million. (During a comparable period last year \$28 million had been requested.)

Nor can it be forgotten that one of the primary purposes of the Congress in establishing the Endowment was to overcome the serious imbalance between Federal support for the natural and pure sciences and for humanistic research and studies. Yet that imbalance continues. In fiscal 1970 the Federal government provided over \$15 billion for scientific and technological research and development. This amount for one year stands in striking contrast to the entire amount of \$40 million provided for all Endowment activities since its

creation in 1965. It might also be noted that the Endowment's total expenditure of the \$40 million during that six-year period is less than ten percent of the amount spent by the National Science Foundation for scientific research and education in 1970 alone.

Last spring, in appearances before the joint committees of the Congress considering an extension of the Endowment's authorizing legislation, leaders representing business, education, foundations, and government joined in expressing their conviction of the necessity for greater Federal support for the humanities. Their perception of this need was synthesized by Glenn Seaborg, Chairman of the U.S. Atomic Energy Commission, when he said:

"Today we seem to be in the midst of those turbulent times preceding new human advances. The enormous thrust of science and technology in recent decades has now brought us to a new era of soul-searching. And in such a period the instruments of this self-examination and re-evaluation, to which we must turn with some emphasis, are the humanities. It is through our humanistic studies and activities that we can re-explore -- or explore in greater depth and with more meaning -- what we are, and decide with more assurance what we wish to become. The humanities are the mirror we hold up to mankind -- a mirror through which we can examine the mind and soul as well as the body of man. And this is something we do not do as often enough or as well as we should. Perhaps it is because of this that we often fail in our use of the knowledge and power we achieve through science and technology."

Priorities in the Budget

The current priority statement of the National Council on the Humanities encourages the submission to the Endowment of proposals dealing with "the wider application of humanistic knowledge and insights to the general public interest; urbanization; minority problems; war, peace and foreign policy; problems of governmental decision; student and youth problems; and civil liberties." That no such problems of our modern society can be adequately addressed without that vision which is the special goal of the humanist was apparent to the Congress when, in establishing the National Foundation on the Arts and the Humanities in 1965, it affirmed "that democracy demands wisdom and vision in its citizens and that it must therefore foster and support a form of education designed to make men masters of their technology and not its unthinking servant." Any nation whose government rests upon the will of its people requires that its people be informed. It requires that all of its people--not merely the scholars or the national leaders--be so informed; and it requires that they be informed not merely of the immediate problems which confront them in their practical lives but of the ideas and the beliefs which they inherit: the high purposes and

the occasional accidents which have determined the nature of their culture today. And it must expect all of its citizens--that two-thirds of the population out of school as well as that third within the schools and colleges and universities of the country--to consider the best that has been and the best that might be in order more fully to enjoy, more deeply to understand, or more wisely to change what is today.

Such concern for the quality of life, in the deepest sense, the culture, in the truest sense, of our people is what characterizes the programs of the Endowment and shapes the proportions of the proposed budget. From its inception, the Endowment has pursued two complementary goals: the increase of humanistic knowledge and its broadest availability through education, both institutional and general. And in 1972, while the Endowment will continue to support, through its Research and Fellowship Programs, professional scholars and teachers (whose concern is the acquisition of new knowledge and the reorganization of past knowledge in the light of new discoveries), it will give its attention increasingly to extending the availability of humane knowledge and assisting in the development of humane wisdom throughout the country and at all educational levels--on many of which the professional scholar has relatively little to do.

Indeed one most significant characteristic of humanistic knowledge is that it is the kind of knowledge most readily available and most important to the individual per se--as he makes those many decisions which in sum determine what kind of person he seeks to be; and to the individual as a citizen--whose duties in a democracy require the making of many decisions in which value judgments, choices of better or worse, are central. The sciences will, up to a point, forever remain essentially in the hands of the professional and the technician; but the humanities constitute "do-it-yourself knowledge;" and the degree to which Americans "do it" will influence fundamentally our future as a people and as a nation.

Such considerations have led the Endowment to propose a budget for 1972 of which over 60 percent will be allocated to Public and Education programs and directed, therefore, to the young and to the adult non-specialists. Proposed new projects (as well as the largest increases in funds) are solely for the purpose of expanding and organizing programs which will bring the humanities closer to the awareness and experience of our citizenry as a whole. For the beneficiaries of education in the humanities must be, in the final analysis, the citizens of our nation. And the goal of the National Endowment for the Humanities must be, accordingly, to have increasingly larger numbers of persons gain an understanding of the nature of humanistic knowledge--so that the nation may profit from a pool of citizens better able to cope with the pressures of contemporary life, in both their individual and community relations; from a universe of citizens who have established for themselves individual values based on the experience and wisdom of their collective past.

New or Expanded Program Elements

1. State-Based Humanities Programs (FY 1972 \$2,700,000)

A significant increase in the Public Programs of the Endowment is proposed in order to expand the work undertaken for the first time this year to develop a state-based program for adult education in the humanities.

For the past five years the Endowment has supported the production of materials and programs for national dissemination and provided project support for specific public activities initiated by local community organizations. These efforts have produced a wealth of information and a fund of effective programs and resources which are prerequisite to the establishment of state humanities organizations with authority to receive and dispense significant amounts of Federal monies on a continuing basis.

The state-based humanities program, now in its initial stages of development, will increase public interest in the humanities by providing meaningful public participation in the planning and administering of an important part of the Endowment's program. Building on the accomplishments of the six states involved this year, the fiscal 1972 budget request contains funds which would enable ten other state-level organizations to fund or operate public humanities programs in their jurisdictions and would permit the planning of operational programs in 20 new states. These programs will comprise a vital link in a Federal-state-local network designed to bring our cultural heritage and traditions directly to citizens in all sections of the country. (See below pp. H-13 and H-21-22)

2. Public Dissemination (FY 1972 \$2,500,000)

A primary purpose of the Public Programs of the Endowment is to disseminate nationally a knowledge of humanities and an appreciation of the historic and cultural inheritance of the United States. To these ends, increased funds are requested for two specific purposes: (a) to produce high quality films, on American history and other subjects, which will qualify as true television "specials" and generate throughout the country a heightened and vivid awareness of the values and principles which have informed our development as a nation; and (b) to expand the highly successful presentations mounted by the National Humanities Series in small towns which do not have access to universities, major libraries, museums and other cultural facilities. With the proposed increase for fiscal 1972, that series, which presents in a scholarly and dramatic fashion some of our great civilizing ideas, can be brought to almost every state. (See below p. H-18.)

3. National Humanities Lecture and National Endowment for the Humanities Professorships (FY 1972 \$30,000 and \$300,000)

To foster "the wider application of humanistic knowledge and insights to the general public interest," declared by the National

Council on the Humanities as an immediate priority, the Endowment proposes two new programs for 1972--each of them using the services of some of the nation's most distinguished and imaginative humanists, one from a public rostrum and the other through the universities.

The Annual National Humanities Lecture would provide a formal occasion each year for a distinguished humanistic scholar, of international repute, to address an aspect or aspects of our culture and civilization before a public audience in the nation's capital. The occasion, the distinction of the lecturer, and subsequent publication of his lecture should visibly affirm the declared intent of Congress "that the world leadership which has come to the United States...be solidly founded upon worldwide respect and admiration for the nation's high qualities as a leader in the realm of ideas and of the spirit..." (See below p. H-15.)

The National Endowment for the Humanities Professorships would recognize and encourage distinguished teaching of the humanities in the colleges and universities of the country. These awards, made in conjunction with similar awards from the National Science Foundation, would enable a selected number of outstanding college and university instructors to devote time to exploring the problems of teaching--developing new approaches, revising classroom materials, experimenting with the use of student aides.

The impact of these awards, it is hoped, would be felt not only in the recipient's department, but on his whole campus and academic field, helping to counteract the undue emphasis placed on research, especially in the large universities, and to restore honor and prestige to the increasingly neglected art of teaching.

The duties of the professorships would be defined to ensure that each recipient participated in some form of public education during his tenure and consulted with his fellows in such a way as to secure not only immediate impact upon one campus but a continuing effect in the education of the nation as a whole. (See below p. H-28.)

4. Institutional Grants for Educational Planning and Development (FY 1972 \$5,450,000)

The largest single increase in this year's budget is proposed in order to follow up on the program begun this year to help bring about significant improvement in humanities instruction in colleges and universities. The proposed level for fiscal 1972--along with expected gifts and matching funds--would aid twelve more institutions to develop excellence in their humanities departments and provide demonstration models for other institutions in their own area.

The extension of these grants--adequate to achieve serious impact within recipient institutions--together with subsequent dissemination of their results, should go far, the Endowment believes, towards humanizing formal education so that it may

continue to command and influence the deepest interests of contemporary students. (See below p. H-26-27.)

5. Fellowships for the Professions (FY 1972 \$190,000)

The Endowment proposes to establish a small program of fellowships to professionals working outside of educational institutions in the belief that the provision of an opportunity to deepen their understanding of the humanities to members of influential non-academic professions can have significant repercussions in national life.

Because of the demands of their specialized training and job responsibilities, individuals pursuing professional careers in such fields as law, journalism, city planning, and business, have normally not been able to devote time to the study of the humanities or to spend time relating their work to humanistic values. And yet the activities of many of these persons, who are leaders in their community and in their professions, directly affect the quality of our life and the quality of our environment. Study of the humanities and the application of the humanities to their work would enable these individuals to broaden their perspective and to exercise a more humane influence in their area of work, among their peers, and in their communities. This budget contains funds for 25 awards to support such study. (See below p. H-38.)

6. Summer Seminars for College Teachers (FY 1972 \$200,000)

The growth of community junior and small four-year colleges has been marked in recent years. The teachers in such colleges have often received less formal training than their colleagues at the major universities, yet such is the function of the small college today that its faculty may be tremendously influential in the lives of vast numbers of our citizens. The continuing education of such teachers and their acquaintance with a variety of projects in the humanities being conducted on campuses throughout the country cannot be neglected by this Endowment.

A pilot program is proposed in this budget for 10 summer seminars for humanities teachers in community colleges and small four-year colleges. These seminars would be designed (a) to give these teachers opportunity to improve their knowledge and skill in specific subject areas and (b) to build supportive relationships between universities and smaller institutions. (See below p. H-37.)

* * *

The activities described above account for most of the increased funds proposed for the Endowment. The remainder of the increase is requested to support the increasing number of high quality applications for innovative projects in the humanities programs of elementary and secondary schools, for younger scholar and junior college faculty fellowships, and for research grants.

NATIONAL ENDOWMENT FOR THE HUMANITIES

II. SUMMARY OF FUNDS AVAILABLE

	<u>1970 Actual</u>	<u>1971 Estimate</u>	<u>1972 Request</u>	<u>Increase</u>
Appropriation, definite direct program	\$6,050,000	\$11,060,000	\$26,500,000	\$15,440,000
Appropriation, indefinite matching funds	<u>2,000,000</u>	<u>2,500,000</u>	<u>3,500,000</u>	<u>1,000,000</u>
Total appropriation	8,050,000	13,560,000	30,000,000	16,440,000
Gifts and donations	<u>2,000,000</u> ^{1/}	<u>2,500,000</u>	<u>3,500,000</u>	<u>1,000,000</u>
Transferred from other agencies..	937,640 ^{2/}	--	--	--
Recovery of prior years' obligations	105,695	--	--	--
Unobligated balance prior year ..	<u>1,924,861</u>	<u>2,502,065</u> ^{3/}	--	<u>-2,502,065</u>
Total available for obligation	<u>13,018,196</u>	<u>18,562,065</u>	<u>33,500,000</u>	<u>14,937,935</u>
Obligations (-)	<u>10,516,131</u>	<u>18,562,065</u>	<u>33,500,000</u>	<u>14,937,935</u>
Unobligated balance	2,502,065 ^{3/}	--	--	--

^{1/} Includes gift in kind of \$66,500.^{2/} Includes the following transfers of funds: U.S. Office of Education, \$900,000; National Science Foundation, \$32,640; and the National Endowment for the Arts, \$5,000.^{3/} Includes \$1,378,837 in gift pledges committed to approved projects.

NATIONAL ENDOWMENT FOR THE HUMANITIES
 III. ANALYSIS BY PROGRAM ELEMENT

Program and Element DEFINITE APPROPRIATION	Fiscal Year 1972				Increase or Decrease (-)	
	FY 1970 Actual	FY 1971 Estimated ^{1/}	Unobligated Balance Prior Year	Requested		Estimated
						Total Available
Planning: Development						
Evaluation & Dissemination	305,835	319,923	--	600,000	600,000	
Total	305,835	319,923	--	600,000	600,000	
Public						
Nat'l dissemination ^{2/}	556,086	901,378	--	2,500,000	2,500,000	
Museums and historical societies.....	319,956	263,000	--	350,000	350,000	
State & community progs.	256,239	971,000	--	3,450,000	3,450,000	
State-based humanities programs	--	(600,000)	--	(2,700,000)	(2,700,000)	
Special projects ^{3/}	(256,239)	(371,000)	--	(750,000)	(750,000)	
Total	1,132,281	2,135,378	--	6,300,000	6,300,000	
Education						
Institutional planning and development	905,414	2,950,000	--	5,450,000	5,450,000	
Projects	631,830	1,529,017	--	2,500,000	2,500,000	
Elementary & secondary	1,197,606	350,000	--	1,750,000	1,750,000	
Total	2,734,850 ^{4/}	4,829,017	--	9,700,000	9,700,000	
Fellowships						
Younger scholar fellowships & sum.stipends	867,400	1,139,438	--	3,010,000	3,010,000	
Senior fellowships ...	600,022	750,000	--	1,440,000	1,440,000	
Negro college faculty development	98,228	100,000	--	-- 5/	-- 5/	
Fellowships-guided study in selected fields	95,000	285,000	--	500,000	500,000	
Junior college faculty fellowships	--	230,000	--	1,060,000	1,060,000	

Program and Element	Fiscal Year 1972				Increase or Decrease (-)
	FY 1970 Actual	FY 1971 Estimated	Unobligated Balance Prior Year	Estimated Total Requested Available	
<u>Fellowships (continued)</u>					
Summer seminars for college teachers...	--	--	--	200,000	200,000
Fellowships for the professions.....	--	--	--	190,000	190,000
Total	1,660,650	2,504,438	--	6,400,000	3,895,562
<u>Research & Publication</u>					
Research grants ^{5/} ...	790,041	1,097,042	--	2,800,000	1,702,958
Editing & publication	291,413	308,587	--	400,000	91,413
Bicentennial	185,475	214,525	--	300,000	85,475
Total	1,266,929 ^{7/}	1,620,154	--	3,500,000	1,879,846
<u>Total obligations, definite appropriation</u>	7,100,545	11,408,910	--	26,500,000	15,091,090
Unobligated balance.	348,910	--	--	--	--
Total definite appropriation available	7,449,455	11,408,910	--	26,500,000	15,091,090
<u>INDEFINITE APPROPRIATION</u>					
Obligations from gifts & matching funds...	3,415,586 ^{8/}	7,153,155 ^{9/}	--	7,000,000	-153,155
Unobligated balance..	2,153,155 ^{9/}	--	--	--	--
Total indefinite appropriation available	5,568,741	7,153,155	--	7,000,000	-153,155
GRAND TOTAL	13,018,196	18,562,065	--	33,500,000	14,937,935

- 1/ Includes FY 1971 appropriation (\$11,060,000) plus carryover from FY 1970 (\$348,910 in definite appropriations and \$2,153,155 in indefinite appropriations).
- 2/ Includes funding for the Public Bicentennial activity which is being discontinued as a separate line item. (Obligations for this activity in FY 1970 totaled \$181,850; in FY 1971, an estimated \$105,000.)
- 3/ Includes projects formerly funded under the Regional Grants program.
- 4/ Includes transfers from the U.S. Office of Education (\$900,000) and the National Science Foundation (\$25,000).
- 5/ This activity will be funded under the Education program in FY 1972.
- 6/ Includes both the Large Grants and Small Grants programs, previously budgeted as separate line items.
- 7/ Includes transfers from the National Endowment for the Arts (\$5,000) and the National Science Foundation (\$7,640).
- 8/ Includes gift in kind of \$66,500.
- 9/ Includes gift pledges totaling \$1,378,837 already committed to specific projects.

IV. PROGRAM DESCRIPTIONSPLANNING: DEVELOPMENT, EVALUATION AND DISSEMINATION
(Definite Appropriation)

<u>Activities</u>	<u>1970</u> <u>Actual</u>	<u>1971</u> <u>Estimate</u>	<u>1972</u> <u>Request</u>	<u>Increase or</u> <u>Decrease (-)</u>
Planning, development, evaluation, dissemina- tion	\$305,835*	\$319,923	\$600,000	\$280,077

* Plus \$645,388 in gifts and matching funds.

It is essential that the programs of the Endowment not become frozen into set patterns. No less important is it that those programs be properly coordinated so that there may be a coherence and balance to the work of the Endowment as a whole. As the Endowment moves, after its years of experiment, towards more sustained programming, it will begin to fulfill, more and more completely, the purposes which the Congress originally designed for it. As it moves into some of the programs described in this budget it will begin to demonstrate more and more what the U.S. Budget in Brief describes as a "growing commitment to foster the cultural life of the nation." It will be addressing the needs and attempting to meet the understanding of a greater variety of our citizens than ever before--the professional scholar with years of training, and the scarcely interested bystander with little formal education; the residents of our labyrinthine urban developments, and those who inhabit a still rural America and live much nearer to the manners and principles which their forebears would have known. And to serve such diverse needs the Endowment must work through a no less complex variety of institutions. Programs earning its support will be developed by scholarly individuals and learned societies; by well established universities and newly burgeoning community colleges; by galleries and museums, television stations and libraries; and by extension programs, adult education centers, and historical societies in states and smaller communities throughout the country.

To assist the Chairman in coordinating these activities and in developing therefrom a cogent national program is the primary task of the Office of Planning and Analysis. And to this end it seeks not only to maintain a balance between the work of the four main divisions of the Endowment but also to explore and develop new programs where it discerns a need not answered by the existing divisions.

It has the responsibility, too, of evaluating the needs for humanistic education which may be apparent throughout the country and assessing the impact of programs which the Endowment sponsors. And for this purpose it must keep account of the resources of the nation, noting always where and in what form the facilities for education in the humanities are to be found. In this sense, the

Office of Planning and Analysis is a research organization, ordering the materials upon the firm basis of which the Chairman may fulfill the duty ascribed to him by the Congress "to develop and encourage the pursuit of a national policy for the promotion of progress and scholarship in the humanities."

And finally, the business of the office is dissemination. For it is a premise of the Endowment that the projects which it supports shall be useful--not merely in the formative development of the individuals and institutions by whom they are undertaken, but subsequently by comparable individuals and institutions who may find through their example a similar enrichment of personal and professional life. The publication of information, therefore, about the humanities and about the achievement of those who have sought the assistance of the Endowment is an essential feature of the agency's work and one without which its usefulness to the life of the nation would be seriously impaired.

To keep the agency open, then, to new ideas, to ensure that its programs are both coherent in themselves and responsive to the needs of the American people, and to extend a knowledge of its work to those who may find it instructive, the Office of Planning and Analysis was created. The planning and development of new programs as well as the evaluation of these and other programs under the Endowment's four divisions are provided for by recent Appropriation Acts, which state: "not to exceed three percent of the funds appropriated to NEH for the purposes of Section 7(c) shall be available for program development and evaluation." The dissemination of results is covered by Section 7(c) (4) of P.L. 89-209 (as amended by P.L. 90-348) which authorizes the Endowment to "foster the interchange of information in the humanities." The necessarily tentative and exploratory nature of the activities sponsored by this division of the Endowment demand considerable flexibility in its budgeting allocations. Individual program areas are not customarily itemized in the division's request but estimates below indicate the approximate distribution of the total request between the three major functions of the division.

1. Development (Approximately \$490,000)

To explore new avenues for the effective use of the Endowment's funds, OPA seeks promising proposals which may not seem to fall into any specific program category or which, initially, may overlap the missions of the established programs.

The National Humanities Faculty, now part of the Education Division program, is a project which began as an experimental undertaking in the Office of Planning and Analysis. Another experimental project, funded in FY 1970 and now getting underway in Utah, is concerned with developing a humanities counterpart to county agricultural agents. This "humanities" agent is helping local historical societies in Utah improve their activities and stimulate greater community participation by developing programs which relate

past events to contemporary community problems, exploring better ways to utilize the research potential of historical museum collections, and developing museum artifact kits for use in elementary and secondary schools throughout the state.

Perhaps even more significant has been the provision of \$150,000 from FY 1971 funds to enable the Endowment to support work designed to develop public humanities programs on a continuing basis in ten states. These ten "program design" grants are being utilized in order (1) to determine the needs for public humanities programs within the state, (2) to identify groups in the population which because of either lack of access or other factors have not participated in such programs, (3) to identify the resources available within a state to conduct solid programs, and (4) to develop an effective administrative mechanism which will carry out a state-wide program and stimulate local humanities organizations to improve and expand their activities in the public sector. These projects are being so conducted as to provide models which can be used by other states in 1972 and funds for the design of state-based humanities programs in future years, as well as funds for operating these programs, will be provided under the Public Program Division of the Endowment. (See also p. H-21.)

With FY 1972 funds the Endowment will continue to seek out new ways of reaching the broader population. It is, for example, presently considering a project, designed by the Dallas Public Library in cooperation with the Council on Library Resources and the College Entrance Examination Board, which seeks to use the public library as a controlled means of access to continuing education at pre-college and college level--even subsequently to the level of a degree. The Endowment is also committed to placing special emphasis on the involvement of young people more directly in humanities programs. It expects to support a selected number of experimental projects initiated and conducted by students and out-of-school youth, and has begun to develop contacts with a number of agencies and organizations to this end.

2. Evaluation (Approximately \$60,000)

Sound programming depends on critical evaluation, and that evaluation is no less necessary than it is difficult in an area like the humanities which defies the usual standards of measurement. In the Office of Planning and Analysis rests the responsibility of evaluating not only the success of projects carried out with funding from the Endowment, but also the need for Endowment support to a variety of cultural activities in a variety of institutions and communities.

The prerequisite of a good evaluation program is availability of information. A major effort during the past year has been given to the development of an information retrieval system within the Endowment which can provide project data needed by the Endowment, the Office of Management and Budget, and the Congress.

Following on this development will be the design of a general evaluation framework, including procedures and criteria, for assessing the total impact of NEH programs. This will receive special attention during the last months of FY 1971 and throughout FY 1972. The immediate usefulness of such evaluative procedures will be seen in assessing the effectiveness of the planning models developed for the newly instituted state-based humanities programs already described. A clear assessment of these projects is essential if others of our states are to profit fully from the work accomplished by the first ten. Indeed it is generally important that the Endowment develop adequate means to determine the success of its programs and the circumstances which may contribute to such success so that projects supported with Federal funds may be appropriately reduplicated or modified in other locales and institutions which exhibit similar or differing needs.

It is evident, too, that as the Endowment moves to support cultural education adequately at every level and in every state it must begin to assemble all the available information on opportunities for education in the humanities which exist under various auspices in different parts of the country. Still relatively little is known about the production and dissemination of humanistic knowledge, although miscellaneous information is available in Government and private agencies and institutions. It will be one task of the Office of Planning and Analysis in FY 1972 to begin to assemble such information so that the Endowment and other agencies, both Federal and private, may effectively use their resources in areas where there is most need, without the risk of either neglect or reduplication.

To implement these intentions effectively the Endowment will continue to use a variety of means. Sometimes organizations will be given contracts or grants for systematic evaluation. Sometimes individual consultants will be retained to visit a project and report on the development and effectiveness of a particular activity supported by the Endowment. The Office of Planning and Analysis arranges for such evaluation.

3. Dissemination (Approximately \$50,000)

By disseminating information about successful projects to potential users, the Endowment helps organizations with humanities programs to learn from the experience of others. By this means the Endowment increases the impact of its efforts and maximizes the uses of its funds. Last year NEH, through the Office of Planning and Analysis, created a newsletter, HUMANITIES, which is informing individuals and institutions engaged in educational and public humanities programs--schools, colleges, libraries, museums, educational television stations, scholarly organizations--about successful innovations in the humanities which they may wish to replicate. It is also coincidentally anticipated that the newsletter, by awakening its readers to the possibilities of new developments

in humanistic education, may encourage the creation of further fresh and imaginative proposals for the Endowment's support and to the benefit of still a broader audience.

With the same concern of extending the knowledge of projects which it has found useful, the Endowment has entered into discussion with other public agencies and private consultants to devise a suitable means of publishing more widely and at greater length some Critical Evaluations of programs which it has supported with signal success. As the Endowment in fiscal year 1971 and 1972 devotes more substantial funding to, for example, institutional development programs, it must assume the responsibility of communicating the techniques and effects of those programs to others. Very seldom does the Endowment support a project which is designed to be "terminal." And one of the justifications for the funding which the Endowment now gives to communities and institutions is that the work they do, and the success they achieve, will be of increasing value to society as it is known, understood and imitated by different communities and institutions whose will needs only the guidance of others' early experience.

But the efforts of the Endowment are not intended, like those of many organizations involved in the humanities, to be only directed at aiding either individual scholars or institutions. To reach beyond these groups to the average citizen, NEH began supporting this year the development of a series of reading lists, written by outstanding humanists in a manner which may be readily understood, and designed to inform the general reader about distinguished works on important subjects.

Each of these "Good Reading in the Humanities" lists describes up to 10 books which are characterized both by sound scholarship and by a clear readable style and which are available in most book stores and libraries. The first list, which was developed by the Institute of Early American History and Culture in Williamsburg, Virginia, identifies significant books on the American Revolution. Future lists will concern such subjects as the humanistic aspects of the environment, the problems of pluralistic society, civil liberties and responsibilities, and the historical development of urban culture. In issuing these lists the Endowment also hopes to encourage American humanists to emulate their European counterparts by writing for and sharing their insights with broader audiences.

Not entirely dissimilar concerns have prompted the development of plans for an annual National Humanities Lecture. Most societies in the free world have devised some means, appropriate to themselves--a laureateship, a national academie, a national prize--of acknowledging formally, in a manner both symbolic and useful, the importance of the humanities to their national life. Nor has the United States failed to acknowledge (by the Fermi Award, and the National Medal for Science, for example) the importance of scientific achievement. The Endowment, however, now proposes for

institution in FY 1972 a National Humanities Lecture whereby a distinguished humanistic scholar, esteemed internationally, may address himself publicly to the sources and significant implications of an aspect of our cultural heritage. Such a lecture would necessarily be given only by a distinguished scholar, respected both as an authority in his own discipline or profession and for his influential exercise of humane wisdom in matters of public concern. The provision of a rostrum in the Nation's capital would enable him, from the provenance of his own scholarly discipline, to evidence "the wider application of humanistic knowledge and insights to the general public interest" which is a primary purpose of the Endowment. And such a formal association of the nation's scholarly life with its public life, and subsequently wide dissemination of the resultant lecture, would, the Endowment believes, contribute to its program of dissemination in such a way as effectively "to foster public understanding and appreciation of the humanities" as required by the Congress.

PUBLIC PROGRAM

(Definite Appropriation)

<u>Activities</u>	1970 <u>Actual</u>	1971 <u>Estimate</u>	1972 <u>Request</u>	Increase or <u>Decrease (-)</u>
1. National dissemination ^{1/}	\$556,086	\$901,378	\$2,500,000	\$1,598,622
2. Museums and historical societies	319,956	263,000	350,000	87,000
3. State and community programs ^{2/}	256,239	971,000	3,450,000	2,479,000
a. State-based humanities programs	--	(600,000)	(2,700,000)	(2,100,000)
b. Special projects (256,239)		(371,000)	(750,000)	(379,000)
Total	1,132,281 ^{3/}	2,135,378	6,300,000	4,164,622

^{1/} Includes projects formerly funded under the Bicentennial program.

^{2/} Includes activities formerly funded under the Regional Grants program.

^{3/} Plus \$571,925 from gifts and matching funds.

The purpose of the Endowment's Public Program is, in the words of the authorizing legislation, to foster "public understanding and appreciation of the humanities."

The twentieth century must be regarded as a century of extraordinary change. And the rate of change appears to be increasing rather than leveling off. While remarkable advances have been made in transportation, communication, production, and other scientific and technological fields, spectres still arise of environmental destruction, social disintegration, racial hostility, and personal alienation.

The changes wrought by technology and social forces have caught individuals unprepared and unable to adjust to change or to sense the directions in which it may be carrying them. For many, traditional beliefs are no longer relevant or adequate guideposts. People look to the communications media for meaningful information with a perspective, but the outpouring of words from television sets and newspaper presses engulfs them with fleeting news and inadequately explained views about today's events.

In this setting, the humanities can provide assistance. They offer people an opportunity to acquire some historical and philosophical perspective, to consider what has changed and what has remained constant in the attitudes and activities of people, to compare similarities and differences in ideological systems, to grasp what is essentially the same and what is merely unfamiliar in other cultures. In short, the humanities provide a frame of reference within which individuals can examine, reject, and change their values, and, therefore, their way of life.

Humanities scholarship unearths and organizes data; formal education introduces students to the content and methodology of humanities fields. But humanistic education should not stop there. It should perform a continuing role of stimulating the public's interest in, and refreshing its capacity to search for, central questions and long-range meanings.

Towards this end, the Endowment's Public Program attempts (1) to provide a pool of high quality educational resources available for national and local dissemination and (2) to support state and local educational programs which, while drawing from the national pool, can also develop and stimulate public humanities activities relevant to the needs and interests of their own area.

The first activity--development of resources--is carried out through the production of films and television programs for the public media, through the presentations of the National Humanities Series, and through the training of museum and historical association personnel. The second activity consists of the state-based humanities programs and special projects to explore the ways in which communities can use local institutions to bring the subjects of the humanities to bear upon the quality of community life.

During the Congressional hearings on renewal of the act creating the Endowment, the committees of both Houses urged an expansion of the Public Program. The fiscal 1972 budget described below

proposes a two-pronged expansion: (1) an increase in the support for most of the various activities carried on in the Public Program, and (2) the creation of a Federal-State partnership designed to make effective public humanities programs available in all parts of the Nation.

(Note: Previous years' budgets have set aside a specific amount of money for public projects relating to the celebration of the Bicentennial of the American Revolution. (In FY 1970 \$181,850 was obligated for this purpose; in FY 1971, an estimated \$105,000.) This set-aside is being eliminated in FY 1972. Public education activities relating to the Bicentennial will be eligible for support under either National Dissemination or Special Projects depending on whether the activity has a national or local focus. Elimination of the set-aside will enable more effective use of limited Endowment funds available for public education.)

1. National Dissemination (\$2,500,000)

FY 1971 \$901,378; FY 1972 \$2,500,000; increase \$1,598,622.

The purpose of this part of the Public Program is creation of a resource of excellent educational materials, designed specifically for general adult education in the humanities and suitable for both national and local dissemination.

a. Public Media Resources

The American public, perhaps more than that of any country, is "film literate." Unfortunately, they have not been offered many films on television that treat humanistic fields such as history and jurisprudence in a manner which is at once serious and appealing. Nevertheless the art of film-making is developed to such an extent that if its practitioners, in conjunction with humanistic scholars, apply their talents in this educational field, there can be important results.

Illustrations of the promise which lies in this direction can be seen in two activities undertaken with Endowment support:

(1) In the spring of 1970, public television stations showed the National Educational Television film "The Cherokee: The Trail of Tears," a dramatized documentary of the removal of the Cherokee nation from Georgia to Oklahoma in the 1830's. The program was evaluated as a sound, and at times moving, re-creation of this grim historical event.

(2) Through a private gift and matching funds from the Endowment, the National Gallery of Art was able to procure 25 prints of the highly acclaimed "Civilization" television series for loan to small colleges and universities throughout the nation. Soon after the prints became available they were booked up for all of 1970-71 school year and through most of the 1971-72 school year. As stipulated in the Endowment's grant, institutions using the

films will have a showing for each their student body and the general public in their community.

During fiscal 1971, under a grant to the American Film Institute, proposals are being formulated for a major film on American history, centering on the era of the American Revolution. The proposals will involve cooperative efforts of outstanding historians, writers, and film makers. It is anticipated that one proposal will be selected for a substantial production grant. If this approach proves successful, it is proposed that two grants of approximately \$600,000 each be considered in fiscal 1972--one for an expanded series in American history, and another for a series in an important area such as jurisprudence or comparative cultures. Such grants would also provide for preparation and dissemination of related study materials to serve as study aids and discussion guides.

The proposed budget would also permit support of four or more one-hour programs on special subjects, or of other types of dissemination projects which might be proposed.

b. National Humanities Series

The National Humanities Series was carried out as an experimental project during fiscal 1970. Under an Endowment grant of \$193,825 the Woodrow Wilson National Fellowship Foundation organized and presented a program to take humanities presentations directly to small communities which did not have ready access to cultural opportunities. The assumptions were: that qualified humanists could be engaged to extend their interest beyond classrooms and to communicate their knowledge effectively to the public, that public interest in the humanities could be stimulated, and that people in small towns would welcome this educational opportunity.

The Wilson Foundation formed six humanities teams headed by a university or college professor and including performers and other individuals skilled in working with the public. The team visited 29 communities (in 18 states) which requested the Series and made arrangements for their appearances (three two-day visits).

Among the towns hosting the Series were Walsenburg, Colorado; Seaford, Delaware; Dalton, Georgia; Cherokee and Sioux City, Iowa; Whitesburg, Kentucky; Norfolk, Nebraska; Toms River and Waldick, New Jersey; Clayton, New Mexico; Broken Arrow, Bartlesville, and Suburban Acres, Oklahoma; and Sioux Falls and Webster, South Dakota.

Topics of the three presentations were (1) The Private Sphere--man's relationship with individuals close to him; (2) the Human Community--man and society, cooperation and conflict; (3) The Good Life--man and environment, response to technology and nature. A typical two-day schedule included daytime meetings with school assemblies, Rotary Clubs, women's groups, etc. and an evening

presentation open to the public. While initial projections for the Series were in the 10,000-20,000 range, actual attendance was over 100,000.

Based on the success of the first year of the Humanities Series, the Endowment awarded a grant of \$420,000 for continuation and expansion in fiscal year 1971. It is anticipated that the Series will reach 60 to 70 communities, in 40 states. In expectation of further success during this second year, it is proposed that increased funds be allocated for similar undertakings in fiscal 1972. To exploit the full potential of the Series, there will be continued experimentation, this year and next, with new presentation formats, with follow-ups on community reactions, and with encouraging community initiatives to sponsor future programs on their own.

Besides providing direct benefit to the large numbers of persons attending the Series, this program will also continue to meet both a national and a local need. First, the humanities professors who devote one or two semesters to the Series set an example of the important and satisfying role that professorial ranks can perform in the field of public education. Secondly, the Series is developing a fund of human and program resources which can be tapped by State and local organizations planning public humanities programs.

2. Museums and Historical Associations (\$350,000)

FY 1971 \$263,000; FY 1972 \$350,000; increase \$87,000.

It has been said that the difference between a collection and a museum is professionally trained personnel. Museums and historical associations can perform an important role in public education. To do this they need well-trained individuals entering the field, and they need continuing educational opportunities for present staff. However, a recent study of the American Association for State and Local History indicated that only 15 percent of full-time personnel employed by these organizations have been professionally trained for their jobs.

For the past four years the Endowment has provided assistance to these organizations, principally in two ways: graduate fellowship programs at universities, to prepare individuals for careers in museums and historical societies, and seminars to enhance the management and program capabilities of current staff, particularly from smaller institutions. Even at a modest level of support, these programs have provided a significant stimulus and attracted extensive participation. By July 1971, some eighty-seven persons will have completed a graduate program combining academic courses and practical training, and over three hundred staff members will have received a week or more of special courses.

For FY 1972 the Endowment proposes to increase its support of personnel training in this area by approximately one-third.

This will enable 30-35 fellowships and two or three inservice training seminars.

3. State and Community Programs

This activity includes projects which have previously been funded under the Regional Grants program. The title "State and Community Programs" is believed more descriptive of the various kinds of activities which have been and will be supported with funds allocated to this part of the public program.

The main components of this activity are (1) the State-based public humanities programs and (2) special projects conducted at the local community level.

a. State-based Humanities Programs (\$2,700,000)

FY 1971 \$600,000; FY 1972 \$2,700,000; increase \$2,100,000.

In his special message on the arts and humanities to the Congress last December, President Nixon called for cultural development in "new ways--ways that can enrich the lives of more people in more communities than has ever before been possible." The Endowment wishes to act on that call, and to seek those new ways through a program for sharing resources with state organizations that have knowledge of the particular needs and available resources of their localities.

The program is one of informal, public education in the humanities, designed not for students in classroom situations but for decision-making adult citizens of a democracy. In the past, the Endowment's Division of Public Programs has conducted an experimental regional grant program making individual grants to see how best such work in public education can be done. The Endowment's Washington office directly funded projects by university extension, museums, historical societies, libraries, and other groups concerned with education, in a variety of localities in the country. The result is a body of experience that makes it possible now with successful models of activity on which to draw, to expand such educational activities through organizations which already exist in most states.

The remaining question to be investigated has been whether one specific kind of state organization would best serve as the vehicle for expansion. Accordingly, in the fiscal 1971 budget submitted to the Congress, the Endowment stated its intention to develop and test a variety of existing institutions at the state level capable of conducting public education programs, or of distributing funds to others to conduct such programs, or both.

Current plans are to move ahead this year with "demonstration grants" in a selected number of states where strong institutions for public education in the humanities exist; \$600,000 is being allocated for this purpose. This will allow grants of up to

\$100,000 apiece for experiments in six states. Matching of Endowment grants will be required on a one-to-one basis from state or local funds, private gifts, or (as in the case of the state arts council program) cost-sharing and matching in kind.

In two of the states selected to participate in the demonstration, grants will be to existing state-wide organizations (e.g. university extension services); in two other states the Endowment will help a variety of humanities organizations (historical societies, libraries, educational institutions, public television stations) form a humanities consortium or committee which would be responsible for carrying out programs in their states; in the remaining two states, grants will be to State Arts and Humanities Councils. These six grants, testing three different organizational patterns, will result in operational models which can be of use in designing public humanities programs in other states.

Complementing these demonstration grants, planning grants will also be awarded to ten other states in late FY 1971 out of Planning, Development, and Evaluation funds. (See above.) These grants are expected to average about \$15,000 apiece. Different kinds of organizations, including state arts councils, will be invited to apply for these grants and to prepare plans for public education programs in the humanities in their individual states.

The budget request for fiscal 1972 would enable the Endowment to continue support of the six initial operational models, to the extent that they show satisfactory progress; to provide demonstration grants in states where planning grants have resulted in satisfactory plans; and, by making additional planning grants, to extend the program towards the goal of including all of the states. These activities in Fiscal 1972 will require \$2,700,000.

Of this, \$900,000 is needed to make second-year grants of \$150,000 each in the six initial demonstration states; \$1,500,000 is needed to make demonstration grants of \$150,000 each in ten of the states that will have developed successful plans; \$300,000 will be needed to issue planning grants of \$15,000 each to organizations in twenty additional states.

In 1970, Congressional committees in both Houses encouraged the Endowment to expand its efforts in the public sector and to accelerate its development of a state-based program. The authorization committee in the Senate recommended particularly "a program of demonstration grants" to see what kinds of organizations could best serve the humanities in the states.

Thus the program is responsive to current Congressional concern as well as to the Endowment's basic legislative mandate, set forth in the National Foundation on the Arts and Humanities Act of 1965, to "foster through grants or other arrangements with groups, the public understanding and appreciation of the humanities."

b. Special Projects (\$750,000)

FY 1971 \$371,000; FY 1972 \$750,000; increase \$379,000

The purpose of this component of the Public Program is to support a selected number of public projects initiated and carried out by local humanities organizations--university extensions, libraries, museums, historical associations, and other cultural institutions. Priority will continue to be given to those projects which actively involve people, which help them discover a new understanding of local problems through the humanist's vision, and which set high standards of quality for public activity in the humanities.

Examples of Special Projects:

(1) Last year the extension division of the University of California at Los Angeles received a grant to conduct a program entitled "The Humanities: Tools for Solving the Urban Crisis." The program consisted of a non-credit course of instruction and discussion for thirty adults from a variety of communities in the Los Angeles area, people with interest and motivation to engage in civic activities in their areas. Employing humanities disciplines such as history, social sciences, and literature, the course provided a perspective for understanding the problems afflicting urban environments today. The project has been renewed for a second year, utilizing the course materials developed in the first year and engaging as discussion leaders many of the individuals who completed the first course. Participation will be offered to as many as 500 persons.

(2) At Hampton, Virginia, the Hampton Association for the Arts and Humanities is conducting a community-involvement archaeology project. The clearing of areas for urban development in Hampton has presented an opportunity for uncovering the city's past and tracing its historical development back to approximately 1690. Under professional guidance, students and citizens--both black and white--are assisting in the archaeological work, while other persons are researching court records and other documents, and relating them to the archaeological information. Schools, historical groups, and city agencies are cooperating in this effort. From the results of the project exhibits and educational materials will be developed for use in the Hampton schools.

With funds requested for fiscal 1972, about 15 projects such as the UCLA and Hampton models could be supported. Preference will be given to projects in states which will not have fully operational state-based programs described earlier.

EDUCATION PROGRAM

(Definite Appropriation)

<u>Activities</u>	<u>1970 Actual</u>	<u>1971 Estimate</u>	<u>1972 Request</u>	<u>Increase or Decrease(-)</u>
1. Institutional grants				
a. Educational planning	\$146,698	\$200,000	\$300,000	\$100,000
b. Educational development	758,716	2,750,000	5,150,000	2,400,000
2. Educational projects	631,830	1,529,017	2,500,000	970,983
3. Elementary and secondary	1,197,606	350,000	1,750,000	1,400,000
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Total	2,734,850*	4,829,017	9,700,000	4,870,983

* Includes \$900,000 transferred from the U.S. Office of Education and \$25,000 from the National Science Foundation. An additional \$1,453,850 was obligated for education programs from gifts and Federal matching funds.

The purpose of the Endowment's Education Programs is to support improvement in the teaching of the humanities.

A distinguished critic, Northrop Frye, has said that "the continuity of knowledge is really the source of the continuity of social institutions." If the knowledge of the humanities is to have its constructive force, there must be a more efficient use of resources and a greater flexibility and responsiveness in teaching and in learning. Knowledge is continuous, but new generations have always asked new questions and explored new models of communication--perhaps never so much as in our own day, for, as the Report of the National Goals Research Staff states, "The most critical characteristic of our modern society from the standpoint of education is its rapid change." Unless there is change in content and style of teaching in the humanities as in other fields, the traditional wisdom of the liberal arts will lose its impact as a socially cohesive force.

The Endowment has found the desire to improve and change to be strong in all types of educational institutions, and it offers support through its project, planning, and development grants to the whole variety, including the junior and community colleges,

the predominantly black institutions, the four-year colleges, and non-profit educational organizations as well as the universities and the schools.

This coming year the Endowment will place greater emphasis than in previous years on humanities programs in the schools. Inspired by the work of the National Humanities Faculty, teachers and administrators have begun to plan innovative projects in their schools. These efforts should be encouraged. Furthermore, there is a need to carry on the momentum generated by funds previously transferred to the Endowment from the U.S. Office of Education.

1. Institutional grants. The Institutional Grants program is the most significant of the Endowment's Education Programs. Through these grants a modest Federal investment (though comparatively large by Endowment standards) can gain institutional commitment and the support of private funds to produce real and permanent change in the humanities program of a college or university, enabling it to grow from being not quite so good as it ought to be into a first-rate center of learning. Support is offered for both the planning and the development phases of an institution's program.

a. Educational Planning Grants (\$300,000)

FY 1971 \$200,000; FY 1972 \$300,000; increase \$100,000.

When a faculty has taken the initial step of declaring itself to be in need of change, a small planning grant of about thirty thousand dollars (often less) can make all the difference between a dream that fades and a dream that can be brought to life. Such a grant enables a committee of key faculty members, administrators, and students to do the spade work for a firmly thought-out development program.

Funds are requested in this budget for ten to fifteen planning grants. In 1970 nine planning grants were made from definite program funds and two more from gifts and Federal matching funds.

Examples of Planning Grants

(1) In 1970 the Women's Talent Corps in New York City was enabled to begin planning a humanities curriculum for its new College for Human Services, a two-year academic program training inner city residents for new careers in schools, hospitals, and social agencies.

(2) Hampshire College, a new experimental college in Massachusetts, has received a grant to develop a humanities curriculum in environmental studies and design, one of the special focuses of the new school.

(3) The PMC Colleges in Pennsylvania are planning the role of the humanities for an institution in a sharp period of transition from a military school to an academic college.

b. Educational Development Grants (\$5,150,000)

FY 1971 \$2,750,000; FY 1972 \$5,150,000; increase \$2,400,000.

Development grants are intended to improve instruction in the humanities in selected institutions from the junior college level through graduate schools, to make such instruction relevant to the present through curricular change, and to demonstrate to institutions not receiving grants that such improvement is desirable and feasible.

The development grants are not formula grants but are awarded competitively to institutions demonstrating a carefully worked-out plan for humanities development over a three-to-five year period, with a clear set of priorities and a firm institutional commitment to continue the level of activity once begun.

The grants may be used to strengthen faculties (by providing new people, released time, and supporting staff); to encourage student participation in course improvements; to cover costs of consultation and travel; to provide needed library acquisitions, on a small scale, not adequately provided by other funds during the development period; and occasionally to cover minor renovation of facilities (such as seminar rooms).

Significant cost-sharing is required, with the strategy arranged to insure continuation of the program beyond the period of Federal support. In each development grant a significant portion of the funds would be contingent upon gifts to the Endowment and Federal matching funds.

A typical development grant averages between \$100,000 and \$200,000 a year over a period of three to five years, a level needed to assure a significant change in the quality of humanities teaching in the institution. The Endowment's first extended experience with development grants will be in FY 1971 in which definite program funds of 2.75 million dollars are allocated. These funds will allow the Endowment to award approximately six to ten development grants, the actual number to be dependent on the amount of gifts and Federal matching funds employed as well as the budgetary requests of the institutions. (In FY 1970 the Endowment made a number of grants of this type but of much smaller average amount, ranging from \$15,000 to \$81,000).

Funds requested in this budget would permit a FY 1972 program approximately double that of 1971. At the requested level the program will be capable of significant national impact, since twelve to twenty development grants a year will be more adequate in terms of the number of superior applications that will be received and more assured of effect through example upon campuses where grants are not made.

It is hoped that these grants will effect the same kinds of improvements in the humanities as the National Science Foundation has stimulated in the sciences. (The NSF University Science Development Program, it should be noted, has aided over 30 institutions, at a cost of more than \$150 million, since its creation in 1964. In addition, through its Departmental and College Science Development programs, NSF is providing another \$15 million a year for support of science education in institutions of higher learning.)

Like the programs of the National Science Foundation, the Endowment's program is aimed at colleges and universities of good quality, where for one reason or another the humanities component is not so good as it ought to be, so that, for example, students getting a first-rate science education are getting a second-rate humanities experience. The Endowment's program will admit to candidacy a wider variety of institutions, including the junior and community colleges and the predominantly black schools. The support which has been available for the latter in the Endowment's Negro College Faculty Development Grants will continue to be available through this program and through the Education Project Grants.

Examples of Development Grants

(1) In 1970 a grant to the State University of New York at Albany will enable the Department of Philosophy there to play a central role in getting professors from the other humanistic disciplines and from the social and natural sciences to address themselves to problems of common concern in the development of a sound interdisciplinary program at the undergraduate and the graduate levels. This was a grant for \$81,000 over three years, but it will support only the initial stage of the development program.

(2) Temple University will initiate a graduate program in esthetics, the first of its kind. Endowment funds are providing partial support for the first year of this program.

(3) The University of Vermont, with definite funds of \$63,740 and gifts and Federal matching funds totaling \$100,000 awarded in 1971, is extending its experimental freshman seminar program into the sophomore year, leading toward the development of an entire experimental humanities college. The NEH grant is for one year only.

2. Education Project Grants (\$2,500,000)

FY 1971 \$1,529,017; FY 1972 \$2,500,000; increase \$970,983.

The Endowment's Education Project Grants cover a wide variety of undertakings and demonstrate that there is a ferment in the humanities in many sorts of institutions all over the country. Projects supported include the development of particular courses and student projects, institutes for faculty members, conferences

on ethnic studies, projects to integrate the humanities into professional education, the development of teaching materials including films, and better utilization of undergraduate libraries as teaching resources.

Project grants have averaged about \$15,000 and, often supplemented by gifts and Federal matching funds, sometimes to over \$100,000. Currently about one-third of the applications are being funded, but although these are highly recommended, they can be given only a portion of the funds needed. In FY 1970 project grants were awarded to 44 institutions. Around 80 may be aided this year.

The FY 1972 request will enable the Projects Program to keep pace with the increasing rate of good applications, to cultivate the growing interest among junior colleges and community colleges in humanities programs, to support needed faculty training institutes on American Indian, Chicano, and other minority history and culture, and to place greater emphasis on evaluation and dissemination of project accomplishments.

National Endowment for the Humanities Professorships

Within the Education Projects Program \$300,000 would be tentatively allocated for a new activity, the National Endowment for the Humanities Professorships, intended to be a parallel effort to a program now being considered by the National Science Foundation.

In this program the Endowment would offer about fifteen leadership grants for outstanding college and university teachers of the humanities. The recipient would be designated a National Endowment for the Humanities Professor. He would be given the equivalent of a full year of released time, but the length of the project and the proportion of his time devoted to it in a given year could vary within wide limits. For example, he might wish to spend a part of one year consulting with colleagues and developing a new course, part of a second in experimental teaching, and part of a third in evaluating and disseminating the results of his experiment. The aim of the program would not be the rewarding of certain individuals so much as effecting through them changes in the present reward system, so that good teachers will begin to get more of the prestige that presently goes to research.

The Endowment proposes that the NSF and the Endowment coordinate their Professorships through consultation and that occasionally a coordinated award be made to a scientist and a humanist at the same institution for a joint teaching endeavor.

Each award would offer the equivalent of a full year's salary over a one-to-three year period, necessary travel and, where appropriate, a student assistant and funds for equipment and materials. About fifteen such awards could be made with an allocation of \$300,000.

Examples of Project Grants

(1) In 1970 the Navajo Community College in Arizona was enabled to conduct an Institute on American Indian Culture; this is the first college ever created and run by Indians on a reservation.

(2) A student organization at the University of Notre Dame was given partial support for its 1970 Sophomore Literary Festival, an unusually effective program of lectures, readings, and small discussion groups which brings students into direct contact with prominent American writers.

(3) As an outgrowth of the Endowment-supported interdisciplinary program in humanities and engineering at Princeton University, the First National Conference on Civil Engineering: History, Heritage, and the Humanities was held in October 1970. At the Conference practicing engineers, educators, and humanists discussed ways of extending the Princeton experiment and making civil engineering studies more concerned with the humanistic problems connected with our technological society.

3. Grants in Elementary and Secondary Education (\$1,750,000)

FY 1971 \$350,000; FY 1972 \$1,750,000; increase \$1,400,000.

The Endowment's allocation for educational grants for humanities education in elementary and secondary schools has been modest, and grants from definite funds have been confined to selected demonstration projects.

In 1970 the Endowment received transfer funds of \$900,000 from the U.S. Office of Education and was enabled to support several projects of major importance. This transfer is no longer envisioned, and the \$350,000 available from the FY 1971 appropriations will be regrettably inadequate. Further, the shift from projects to targeted research in the Arts and Humanities Branch at the Office of Education means that hardly any USOE money will be available for demonstration projects in humanities education, and the Endowment will have to assume a heavier responsibility in this area. The budget request for 1972 (\$1,750,000) reflects the Endowment's desire to maintain the 1970 level of involvement and is not in fact a significant increase from the total funds (\$1.2 million) available in that year for this activity.

a. National Humanities Faculty

The National Humanities Faculty, originally developed through the Endowment's Office of Planning and Analysis, has proved itself during the past two years to be an eminently successful venture, attracting wide interest and stimulating ideas for change among school administrators and teachers. The Faculty operates with its own board, which selects interested and qualified first-rate professional scholars to work directly with school systems and teachers. This program has been financed in part through

gifts and Federal matching funds, but definite funds are needed to insure administrative continuity.

Because of exemplary programs developed under Faculty auspices during the 1969-70 school years, seven school districts are serving this year as local humanities reference centers for other schools in their area. The seven are Baltimore County, Maryland; Pineville, West Virginia; Gainesville, Georgia; McAllen, Texas; Lakewood, Colorado; Tacoma, Washington; and Los Alamos, New Mexico. The Faculty will also be working in thirteen other school systems, eleven of them for the first time, in 1970-71: Jefferson City, Colorado; New Canaan, Connecticut; Berea, Kentucky; Baltimore City, Maryland; Boston, Massachusetts; Middletown and Spring Valley, New York; Worthington, Ohio; McMurray, Pennsylvania; Chester and Rutland, Vermont; Richmond, Virginia; and Glenville, West Virginia.

Up to 30 school districts are expected to be served by the Faculty in 1971-72.

b. Examples of Other Elementary and Secondary Grants

(1) An NEH grant helped Scripps College, California, conduct a summer institute for 35 Latin teachers and 30 high school students not previously exposed to Latin. The institute, which emphasized the teaching of Latin as part of an interdisciplinary humanities course (rather than as a traditional grammar-oriented course) resulted in a model of curriculum reform for California and a nucleus of teachers capable of carrying on inservice training in Latin and humanities during the school year.

(2) A grant to the Rabun Gap School in the mountains of Georgia is helping high school students there collect and publish in their own magazine examples of the folklore, way of life, and heritage of their area.

(3) From USOE transfer funds the Education Development Center in Massachusetts is creating a full-year course for the elementary level entitled "Man and the Man-made World," a humanistic survey of the history and problems of a technological world. Fiscal 1972 funds will be used to complete this and other curriculum development projects supported by the Endowment and to support the teacher training needed to implement the new curricula in regular school settings.

FELLOWSHIP PROGRAM

(Definite Appropriation)

<u>Activities</u>	<u>FY 1970 Actual</u>	<u>FY 1971 Estimate</u>	<u>FY 1972 Request</u>	<u>Increase or Decrease(-)</u>
1. Younger scholar fellowships & summer stipends	\$867,400	\$1,139,438	\$3,010,000	\$1,870,562
2. Senior fellowships	600,022	750,000	1,440,000	690,000
3. Fellowships for guided study in selected fields	95,000	285,000	500,000	215,000
4. Junior college faculty fellowships	--	230,000	1,060,000	830,000
5. Summer seminars for college teachers	--	--	200,000	200,000
6. Fellowships for the professions	--	--	190,000	190,000
7. Negro college faculty development grants	98,228	100,000	-- ^{1/}	-100,000
Total	1,660,650 ^{2/}	2,504,438	6,400,000	3,895,562

^{1/} Projects funded under this activity will be funded under the Education Program in FY 1972.

^{2/} Plus \$9,912 in gifts and matching funds.

A fellowship purchases time for its recipient--time to catch up, to reflect, to investigate, to develop his understanding, and frequently to record new insights, for his own benefit and for the benefit of others. The immediate result of a fellowship is the development of the scope and quality of the fellow's knowledge; the long-range result is the advancement of knowledge through his teaching, writing, and leadership in his field.

Although the fellowship mechanism for developing the capabilities of scholars and teachers is a tried and established one, the number of fellowship opportunities available to humanists has been very small in proportion to the number that could be used

effectively. A number of colleges and universities, realizing the value of free time, offer sabbaticals to faculty members but generally only to a few each year, and then for only half a year, or for a full year at just half pay. When the Endowment was established, there were fewer than 500 post-doctoral fellowships annually available in the humanities. More than six times as many were awarded in the sciences, spread over a constituency about the same size as that in the humanities. While the numbers of Endowment fellowships have been small, they have added significantly to the support available to humanists.

The fellowship program proposed for fiscal year 1972 would continue the four existing fellowship and stipend programs, directed toward (1) younger scholars, (2) senior scholars, (3) junior college faculty, and (4) young scholars in selected fields; and it would begin to meet two additional needs by (5) providing summer seminars at the major universities for small-college and local-college teachers, and (6) extending and adapting the benefits of the fellowship mechanism to persons in the non-academic professions. Grants for Negro college faculty development which have been administered under the fellowship program will be available under the education program. (See also p. H-24)

1. Fellowships (250 awards) and Summer Stipends (150 awards) for Younger Scholars, (\$3,010,000)

FY 1971 \$1,139,438; FY 1972 \$3,010,000; increase \$1,870,562

a. Fellowships

These fellowships are awarded to persons who are in the earlier years of their scholarly careers. These young scholar-teachers are the fountainhead of humanistic studies. For 30 or 35 years they will be responsible for interpreting and transmitting knowledge of the humanities to the future leaders in business, the professions, government, politics, teaching, and other fields. Cultivating excellence among this group is, therefore, of the greatest importance.

These fellowships give those who seem most worthy and most capable the opportunity to undertake such cultivation where the lack of the opportunity could easily result in a drying up of originality and a permanent loss of fertility. The Endowment therefore proposes a significant increase in support for younger scholars, from 120 in FY 1971 to 250 in FY 1972. (In FY 1970 81 awards were made.)

There will be approximately 50,000 full-time humanities teachers age 40 and under in the four-year colleges and universities in 1971-72. A minimum national target should be to provide fellowship opportunities to ten percent of this group over a seven-year period (i.e. over a normal "sabbatical" period). This would require 714 fellowships per year.

A reasonable share of this goal for the Endowment in fiscal year 1972 would be to support roughly half of this number. Younger scholars generally are not yet eligible for sabbaticals, and the number of fellowships likely to be awarded to them by foundations and other agencies is considerably less than the remaining half of the target figure mentioned above, but the proposed level of Endowment support for younger scholars would constitute a significant advance toward an adequate national fellowship program.

Younger scholar awards have been broadly distributed in every way. They range over all the fields of humanistic study, and they go to scholars in every type of college and university and in nearly every state. In FY 1970, younger scholar fellowships and summer stipends covered 42 states, the District of Columbia, and Puerto Rico; and 38 percent went to scholars in 2-year and 4-year colleges, as opposed to universities.

Some examples of fellowship projects are the following:

(1) An instructor in architecture and computer technology at the University of Hawaii is working in an interdisciplinary field, applying ecological and humanistic understanding to the design of a new kind of community. Called "eco-community," such a community would encourage redefining the "good life" in terms of less consumption, more perception of individual uniqueness, and more responsible use of both human and natural resources.

(2) At William Carey College in Hattiesburg, Mississippi, a professor of music is studying the changes in musical elements as a form passes from one ethnic group to another. For example, traditionally white musical forms undergo certain changes by which they are made relevant to the religious expression of the Negro. These changes are often thought to be the result of musical style idiomatic to the American Negro, but the professor's research indicates social and economic factors, such as the status of the Negro in the socio-economic structure of the South, also influenced the transformation.

(3) A professor at Stanford Law School will spend a year of extensive reading in American and British history, coupled with research in the legal ideology of the New Deal. Already qualified in law through education and experience, he seeks to gain competence now in ways to use the past to illumine the present--to become a legal historian. He will also design a course in English and American legal thought for undergraduates and a course on law and society in historical perspective for law students.

(4) A history professor at Colorado State University is comparing the development of certain Texas cities--including Dallas, Fort Worth, Waco, Austin, San Antonio, Laredo--which lie roughly along the line that separates the South from the West, in their critical years, 1880 to 1930. His theory of urban development, which has regional and national application, evaluates such

factors as geography, natural resources, level of technology, societal changes, and local leadership, to explain why some cities and towns flourished while others did not.

In order to keep stipends roughly equivalent to fellows' salaries, stipends would be raised in FY 1972 from \$1,000 per month to \$1,250 per month, i.e., from \$9,000 for nine months to \$11,250 for this period, the maximum and most frequent length of tenure. The \$500 expense allowance would be eliminated.

b. Summer Stipends

These smaller awards also go to persons who are in the earlier years of their scholarly careers, to help them carry out individual studies, prepare new courses, or revise old ones. The program seeks to call attention to the value of summer study and to keep the example of summer faculty grants before the colleges, since the colleges may reasonably be asked to take primary responsibility for meeting this relatively low-cost need.

As in the past the Endowment will limit application in this program to one nomination per institution. This serves to assure a wider distribution of the awards and a high level of quality nominations resulting from the careful screening required within each institution.

Some examples of FY 1970 summer stipend projects are the following:

- (1) Study of American Indian languages by a faculty member at Western College for Women at Oxford, Ohio, who plans to incorporate these languages into her linguistic course.
- (2) Planning by a faculty member at Reed College, Oregon, of a course in non-Western art to be offered as a result of growing student interest in non-Western cultures.
- (3) A historical study by a physics teacher at the University of Missouri on the way scientific disputes are resolved in the scientific community.

In FY 1970 100 summer stipends were awarded; in FY 1971, an expected 110. The FY 1972 budget request would provide for 150 awards. This increase will permit participation by 30 more institutions, thereby bringing the program to a higher level of visibility and extending its impact.

In order to keep summer stipends roughly equivalent to summer teaching salaries, stipends would be raised from \$1,500 to \$2,000.

2. Senior Fellowships (80 awards, \$1,440,000)

FY 1971 \$750,000; FY 1972 \$1,440,000; increase \$690,000

Although sabbaticals and fellowships are relatively more available to senior than to younger scholars, the amount of support available even to the best of the senior humanists for uninterrupted study and research falls far short of the amount needed to produce the contributions to knowledge which they are seeking to develop.

An indication of the lack of needed support for distinguished scholars in humanities fields is shown in a survey of highly-rated but unsuccessful applicants for senior fellowships for 1968-69. The survey revealed that by the summer of 1970, 64 percent have not yet been able to complete the project for which they had sought NEH support.

The effective need for these awards may conservatively be estimated at 10 percent of the humanities teachers in the four-year colleges over age 40. There will be approximately 58,500 such senior scholars in 1971-72. Full support for this group does not seem feasible, however, and the senior fellowship program limits its purpose to supporting the development only of a small number of first-rate contributions to humanistic knowledge.

On the basis of applications received in previous years, approximately 100 senior fellowships would be needed to make support available for projects of this high quality. The 80 awards proposed for FY 1972 will come within range of meeting this need and will be a considerable advance over the 50 awards for FY 1971 (and the 40 awards made in FY 1970).

Like the younger scholar awards, senior fellowships range across all humanistic fields of study. As with the younger scholar awards, emphasis is placed on studies which will contribute to better understanding of matters of current national concern, and on the teaching and interpretation as well as the discovery and creation of knowledge.

Some examples of senior fellowships are the following:

(1) A member of the North Carolina Central University faculty is studying the American Negro woman from the introduction of Negro female slaves into the English-speaking colonies up to the present. There is no previous full-length, comprehensive treatment of the American Negro woman against the total backdrop of U.S. history.

(2) A fellowship awarded to a history professor at Marquette University will be used to study the history of the relations between the U.S. Government and the American Indian, concentrating on the period between 1860 and 1900. Emphasis will be on the confrontation between the two cultures, the resultant legislative

and regulatory provisions adopted by the Federal Government for Indian affairs, and the effects of these measures on the Indians.

(3) One of the fastest growing fields of study on college campuses is that of motion pictures. A senior fellowship awarded to an English professor at Williams College in Massachusetts is enabling him to move outside his own field of English to study the whole range of sound film in order to arrive at an aesthetics of narrative sound film. Film criticism lags behind criticism of other arts largely because of its lack of theory; this study will provide some basis on which to judge contemporary films.

(4) In a more traditional field of study, but one nevertheless relevant to contemporary American problems, a classics professor at Swarthmore is using his fellowship to study the impact of legal thought on the politics, religion, and philosophy of the fifth century Athenian democracy.

In order to keep stipends from falling too far below fellows' salaries, the budget request for fiscal 1972 would allow stipends to be raised from \$15,000 to \$18,000 for 12 months (from \$1,250 to \$1,500 per month). The present \$500 expense allowance would be eliminated.

3. Fellowships for Guided Study in Selected Fields (50 awards, \$500,000)

FY 1971 \$285,000; FY 1972 \$500,000; increase \$215,000

This program responds to the need for additional scholars and teachers in certain critical fields. It was established in FY 1970 with the award of 10 fellowships to young scholars interested in Afro-American studies to enable them to spend the 1970-71 academic year studying under designated senior scholars at four leading centers for such study.

In FY 1971, 30 fellowships are being awarded for work in Mexican-American and American Indian as well as Afro-American studies. The fellowships provide opportunities not now ordinarily available to young scholars to develop some substantial knowledge in these fields, which they can then incorporate into their scholarship and teaching.

The budget request for fiscal 1972 would support 50 fellowships for guided study. These would be used to support work in the three fields for which awards are being offered in FY 1971 and to extend the program into other areas of study in which additional competent scholars and teachers are urgently needed, e.g. (1) study and application of the humanities to problems of environment and quality of life and (2) study of the ethical and humanistic implications of new biological discoveries and technological capabilities.

Fellowship stipends would be revised to a more appropriate level than the current \$7,500 for the academic year, and the fellowship institutions would continue to receive cost-of-education payments for each fellow.

4. Junior College Faculty Fellowships (100 awards, \$1,060,000)

FY 1971 \$230,000; FY 1972 \$1,060,000; increase \$830,000

This program is being inaugurated on a pilot basis with 25 awards in FY 1971. The need for these fellowships is the same as the need for the younger scholar fellowships, but junior college teachers for the most part would use fellowships for a kind of advanced schooling, to increase their general knowledge of their fields, or for studies dealing with curricular or instructional needs, rather than for scholarly investigations. This difference in purpose makes it necessary to apply a somewhat different set of criteria in awarding fellowships to junior college teachers, and hence advisable to have a separate program. In addition, junior college people have not yet fully understood the usefulness of fellowships for their purposes, partly because fellowships have not been available to them, and a separate program should serve to draw their attention to this possibility of faculty development.

These fellowships are being directed primarily toward younger teachers in the earlier part of their careers, although older teachers have not been excluded from this program inasmuch as there is no equivalent of the senior fellowship program for junior college teachers.

Only a very rough estimate of the number of junior college teachers in the humanities is possible: probably well over 16,000 full-time teachers in 1971-72. As in the program for younger scholars, a minimum national goal would be to provide fellowships to about ten percent of this group over a seven-year period, or approximately 230 per year.

For FY 1972, as this program is still developing, funds are requested for only 100 awards. Stipend rates would be the same as those for the younger scholar fellowships.

5. Summer Seminars for College Teachers (10 seminars, 80 teachers, \$200,000)

FY 1971 --; FY 1972 \$200,000; increase \$200,000

These seminars would provide opportunities for summer study under distinguished scholars at nearby universities to teachers in small colleges and in local and community colleges. Very few grants for independent summer projects are available to these people, and for the most part they do not have projects for which they would seek such grants. However, they do seek and need opportunities to strengthen their skills and knowledge in the subject they teach.

These seminars would provide opportunities for renewing teacher commitment and stimulating continued professional growth by bringing small college instructors into contact with first-rate scholarship and with the ambience and resources of a major center of learning. They would also serve to bring university people into touch with local college teachers and their problems.

For FY 1972 the Endowment proposes to undertake a pilot program of 10 summer seminars. Each seminar, which would have about eight teachers participating, would cost about \$20,000, allowing \$2,500 per participant including cost-of-education payments of \$500 per participant to the institution.

6. Fellowships for the Professions (25 awards, \$190,000)

FY 1971 --; FY 1972 \$190,000; increase \$190,000.

Community leaders and leaders in various professions--law, journalism, city planning, architecture, business, social work, government--have an important influence on directions this country takes in all its affairs.

Unlike scholars and teachers, whose work involves the advancement and transmission of knowledge, people in the professions, whose work involves the application of knowledge, have not generally felt the need to stand back for an extended period to reexamine the bases of the bodies of knowledge they are using. Yet the quality of their work, just as the quality of teaching and scholarship, could be improved by a period of study designed to broaden and sharpen their historical and philosophical perspectives; and the cultivation of such perspectives among leaders in the professions would demonstrate the practical value of the humanities among their colleagues.

Proceeding on the premise that professional people can schedule six months or so free for study and reflection (and can propose a humanistic study which would have significant impact upon the quality of their contributions to their professions and to national life) the Endowment proposes to begin in FY 1972 a small program of fellowships for professional people. The budget request includes funds supporting approximately 25 awards for this purpose.

Fellowship recipients would in most cases be approaching the peak years of their careers. Stipends would be set experimentally at \$1,250 per month, with tenure averaging six months, for an average stipend of \$7,500.

RESEARCH AND PUBLICATION PROGRAM

(Definite Appropriation)

<u>Activities</u>	<u>1970 Actual</u>	<u>1971 Estimate</u>	<u>1972 Request</u>	<u>Increase or Decrease(-)</u>
Research grants	\$790,041	\$1,097,042	\$2,800,000	\$1,702,958
Editing & publication	291,413	308,587	400,000	91,413
Bicentennial	<u>185,475</u>	<u>214,525</u>	<u>300,000</u>	<u>85,475</u>
	1,266,929*	1,620,154	3,500,000	1,879,846

* Plus \$734,510 in gifts and matching funds.

The main purpose of the Endowment's Research and Publication Program is to provide project support of American scholarship in the humanities.

Research in the humanities--the study of human values in the past as they have revealed themselves in literature, philosophy, the fine arts, history and its associated disciplines, and (to a certain extent) in the social sciences--is vital to man's understanding of his world and of his relationship to it and to his fellows.

Humanistic knowledge is the foundation of our educational system. The Endowment's research grants support the discovery of new knowledge in the humanistic disciplines. Likewise they aid projects to reconsider and revise old knowledge so as to bring it into consonance with new discoveries or to show anew its bearing on the rapidly changing circumstances of our times.

In making grants for these purposes the Endowment seeks and relies upon the best available scholarly judgment here and abroad as to the merits of proposals competing for grant support. Each project application to the Endowment is submitted initially to specialist review by at least four qualified scholars. Full project descriptions with attached specialist reviews then are submitted to the judgment of a group of fifteen panelists who consider all applications and rate them for excellence and make specific funding recommendations. In the final stage all project applications are considered and acted upon by the National Council on the Humanities at its periodic meetings.

Central to this process of scrutiny is consideration of the potential relevance of proposed projects to the general public understanding of problems of current national concern such as race relations, urban problems, and questions of war and peace. Such

proposals are encouraged by the Endowment and given the highest priority in the hope of giving humanistic research the greatest possible practical as well as scholarly and educational significance.

Research grants range from a large, ongoing grant to the Modern Language Association of America for editing of definitive editions of outstanding American writers of the last century down to grants of \$1,000 or \$2,000 to private individuals for pursuit of particular research or writing projects. Such grants often include matching provisions to generate support for the humanities from philanthropic foundations or private individuals. In FY 1969 over \$275,000 was granted on a gifts and matching basis; in FY 1970 \$752,000 was granted on that basis, amounting to almost two-thirds of outright research grants in that year. In the current fiscal year the Endowment anticipates that matching grants will equal or surpass outright grants, testifying to the effectiveness of NEH funds in enlisting new sources of support for the humanities.

The fiscal 1972 request for \$3.5 million for humanistic research doubles the Endowment's support of this field in FY 1971. This increase reflects the growing number and quality of applications to the Endowment. Requests for research and publication funds in fiscal 1970 totaled \$9.4 million, more than double the \$4.4 million requested the previous year. During the current fiscal year, 1971, applications are running at triple the rate of last year.

In FY 1971 an upsurge in number and quality of research applications has made it impossible to maintain even this low level of funding. In the current (winter) grant cycle, for example, the Research Division received 270 applications, requesting about \$5 million. 94 of these (about one-third) received the highest funding recommendations from scholarly reviewers and panelists. Owing to lack of funds it was possible to give outright grant support to only 20 of them--less than one out of ten applications and only about one in five of those recommended most highly. In financial terms only \$254,000 was granted outright against approved and recommended requests of \$1,888,000. With 360 new applications entered in the spring grant cycle this situation can only worsen in the future.

1. Research Grants (\$2,800,000)

FY 1971 \$1,097,042; FY 1972 \$2,800,000; increase \$1,702,958

The request this year for support of research grants eliminates the distinction formerly made between Large Grants and Small Grants; in practice this distinction proved to be an artificial one which did not contribute to the efficiency of program administration. Support of large-scale projects, particularly computer applications in the humanities, will nevertheless continue to be a first-priority concern of the Endowment's research program. Compared with the natural and social sciences much research in the humanities remains in the "horse-and-buggy" stage, owing to the humanists' ill success in attracting the large sums of money necessary for such projects.

Within the limits of available funds the Endowment has sought to encourage and support projects which not only promise a large payoff to their own disciplines but also appear to have potential application in other disciplines. Examples of such projects currently being supported are a large-scale computerized bibliography of Chinese history carried out by the Social Science Research Council and a similarly large project in musicology under the direction of the American Council of Learned Societies. Under consideration or at the discussion stage are a number of such projects in comparative literature, Asian studies, philosophy, classics and history.

Some part of the requested funds will be devoted to the support of a limited number of research resource centers. At the current time only two such centers can be supported: one at the University of Minnesota for the gathering of printed materials and oral history interviews concerning immigrant groups and organizations, another at the University of California at Los Angeles to prepare a bibliography of country and western music which promises, when finished, to throw a great deal of light on the social history of rural America.

Proposals currently under review concern support of an ethnic research and teaching center at the University of Pittsburgh and of an extensive oral history project at Wayne State University to record and study the experiences of the black community which has grown up in and around Detroit in the last forty years.

As these projects are very expensive, Endowment support for them will have to be limited to a small number of projects which promise nearly unique substantive contributions to their disciplines and which appear likely to solve problems in ways which may be useful later in other fields. Even at this limited level of support, however, Endowment sponsorship of such projects is considered to be decisive in encouraging a new generation of humanists to break with the constrictive traditions of the past and attempt meaningful innovation in their subjects. In no other field will Endowment support of humanistic scholarship be so important for its future development.

Along with funding of such large-scale projects the Endowment proposes support at an increased level for the more traditional humanistic undertakings carried out by individual scholars or by small groups. Apart from the program to fund research bearing on our national Bicentennial and from the Editing Grants to the Center for Editions of American Authors (both treated below), a large proportion of research grants have been devoted to studies of aspects of the American heritage and experience. Grants have been made to support state preservation programs, archaeological and agronomic investigation of the prehistory of the southwestern part of the United States, study of the origins of urban political machines of 19th Century America, and study of the tradition of violence in American literature. Research grants also support

collections of the papers and, in some cases, published definitive editions of such prominent Americans as Daniel Webster, William Lloyd Garrison, Booker T. Washington, Senator Karl Mundt and Senator Carl Hayden; comparable to these projects is an oral history program at the University of California to study the career of former Chief Justice Earl Warren.

Many of the research projects aided, while of a solid scholarly quality, also have distinct practical overtones. Among these may be mentioned support of a conference of theologians and scientists at Boston University to consider ethical and practical implications of recent advances in the life sciences, such as heart transplants; of a retrospective study of Federal urban renewal programs by a civil servant who has long been associated with such programs; of a study of the evolution of the Supreme Court Bar with an eye to the effects of its structure upon court decisions over the years; of a study by a lawyer-philosopher of the possibly deleterious effects of established American court procedures on our system of justice and an examination of possible alternative to those procedures; and, finally, a study of the strength and limitations of the philosophical presuppositions underlying the concept of toleration.

These and the projects supported in other subjects share two things in common with the projects described above. They concentrate on and promise to contribute to the great cultural and historical tradition which Americans are heir to. Secondly, they have been subjected to an exhaustive review to assure that the Endowment's limited funds will as far as possible be spent only on projects of first-rate humanistic importance and potential.

2. Editing and Publication Grants (\$400,000)

FY 1971 \$308,587; FY 1972 \$400,000; increase \$91,413

The Endowment's Editing and Publication Program supports scholarly editions of important literary or philosophical works. Hitherto the major item aided by this program has been the massive project of the Modern Language Association of America to edit and produce definitive texts of the writings of prominent American authors of the 19th Century. This project will make available for the first time accurate texts, edited as nearly as possible in line with the author's known final intentions, of the works of Stephen Crane, Ralph Waldo Emerson, Nathaniel Hawthorne, William Dean Howells, Washington Irving, Herman Melville, Henry David Thoreau, Mark Twain, and Walt Whitman. The Endowment's assistance in this project is limited to preparation of the texts.

Publication of these volumes has been carefully designed to serve the layman's purposes as well as the scholar's. For example, in library editions textual footnotes and apparatus, which are of interest only to the literary scholar, are separated from the texts and printed in the back of the volumes, permitting commercial publishers, on payment of a nominal fee and on a non-exclusive basis, to bring out clear-text editions of these works in

paperback for inexpensive purchase by school and college students and the general reader. So far eight volumes have appeared in paperback, one of them--Hawthorne's Scarlet Letter--in no less than eight separate paperback editions.

The MLA project involves scores of literary scholars at numerous academic institutions around the country and has required so far three years of dedicated scholarly effort in collecting numerous editions of these various authors and preparing them for publication. In the current fiscal year these lengthy efforts are making themselves felt in terms of publication and of completed volumes. By the end of FY 1970 38 of a projected 163 volumes had been published. In the current fiscal year alone an almost equal number of volumes--somewhere between 34 and 37--will be published or in press. This rate of production is expected to continue, given sufficient funding.

The MLA project for American authors provides a useful example of the way in which Federal funding can generate large-scale support for humanistic projects which would not otherwise be available. In the last two years support from universities of this project has been half again as large as Endowment support; support of publication costs, borne entirely by various university presses, is larger than either. On a rough estimate the Endowment is bearing less than a quarter of the cost of the entire project; without that support, however, it is unlikely that so large an undertaking would ever have been possible.

The requested increase in the Editing and Publication budget item will permit funding of the MLA editions at a higher rate with a view to speeding their publication. In addition, it will permit support for comparable projects, if not such broad-gauged ones, which are equally deserving of Endowment assistance.

3. Bicentennial Grants (\$300,000)

FY 1971 \$214,525; FY 1972 \$300,000; increase \$85,475

Under Public Law 89-491 the Endowment is mandated to encourage and coordinate "scholarly works and presentations focusing on the history, culture, and political thought of the Revolutionary War period." In keeping with this charge, the Endowment sets aside a specific portion of its research budget for studies relating to the Bicentennial.

Although applications for support of these projects are accepted--and judged--separately from other research projects, they undergo the same process of careful review and are ranked by the same system of grades. Existence of such a separate budget category has permitted the Endowment to fund all Bicentennial projects graded "superior" and the greater part of those graded "good."

The requested line item increase in this category will help to deal with the growing number of Bicentennial applications and, hopefully, to fund all of those granted second-priority recommendations as well as "superior" ones.

Much historical and documentary material currently available on the Revolutionary period dates from the last century, when historical studies were new and relatively untried; it is seriously outdated. Also, attention in the 19th Century tended to focus largely upon the major figures of the Revolutionary epoch, such as Washington, Jefferson, Franklin, etc., leaving out of account other vital personages who, though less well-known, played a significant role in the winning of our independence and the founding of our Constitution. Endowment support under the Bicentennial program is effectively changing this situation.

Of primary importance among the Bicentennial projects, of course, is the University of Virginia's preparation of the complete edition of the correspondence of George Washington which the Endowment has supported for two years; this edition eventually looks to the publication of all of Washington's correspondence, incoming as well as outgoing, in definitive fashion. Alongside the great Washington project the Endowment is also supporting Dumas Malone's massive life of Thomas Jefferson, the fourth volume of which appeared this year to unanimous critical acclaim; E. Francis Ferguson's edition of the letters and papers of Robert Morris, the financier of the Revolution and a man whose contributions rank only behind those of Washington, Jefferson, and Franklin; and of definitive, scholarly lives of such figures as Alexander McDougall of Pennsylvania, Jonathan Trumbull of Connecticut and Elbridge Gerry of Massachusetts, each of whom played important secondary roles in the Revolution.

Some Bicentennial projects have broken new ground technically as well as historically. One such project is relying on spectrographic and chemical analysis of the manuscript of James Madison's Notes on the Constitutional Convention in an attempt to discover which of the changes that Madison made in the original manuscript were made shortly after the Convention and which changes were made late in his life (when his political opinions had markedly changed). This study, if successful, will finally lay at rest questions which have long beat around a document of both constitutional and historical significance.

Another Bicentennial grant supports an economist's study of probates of wills and other financial materials in the colony of Massachusetts in 1774 to determine as far as possible the structure and distribution of wealth in that colony and to derive a general impression of the economic status of one of the crucial colonies of the period immediately before the Revolution. Still another project will use documentation in British Army and Admiralty archives bearing on American prisoner-of-war camps in Great Britain to determine the political and social views of captured American

enlisted personnel in those camps. Until very recent times the poor left no records and their opinions were inaccessible to the historian; it is hoped that this novel project will give us some grasp of the hopes and opinions of the common people of the American colonies who followed the great leaders of the Revolution.

Little time now remains before the formal observances of the Bicentennial in 1976; additional funds for the Endowment in this program will permit it to take fullest advantage of that time. The requested increase in Bicentennial funding will permit the Endowment to support existing projects on a fuller basis than has hitherto been possible and to undertake initial support of the growing number of new proposals which are now coming before us. When completed, projects such as these promise to add a new dimension to our understanding of the birth of the nation.

MATCHING FUNDS

(Indefinite Appropriation)

	<u>1970</u> <u>Actual</u>	<u>1971</u> <u>Estimate</u>	<u>1972</u> <u>Request</u>	<u>Increase or</u> <u>Decrease (-)</u>
Federal matching	\$2,000,000	\$2,500,000	\$3,500,000	\$1,000,000
Gifts and donations	2,000,000	2,500,000	3,500,000	1,000,000
Carryover from previous year	<u>1,568,741^{1/}</u>	<u>2,153,155^{1/}</u>	<u>--</u>	<u>-2,153,155</u>
Total available	5,568,741	7,153,155	7,000,000	-153,155
Total obligation	3,415,586	7,153,155	7,000,000	-153,155

Through matching funds provided from the indefinite appropriation the Endowment stimulates private gift-giving in support of the humanities and encourages colleges and universities, professional societies, research organizations, and other institutions with humanities programs, to develop new sources of funds and thus broaden their base of support.

^{1/} These carryovers resulted primarily from gifts received too late in the fiscal year to be obligated; almost all of these funds, however, were already committed to specific projects.

The offer of gifts to the Endowment has steadily increased from \$100,000 in fiscal 1967 to \$2 million (the limit of the appropriation) in fiscal 1970. The \$2 million came in the form of one hundred and thirty-five separate gifts or pledges, ranging from \$10 to \$400,000. Funds available from gifts and matching last year were distributed among the Endowment's major programs as follows:

<u>Program</u>	<u>Percent of total</u>
Education	50.8%
Public	21.5%
Fellowships2%
Research and Publication.	14.9%
Planning and Development.	<u>12.6%</u>
Total	100.0%

Among the 91 projects supported either wholly or in part with matching funds were a community college ETV program in Chicago on art education, several archaeological projects, preparation of the first comprehensive edition of George Washington's papers, undergraduate library improvement projects, and fellowships for interdisciplinary exchanges involving humanists and social scientists.

An outstanding example of how the Endowment uses its matching funds can be seen in the Frederick Douglass Institute of Negro Arts and History. Beginning in 1967 as a small museum serving the black community of Washington, the Institute is rapidly becoming a national resource, receiving requests from throughout the country for educational materials, lecturers, exhibits, and ETV programs.

With a matching grant of \$500,000 awarded in 1970, the Endowment is helping the Institute embark on a \$2 million five-year expansion program designed to develop prototype museum, educational, and community programs. These prototypes will serve as models for other cities which wish to establish quality programs dealing with the Afro-American heritage.

The fiscal 1971 indefinite appropriation was \$2.5 million, the full amount requested by the President. The fiscal 1972 request is \$3.5 million. Approximately one half of these funds are expected to be used in the Education Division where they will play a critical role in the success of the institutional development program. Awards made in this program will consist of a combination of outright and matching grants arranged in such a way that the matching portion increases year by year while the outright funds diminish, thereby assuring that at the end of the grant period the institutions will carry on their programs by themselves.

NATIONAL ENDOWMENT FOR THE HUMANITIES

	Gifts Received, FY 1967-1972 (in thousands)					1971 (est) ^{1/}	1972 ^{1/} (est)
	1967	1968	1969	1970	Total 1967-70		
Education	\$21	\$88	\$741	\$956	\$1,806	\$1,195	\$1,673
Public	20	152	123	518	813	648	907
Fellowship	--	--	5	--	5	--	--
Research	--	35	239	278	552	347	486
Planning & development	65	50	154	248 ^{2/}	517	310	434
Total gifts (& pledges)	106	325	1,262	2,000	3,693	2,500	3,500
Matching funds	106	325	1,262	2,000	3,693	2,500	3,500
Subtotal	212	650	2,524	4,000	7,386	5,000	7,000
Unobligated balance from prior year	--	120	505	1,549		2,153	--
Total	212	770	3,029	5,549		7,153	7,000
Adjustments ^{3/}	--	--	-81	20		--	--
Total available for obligation	212	770	2,948	5,569		7,153	7,000

		Obligations from Gifts and Matching Funds, FY 1967-1972 (in thousands)				
		1967	1968	1969	1970	Total 1967-70
Education	\$42	\$100	\$650	\$1,454	\$2,246	\$3,045
Public	--	85	421	572	1,078	1,197
Fellowship	--	--	--	10	10	21
Research	--	--	278	735	1,013	1,540
Planning & development	50	80	50	645 ^{2/}	825	1,350
Total obligated	92	265	1,399	3,416	5,172	7,153
Unobligated balance	120	505	1,549	2,153		--
Total available	212	770	2,948	5,569		7,153

^{1/} Projected on basis of 1970 data.^{2/} Includes gift in kind of \$67 thousand.^{3/} Includes returns from prior years' grants (+) and transfers to other accounts (-).

PROCEDURES FOR APPROVAL OF GRANTS

Mrs. HANSEN. Please briefly review for the committee your procedure for approving applications for grants.

Mr. EDGERTON. They vary a bit depending on the division. Let me take the research division first.

When applications are received in anticipation of Council meetings and deadlines, of which there are two or three a year, some of them call for rather special qualities in the people who examine them. Therefore we have solicited and received the voluntary cooperation of almost 1,000 of the Nation's most prominent scholars who act as readers for us in the case of applications of that kind. We generally ask three such people to review proposals which are particularly complex or whose subject matter is particularly removed from the expertise of the staff. Their comments, and they are usually very helpful indeed, and given at great expense of time by people who can ill afford it, are incorporated into the file which then comes to the attention of panels composed of from 12 to 15 prominent people in the fields of the humanities. They meet periodically to make recommendations to the National Council on the Humanities.

Subsequently the National Council's Committee on Research reviews both the readers' as well as the panel's recommendations and makes a final recommendation to the Chairman. The process may take up to 5 months. We are distressed about the time always, but I do feel that in the past year we have been capable of making really quite good judgments as to the merits of such research proposals.

PROCEDURE FOR FELLOWSHIP APPLICATIONS

Fellowship proposals and applications are handled a bit differently. We do not, in their case, use the reviewer or reader mechanism, but rather have a series of regional panelists who meet around the country. One member of our staff meets with them. In the case of the junior and summer fellowships they review all applications for their region. They select for a final national group the most promising young people among those applications which come to them. Subsequently that national panel makes recommendations to the National Council on the Humanities Fellowship Committee, which looks at them very carefully and makes a final recommendation to the Chairman.

In the public program the same kind of pattern is followed. A panel covering the media, involving lay persons of substantial experience in the humanities and scholars, considers all applications. Their recommendations come to the Public Committee of the Humanities Council. In education we set up two kinds of panels, one to make judgments on project proposals directed toward curriculum reappraisals and the like. Those panels consist of eight to 12 people. We also have panels to make judgments on institutional development grants. Those are complex, because they have to take into account the characteristics of the institution and its direction over the next several years, so the development panels meet to review a reasonably limited number of such applications after a separate group has made an onsite review. And they review them in great depth. All those panel recommendations—presently involving, as I say, 1,000 reviewers and about 400 panelists—funnel into the National Council on the Humanities four times a year when it meets for its 2-day sessions.

NATIONAL COUNCIL

Mrs. HANSEN. What is the scope of responsibility of the National Council on the Humanities in this connection?

Mr. EDGERTON. The act requires two functions of the Council. The first is to act broadly as a recommending group on every application which comes to us. By law we must receive a recommendation from the National Council. Mr. Schurman, our general counsel, submits applications to the Council in the form of resolutions upon which they then formally vote. We take no action on any grant that has not received a recommendation from the Council except for some of \$10,000 or less, in which case the Chairman may act without such a recommendation. In both Mr. Keeney's tenure as well as mine, the Council's recommendations are, in effect, binding. We have accepted them 99 percent of the time. The Council has one other function, which is general advice to the Chairman and to the staff. Council members are drawn from a wide range of disciplines and embody a great deal of experience in the humanities. We review policy matters with them on a continuing basis during their quarterly meetings.

Mrs. HANSEN. How often does the Council meet?

Mr. EDGERTON. The Council presently meets quarterly in October, February, May, and July.

Mrs. HANSEN. Please insert in the record a listing of the current membership of the National Council on the Humanities.

Mr. EDGERTON. I have it here in the annual report, Madam Chairman. I will be happy to make that available for the record.

(The information follows:)

NATIONAL ENDOWMENT FOR THE HUMANITIES,
Washington, D.C.

NATIONAL COUNCIL ON THE HUMANITIES

(Wallace B. Edgerton—Acting Chairman)

TERMS EXPIRING IN 1972

- Mr. Edmund F. Ball, chairman of the board, Ball Corp., Muncie, Ind.
 Dr. Robert T. Bower, director, Bureau of Social Science Research, Inc., Washington, D.C.
 Dr. Kenneth B. Clark, president, Metropolitan Applied Research Center, Inc., New York, N.Y.
 Dr. Gerald F. Else, professor of Greek and Latin, Department of Classical Studies, University of Michigan, Ann Arbor, Mich.
 Mr. Paul G. Horgan, senior fellow in letters, Center for Advanced Studies, Wesleyan University, Middletown, Conn.
 Dr. Albert William Levi, professor of philosophy, Washington University, St. Louis, Mo.
 Dr. Soia Mentschikoff, professor of law, University of Chicago, Chicago, Ill.
 Dr. Charles E. Odegaard, president, University of Washington, Seattle, Wash.

TERMS EXPIRING IN 1974

- Dr. Jacob Avshalomov, composer and conductor, Portland Junior Eymphony, Portland, Oreg.
 Mr. Allan A. Glatthorn, principal, Abington High School, Abington, Pa.
 Mr. Henry Haskell, senior editor (retired), Kansas City Star, Kansas City, Mo.
 Dr. Mathilde Krim, Sloan-Kettering Institute for Cancer Research, New York, N.Y.
 Rev. J. William Morgan, pastor, First United Methodist Church, Denton, Tex.
 Rev. Walter J. Ong, S.J., professor of English, St. Louis University, St. Louis, Mo.
 Mr. Eugene B. Power, microphotographer, Ann Arbor, Mich.

- Dr. Robert Ward, professor of political science, director, Center for Japanese Studies, University of Michigan, Ann Arbor, Mich.
 Dr. Stephen J. Wright, vice president, College Entrance Examination Board, New York, N.Y.

TERMS EXPIRING IN 1976

- Mr. Robert O. Anderson, chairman of the board, Atlantic Richfield Co., New York, N.Y.
 Dr. Lewis White Beck, professor of philosophy, University of Rochester, Rochester, N.Y.
 Dr. Leslie H. Fishel, Jr., president, Heidelberg College, Tiffin, Ohio.
 Dr. Leslie Koltari, chancellor, Metropolitan Junior College District, Kansas City, Mo.
 Dr. Sherman Emery Lee, director, Cleveland Museum of Art, Cleveland, Ohio.
 Dr. Herman Hodge Long, president, Talladega College, Talladega, Ala.
 Dr. Rosemary Park, (Mrs. Milton V. Anastos), vice chancellor, student and curricular affairs, University of California at Los Angeles, Los Angeles, Calif.
 Dr. Arthur L. Peterson, department of political science, Ohio Wesleyan University, Delaware, Ohio.

FORMER MEMBERS

- | | |
|---|--|
| Dr. Gustave O. Arlt (1966-1968). | Dr. Henry Allen Moe (1966-1970). |
| Dr. Germaine Bree (1966-1970). | Rev. John Courtney Murray, S.J. (1966-1967). |
| Mr. John Ehle (1966-1970). | Dr. Louis Norris (1970). |
| Miss Emily Genauer (1966-1970). | Mr. James C. O'Brien (1966-1970). |
| Dr. Robert Goheen (1966-1968). | Dr. William Riley Parker (1968). |
| Dr. Emil W. Haury (1966-1968). | Mr. Ieoh Ming Pei (1966-1970). |
| Dr. Adelaide Cromwell Hill (1966-1968). | Dr. Emmette S. Redford (1966-1970). |
| Dr. John W. Letson (1966-1968). | Dr. John P. Roche (1968-1970). |
| Dr. Robert M. Lumiansky (1966-1968). | Dr. Robert Spike (1966-1967). |
| Dr. Barnaby C. Keeney (1966-1970). | Dr. Alfred E. Wilhelmi (1967-1970). |
| Dr. David R. Mason (1966-1968). | Mr. Meredith Willson (1966-1967). |
| Mr. G. William Miller (1966-1968). | |

CHAIRMAN'S POSITION

Mrs. HANSEN. How long has it been since the position of chairman of the National Council on the Humanities has been filled?

Mr. EDGERTON. The position of chairman has been vacant since July 4, 1970. That is 10 months today.

Mrs. HANSEN. Would you care to give us an opinion as to why there has been such a delay in the filling of this position?

Mr. EDGERTON. I can't comment very extensively upon it, Madam Chairman, for the reason that I asked the White House not to involve me or members of the Endowment staff. I felt it might be a source of some subsequent embarrassment to become involved in such matters when this was a person we are all going to work for subsequently.

They have very nicely kept me generally informed of the state of their inquiries. I am under the impression that the position has been tendered to at least one person who turned it down for personal reasons. Other than that, I simply do not know.

I will say that I think there is a commitment there to the selection of a first-rate person, and that is of more concern to me than the amount of time which has elapsed.

Mr. HANSEN. Do you think a chairman will be designated in the near future?

Mr. EDGERTON. I sincerely hope so.

Mrs. HANSEN. You are doing an excellent job as acting chairman but do you think, from the standpoint of prestige, that the failure to name a chairman has been detrimental in any way to the humanities program?

Mr. EDGERTON. I don't believe so. I have found that the activities of the Endowment are beginning for the first time to be broadly understood. Given that, we have seen an interest in the Endowment's programs.

(Discussion off the record.)

STEP PROJECT

Mrs. HANSEN. You recall that last year this committee was interested in the operation of your STEP program. I think it would be well for you to give the committee a detailed account of what has transpired in connection with this program since the unfortunate incident which occurred last year.

Mr. EDGERTON. A tragic one. The Student Tutor Education Program at Brandeis University was an effort to provide education in the humanities at penal institutions in the State of Massachusetts, at the State Training School, at a medium security institution, and at a maximum security institution. We supported the second year of that STEP program, with a grant to the university of about \$30,000, using the gifts and matching procedure available to us. We received two private gifts and matched them with Endowment funds to support this program.

The grant should be seen against the background of vastly increased interest in prisoner rehabilitation and educational means of accomplishing that over the past decade. Several Government agencies and 21 States have undertaken such programs and reported rather good results from them.

The industrial school tutor education project was taken over the year after the Endowment grant by the State itself. It proved highly successful, and the State appropriated funds through its bureau of corrections to carry on that program.

Our support, therefore, in the program was directed to those medium security and maximum security prisons of which I have spoken.

The purpose was to bring tutors into the prison environment to work with a very small number of very carefully selected, bright inmates who had the potential to go on to higher education upon their release or parole. The program had had a relatively limited duration at the time we made a judgment to match private gifts; and in the second year of that program, three inmates who had participated in the program, when released on parole (two enrolled in school and one not) joined some young women and were involved in a tragic holdup at a bank and a subsequent fatal shooting of a policeman.

The questions at issue were whether Endowment support of this program led the parole board to release these people hastily, or whether there had been anything in the program itself which might have contributed to their antisocial behavior.

REVIEW OF PROGRAM

Mrs. HANSEN. What did your investigation disclose?

Mr. EDGERTON. I asked our special assistant to the chairman to visit the scene, to make an investigation and report to me personally on it. His conclusions were that he thought the program probably in-

fluenced the parole board to the degree that any effort on the part of prisoners to better their lot and to look toward joining society might influence them; but that it affected the parole board's decision in no undue way.

He reported, second, that the program offered by the student tutor education project in itself did not seem to have encouraged this kind of behavior.

Mrs. HANSEN. What type of program was the STEP?

Mr. EDGERTON. It dealt with history primarily and literature, and its focus was an attempt to allow prisoners to get some better self-image of themselves within society. At the time this happened, we had offered to continue support of the program with Federal matching funds and private gifts. I withdrew that offer pending the investigation, and after that notified the grantee as well as the private offerers of gifts that we would not support the program in the future—not on the grounds that it was without intrinsic merit, but on the grounds that it involved very complex judgments, which I thought our limited staff and limited experience were not capable of dealing with. Prisoner education is a very specialized field, and the judgments of such people, the judgments about the qualifications of people who participate either as inmates or tutors, is exceedingly complex.

PRISONER EDUCATION

Mrs. HANSEN. I may say that parole boards have a very difficult job on the matter of parolees. It is a highly complicated field, and many of the people appointed to a parole board are politicians. How many prisoners, who have been released from prison and served their terms have gone back and committed another crime?

Mr. EDGERTON. I suspect that those figures are going to be hard to come by.

Mrs. HANSEN. I think that the parole boards have this information, because at the time I was in the Legislature of the State of Washington, we received some very interesting statistics on the people who were repeaters.

(Discussion off the record.)

Mr. EDGERTON. It was the conviction that prison education was normally narrowly vocational or job oriented that led us into this field to begin with, and that led, shortly before, the Office of Economic Opportunity into a program called Operation Newgate.

Mrs. HANSEN. What is the current status of the STEP? Are you still providing grants?

Mr. EDGERTON. No; we are not. We have told interested grantees that we will not support directly prison education programs in the immediate future.

Mrs. HANSEN. You haven't supported the STEP in fiscal year 1971 either?

Mr. EDGERTON. We have not.

WORKSHOP LIMITATIONS

Mrs. HANSEN. Your legislative authority provides that the total amount of any grant to any group engaging in workshop activity for which an admission or other charge is made of the general public

shall not exceed 30 percent of the total cost of such activities. To what extent have you implemented this restriction, and what, if any, irregularities have been disclosed?

Mr. EDGERTON. The Humanities Endowment has supported no workshop projects which involved admission charges.

PLANNING AND DEVELOPMENT

Mrs. HANSEN. You are requesting \$490,000 for development. Please give us the details on this activity.

Mr. EDGERTON. You may recall that the language of the appropriations act in the last several years has included a provision that up to 3 percent of total program funds may be used for purposes of program development and evaluation. We think it a particularly wise provision of the act at a time when the Endowments are only just beginning their major work, and at a time when new programs should be most carefully scrutinized.

We have used development grants in the Office of Planning and Analysis, with which Mr. Kingston and Mr. Tashdian are intimately familiar, to convert ideas into programs, in effect. The National Humanities faculty about which we speak on page H-12, is a prime example. An earlier director of the Office, Mrs. Gladys Hardy, developed the idea with a number of advisers. Under the direction of the Office of Planning and Analysis, they structured the program, agreed on the selection of a grantee, and worked with the grantee over the first 2 years to determine the direction, the thrust of the program, and to evaluate it. Subsequently it was moved into our education division, and now it is a normal program of the Endowment and administered in a normal way. The development function of the Office of Planning and Analysis is just to allow us to follow carefully the development of new ideas and new programs in their initial stages.

EVALUATION

Mrs. HANSEN. Justify your request of \$60,000 for evaluation.

Mr. EDGERTON. The Endowment recognizes that evaluation in this rather evanescent field of the humanities is extremely complex and difficult to do. We undertook to evaluate our regional experimental program years ago by contract with a research group here. I would say that contract was only moderately successful. The information it developed was only moderately useful.

The first target for a substantial evaluation project in this year will be our fellowship program. It has been in existence long enough now that we have enough experience to really be able to evaluate.

What has happened to holders of our fellowships? Some of them now have held them 4 years back. Has it affected their teaching? Has it affected their writing? We will canvass all of those who will respond to us and who have held fellowships from us during that period in an attempt to develop just that sort of information.

Finally, of particular importance is evaluation in the institutional development programs this year. Mr. Kingston next week begins the

first of a series of visits with the first six holders of such development grants to insure that at the time the grant itself is implemented, evaluation is a central part of the institution's development program, so that as it progresses we will understand how well it is doing.

(Discussion off the record.)

Mrs. HANSEN. The committee will adjourn until 1:10 p.m.

AFTERNOON SESSION

INFORMATION DISSEMINATION

Mrs. HANSEN. The committee will come to order. \$50,000 is requested for dissemination of information. May we have your comment in this regard?

Mr. EDGERTON. One purpose of the Endowment is to foster the interchange of information within the humanities. Our concern has been that exemplary grants, which may have an impact on other institutions of higher education and upon teachers and scholars in the humanities, get the broadest dissemination possible. In line with that, last year we established the newsletter "Humanities," with a specific authorization from the Office of Management and Budget, which extends through next year.

Mrs. HANSEN. How much does it cost per year to publish this newsletter?

Mr. EDGERTON. \$1,500 an issue. It has been issued quarterly. In the coming year we would like to expand it to six times a year. The mailing list began at about 15,000. It is about 18,000 now. The interesting thing about that is that it has grown almost exclusively on the basis of requests from people who have seen it and who have then asked to be added to the mailing list.

Mrs. HANSEN. It is a very good publication.

Mr. EDGERTON. Thank you.

Mrs. HANSEN. I particularly enjoyed the article "Scholar in Winter".

Mr. EDGERTON. More broadly I might say that the reading lists also seek the same purpose, to disseminate information about the humanities to interested persons. Finally, we will disseminate this year, more broadly than we have in the past, information regarding grants which seem to us particularly effective and useful. We are thinking of two mechanisms there, one a series of critical studies, the other perhaps something as extensive as a small booklet.

Mr. KINGSTON. We are hoping to encourage wider knowledge of the projects we have supported, so that they can be replicated, first by a series of critical descriptions, probably of booklet length, of some of our more successful and more easily adaptable or reduplicative grants. For these we would like to have writers who are in no way connected with the Endowment or the projects, writers of some distinction in the field, who can produce thorough, descriptive, critical evaluations of these projects. Then these will be published and sold to interested institutions or organizations.

The second type of publication which we have in mind is an occasional paper, which is actually produced by the Endowment staff. This would gather together descriptions of similar or related projects in groups to indicate the sort of work being done in a particular area of the humanities with Endowment support.

NATIONAL DISSEMINATION

Mrs. HANSEN. You are requesting \$2,500,000 for national dissemination. May we have your comments in this regard.

Mr. EDGERTON. Yes. In light of the interest expressed in committee yesterday, regarding the broader availability of materials in both arts and the humanities on national television, this is significant. This budget allocation reflects precisely that same kind of interest on our part.

Mrs. HANSEN. On how many television stations was the "Trail of Tears" shown?

Mr. EDGERTON. Mr. Hedrich, how many stations has it been on thus far?

Mr. HEDRICH. That was produced by National Education Television. It was shown nationwide over 200 stations.

Mrs. HANSEN. Were these educational TV stations?

Mr. HEDRICH. Public broadcasting stations.

Mrs. HANSEN. I am afraid not all TV sets pick up educational TV. It is too bad that CBS, NBC, or ABC hasn't shown this program.

Mr. EDGERTON. Some of the older sets don't. You may recall there was an act, about 4 years ago, that requires all television sets to have the UHF capacity so they can pick up the educational channels—though reception, at least here in Washington, is much poorer than some of the VHF channels. I spoke earlier of the films centering on the ideas and issues of the American Revolution. One of our hopes is that they will be of such excellence that we can seek private sponsors, perhaps using the matching gift provision, and show them on commercial television first rather than educational television.

Mrs. HANSEN. I hope so. A remark was made to me by a member of the Philadelphia 1976 Bicentennial Corporation last Friday when I was in Philadelphia, Pa. He said, "It is my hope that in 1976 the United States will not embark upon an exposition type of commemoration, but an intellectual experience."

I thought that was a very significant statement, and it will have a lot of bearing on the humanities. Doesn't your National Humanities Series reach small communities throughout the United States?

Mr. EDGERTON. It does. Perhaps Mr. Hedrich can talk about it briefly.

NATIONAL HUMANITIES SERIES

Mr. HEDRICH. This year the series went to 60 communities in over 40 States, and in all it reached approximately 230,000 people. The series, when it goes to these 60 communities, comes in three parts: One team headed by a professor with some performers comes one week, a few weeks later another team, and then a third team. In addition to their formal presentations, they have discussion sessions with groups within the community, clubs, teachers, and other kinds of groups.

Mrs. HANSEN. I see you made a presentation in Sioux City, Iowa.

Mr. HEDRICH. Yes.

Mr. EDGERTON. Our largest city to date, as a matter of fact, for that series.

Mrs. HANSEN. This series is limited to the smaller cities?

Mr. EDGERTON. Exclusively.

MUSEUMS AND HISTORICAL SOCIETIES

Mrs. HANSEN. You are requesting \$350,000 for museums and historical associations. What does this request encompass?

Mr. EDGERTON. From the beginning, museums have been a concern of the Humanities Endowment, and we have limited that concern generally to historical museums or museums of the history of science. Of the approximately 6,400 museums in the United States today, nearly 5,000 fall into those categories.

Mrs. HANSEN. Do you integrate your museum program with the NEA museum program?

Mr. EDGERTON. Miss Hanks and I have talked a great deal about integrating the two. We didn't this year because of a conviction that the kind of fellowship program we offer may not be appropriate for art museums. We have, during the past year, supported two kinds of educational personnel development programs within museums—an extension of a program begun in 1966.

The concern has been that those who interpret the collections of historical museums require broader competence than many of them in fact have. The effort of the Endowment has been to raise the scholarly capacity, to broaden the outlook of museum personnel, so that they may learn more effective uses of their collection. We enable them to work as interns in a large practicing museum; and second, we help them in graduate education, working toward a degree in this field.

Miss Hanks' support has gone primarily to museums for acquisition in their collections. Ours has been directed primarily to personnel development. There are some exceptions to that. We have supported the Frederick Douglass Museum of African Art here in Washington quite strongly, because they conduct a nationwide and quite useful educational program, but we haven't supported the collection itself to any substantial degree. Finally, we have supported a series of seminars and institutes for workers in historical sites and museums. They were conducted in various cities around the Nation—one in Portland 2 years ago, St. Paul, Williamsburg. This goal has been the increased competence of professionals in museums and historical societies.

In regard to the Humanities Series, Madam Chairman, I have some newspaper and other accounts of the series here which I will be happy to make available for the record.

Mrs. HANSEN. Please do.

Mr. EDGERTON. It will be useful in giving some dimension of the popular response to that program.

(The information was supplied to the committee.)

NATIONAL MUSEUM ACT

Mrs. HANSEN. Under provision of the National Museum Act, the Smithsonian Institution is requesting \$1 million for 1972 to assist museums. It would appear there is a good possibility for duplication of effort in this area—in fact, the provisions of that act provide that \$100,000 of the appropriation be available to the National Endowment on the Humanities. May we have your comments in this regard?

Mr. EDGERTON. Since the beginning, the emphasis of the National Museum Act has been on museology. I read that as essentially an effort

to train people in the techniques of preservation and exhibition within the museum itself. It is a rather narrow field, but one that is badly needed and requiring a high degree of specialization and knowledge.

On the other hand, the purpose of the personnel development grants of the Humanities Endowment as far as museums are concerned is not to make their personnel narrow specialists but rather to make them broader, more competent humanists in the interpretation of their collection. So the emphasis of the National Museum Act and the Smithsonian on museology and its techniques are precisely what we do not want to do. We have been talking with the Smithsonian about this at some length.

In regard to the \$100,000 of this year, Dr. Hedrich has held discussions with them. What direction have those taken thus far, and what would be the role we would play under that newly refunded museum act?

Mr. HEDRICH. The \$100,000, as we would propose to use it, is for consultants to go directly to certain museums, again usually smaller museums. And, as Mr. Edgerton said as to the substance of what they are doing, we would hope that these would be primarily museums that deal with American history. The consultants would help their staffs to see the values and uses of their own collections to better explain and make relevant the historical problems that they deal with.

HISTORICAL PRESERVATION

Mrs. HANSEN. The committee also has under consideration the budget request of \$8,096,000 for fiscal year 1972 for the preservation of historic properties. How do your activities coordinate with this program?

Mr. EDGERTON. We make no expenditures for the preservation of properties as such. We support research bearing on the history of given institutions and events, but no funds for the preservation of property.

STATE-BASED HUMANITIES PROGRAMS

Mrs. HANSEN. \$2,700,000 is requested for State-based humanities programs. Since this is a rather large increase over fiscal year 1971 funding level, will you give the committee the complete details on what you plan to do in this connection. The Arts Endowment has had State participation that has grown increasingly, but the Humanities Endowment has not participated in this type of program to any great degree. Many people in the States, I think, felt that this type of program was not suitable to State-based operations. I am glad to see that you plan to participate to a larger extent in this program because this is where you have grassroots participation.

Mr. EDGERTON. We felt that strongly, and have felt that this was the year really to make a strong attack on that. I can discuss some of the specific States and the programs they envisage. If you prefer I can submit it for the record.

Mrs. HANSEN. Please do.

(The information follows:)

NATURE AND OBJECTIVES OF AN NEH STATE-BASED PROGRAM IN THE HUMANITIES

BACKGROUND

For 3 years the National Endowment for the Humanities has made grants for specific public programs aimed at local audiences and institutions. The Endowment is now considering expanding that program by adding to it a State-based component, similar in some ways to the State-and-community program that the National Endowment for the Arts conducts through the State arts councils.

The Endowment has committed itself to conduct serious and substantial experimental efforts, in fiscal 1971 and the succeeding 2 years, to find the best way or ways to establish a State-based program in the humanities.

Subsequent Endowment activity would be based upon a thorough evaluation of the experimental grants made during the trial period.

OBJECTIVES

The basic objectives which will be fundamental to the program are as follows:

- (1) to test various organizational relationships at the State level with an eye to learning which structural methods of providing support seem most fruitful;
- (2) to support existing public activity in the humanities within the States;
- (3) to create new human and financial resources for public activity in the humanities within the States; and
- (4) to create increased public interest in the humanities (both nationally and locally) through increased public participation in the planning of such activity, and increased public awareness of the usefulness of such activity.

KINDS OF ACTIVITY

The term "public activity in the humanities" is used in the above statement of objectives; it means public adult education in the humanities, which is obviously the most desirable kind of activity for a state-based program in the humanities to undertake.

Programs providing fellowships, research grants, and grants to improve formal education in the humanities can be and are being conducted satisfactorily on a national basis. Those kinds of grants reach the States broadly already, and go primarily to educational institutions or to persons within them.

The local expertise and oversight which can be found within a State are most needed in the provision of opportunities for adult public education in the humanities—in which a wide variety of kinds of institutions, varying in nature and capability community-by-community and State-by-State, are necessarily involved. These include historical societies, historical museums, libraries, university extension divisions, and educational broadcasting stations.

FOCUS OF ACTIVITY

Programs of public education in the humanities clearly would not mean everything that such institutions do as a matter of course. A State-based program of public education in the humanities obviously would mean helping organizations offer the public something always vitally needed in a democratic society—namely, the thoughts, the ideas, the insights of philosophers, historians, students of society, and other humanists. Of particular value would be those humanistic insights of use to citizens in developing personal and social values and in choosing intelligently, humanely, and on an informed basis, between alternative courses of public and private action.

Different organizations might provide this kind of public assistance in different ways. The following examples represent simply the Endowment's own experience through grants made in the past:

A library might do as the Tulsa City-County Library has done in making itself in effect a public forum for the exchange of knowledge and ideas related to public issues on which value judgments are required; the components of the forum have included lectures, panels, public discussion sessions, book reviews in small groups, and a variety of other activities involving public participation.

A university extension might do as is being done by the extension division of the University of California at Davis, which has provided courses centered on urban cultural and historical values for communities attempting to plan their future development.

An historical society or museum might do as the Field Museum in fact did when it developed special exhibits in conjunction with special lectures on the cultural values and contributions of Chicago's Mexican-American community, and placed that community within the broader context of the Mexican-American minority within the nation.

An educational television station might do as the Bay Area Educational Television group has done in San Francisco by producing a film satire on the pervasiveness of bureaucracies in contemporary American life; or as NET did in producing an historical documentary on the removal of the Cherokee Indians from the Southeast, raising issues that are central to problems of the tribal-Federal relations today.

One of the greatest arguments for a State-based program in the humanities is the opportunity it would offer to tap the imaginations of leaders of different institutions throughout the Nation in developing ways to assist public dialog on issues to which the humanities speak.

REQUIREMENTS

In meeting the objectives stated at the outset for a State-based program to provide public education in the humanities as described above, the Endowment must observe the following requirements for the program:

(1) It should give the Endowment experience in dealing with State-based organizations;

(2) It should test the capacity of such organizations to conduct what would essentially be a "regranting" program;

(3) It should have a requirement that Federal funds be matched, in order to be analogous to the Arts Endowment program and also in order to make Federal dollars go further;

(4) It should permit a large amount of cooperation and exchange between the Endowment and the organizations operating at the State level;

(5) It should leave options, both in terms of methods used to implement the State-based program in future years, and in terms of the degree of funding required from the Endowment; and

(6) Insofar as possible, it should create clear public and congressional understanding of the valid distinction—held to at the Federal level—between the arts, the sciences, and the humanities.

NATIONAL ENDOWMENT FOR THE HUMANITIES

STATE-BASED PROGRAM GRANTS¹

(As of May 5, 1971)

Grantee and grant title:	<i>Outright</i>
The Committee for the Humanities in Georgia: A proposal to establish a statewide program of public activity in the humanities	\$100,000
Humanities task force of the Oklahoma Arts and Humanities Council: A proposal to establish a statewide public program in the humanities in Oklahoma	100,000
The Joint Committee for the Humanities in Oregon: Man and the land: A statewide program for the humanities in Oregon	100,000
Maine State Commission on the Arts and the Humanities: IMPACT: A humanities in action proposal	² 100,000
Missouri State Committee for the Humanities: A proposal to establish a state-based program of public activities in the humanities in Missouri	100,000
The Wyoming Interim Committee for the Humanities: A proposal for public programs in the humanities for the State of Wyoming ..	87,400
Total	597,400

¹ Amounts shown represent either actual awards or pending grants recommended by the National Council on the Humanities.

² Includes a separate planning grant of \$10,000.

GEORGIA STATE-BASED PROGRAM (\$100,000)

The Committee for the Humanities in Georgia:

J. W. Fanning, vice president for services, University of Georgia.
 Alex B. Lacy, Jr., dean, School of Urban Life, Georgia State University.
 Thomas W. Mahler, director, Center for Continuing Education, University of Georgia.

Richard Wiegand, director, Department of Continuing Education, Georgia Tech.
 Prince Wilson, executive secretary, Atlanta University Center Corp.

The Georgia Committee on the Humanities program will center around the theme "The Quality of Life." Specific projects within the theme will relate to areas of specific concern to Georgians.

In Atlanta, for example, citizens are proud of their history of successful cooperation between whites and blacks. Institutions based in Atlanta will develop projects which deal with the way in which the ability of groups to work together determines the quality of urban life. Georgia State, Georgia Tech, and Atlanta University will mount projects in this area.

The University of Georgia, with a long and successful record of mounting programs covering all of Georgia, and particularly small towns in Georgia, will begin a project to offer informal courses aimed at demonstrating the way choices about values affect the quality of life. Under the general heading "Basic Issues of Man," the University will bring humanists into contact with the public to illustrate some of the alternatives involved in deciding questions such as:

1. What, if anything, can individual men do to affect the societies in which they live?

2. What are the forces which hold society together?

3. What are the bases for access to and distribution of social opportunities and rewards?

4. Social stability versus social change—how and why change takes place.

In addition, the committee will regrant funds to other institutions in the state to implement projects in the humanities under the theme—the quality of life.

Direct grant: \$40,000 (\$10,000 each to Georgia State, Georgia Tech, University of Georgia, and Atlanta University).

Regrant funds: \$50,000.

Administration funds: \$10,000 (chiefly for consultants and to underwrite travel costs of the statewide committee).

OKLAHOMA STATE-BASED PROGRAM (\$100,000)

Humanities Task Force of the Oklahoma Arts and Humanities Council:

Donald W. Dillon, executive director, Oklahoma Arts and Humanities Council.

John Dunn, director, Oklahoma Educational Television Authority.

Mrs. James Gillie, community chairman for National Humanities Series, Bartlesville.

Edward Katzenbach, vice president of research and development, University of Oklahoma—Norman.

Peter C. King, chairman, Oklahoma Arts and Humanities Council.

Mrs. Allie Beth Martin, director, Tulsa City-county library.

W. A. McGalliard, editorial writer and columnist, Daily Ardmoreite, Ardmore.

James N. Miles, executive director, Institute of the Great Plains, Lawton.

James F. Smurl, chairman, Department of Humanities, Oklahoma State University—Stillwater.

The Humanities Task Force, sponsored by the Oklahoma Arts and Humanities Council, will operate a program under two main headings:

1. *The Humanities in Red, White, and Black.*—Humanists will explore with groups of widely differing backgrounds, and with the general public, the contributions which Indians, Negroes and whites have made and are making to the life of the State. Emphasis will be on understanding and explaining the history and culture of these groups in Oklahoma, so that their present life styles, and the contributions which they can continue to make to the State in the future, will be valued. Heavy emphasis will be placed upon educational television and radio programs in order to reach a broad audience.

2. *The Human Condition*—building upon a successful program sponsored in Tulsa, Okla., by the Humanities Endowment, the humanities task force will support a statewide series of lectures, symposia, and conferences in which humanists speak to three aspects of the human condition:

Man alone—the alienation of the individual in a highly technical and impersonal society; how does the individual find a place for himself?

Man together—how do groups communicate, and how can such communication be made rewarding rather than discouraging?

Man in the future—the implications of science and technology for human values; the decisions which the society will have to make in order to benefit from technology while remaining human.

The primary vehicle for this program will be public libraries throughout the State.

A regrant program will pick up these basic themes, and encourage local organizations and institutions to mount their own projects.

Direct grant, \$37,500; regional funds, \$46,275; administration funds, \$16,225 (primarily to pay for a full-time program director).

OREGON STATE-BASED PROGRAM (\$100,000)

The Joint Committee for the Humanities in Oregon:

R. Duane Andrews, director, continuing education, Oregon State System of Higher Education.

Omar A. Bacon, director, Jackson County Library System.

Thomas Vaughan, director, Oregon Historical Society.

The Joint Committee for the Humanities in Oregon's program centers around the theme, "Man and the Land."

Three committee projects will be closely coordinated under this theme. All programs will be aimed at rural areas of the state not usually serviced with educational programs and will bring humanists and humanistic insights into dialog with the public.

The Oregon Historical Society will produce a pictorial history of the use of the land in Oregon in book and film strip form. The division of continuing education, Oregon State System of Higher Education, will produce a documentary film contrasting the past and the present in terms of man's experience with his land and will utilize its system of extension agents to organize and hold lecture/discussion groups using the material they and the historical society have developed as a basis of discussion. The Jackson County Library will develop traveling exhibits on the same subject, to be the basis of discussion sessions to be sponsored by local libraries.

The theme allows for discussion of various matters of concern to Oregonians with the purpose of increasing understanding of these concerns:

- (1) insights into the tradition of the Indian and his attitude toward land;
- (2) values and attitudes toward land and their relationship to current environmental problems and land-use practices;
- (3) changing attitudes toward land by the young and the impact of society;
- (4) values and attitudes toward land of urban dwellers and their impact on social behavior;
- (5) leisure and its relationship to land; and
- (6) contributions of such disciplines as law, history, and literature to changing concepts relating to the land.

The committee will regrant funds to other institutions in the State to implement projects in the humanities under the theme, "Man and the Land."

Direct grant, \$29,667; regrant funds, \$60,233; administration funds, \$10,100 (chiefly for consultants, a technical specialist who will help regrant applicants to develop proposals, and staff travel).

MAINE STATE-BASED PROGRAM (\$100,000)

Maine State Commission on the Arts and the Humanities: Richard D. Collins, director.

The Maine Commission on the Arts and the Humanities is primarily familiar with support of activity in the arts. Their proposal to the Humanities Endowment concentrates upon how a State agency can set up structural relationships which involve significant numbers of humanists reaching significant audiences in such a way that Federal funds are not diffused.

As an agency dealing primarily with the arts, they feel an appropriate reluctance to commit humanists in advance to specific kinds of projects. Therefore, they concentrate instead upon general dimensions of the program, and will allow institutions and organizations in Maine to develop a wide range of projects.

The general dimensions as defined by MSCAH are:

(1) The funds should not be concentrated in the urban areas of Maine; therefore, eight "key regions" of Maine outside of urban areas will receive allocations of funds (\$22,000—just over 25 percent of program funds).

(2) In order to provide some programs which aim at the whole State, funds should be reserved for regranting to organizations (such as the Maine State Historical Society, the Maine Bar Association, etc.) which can mount topical programs in the humanities covering the whole State (\$40,000—50 percent of program funds).

3. Specific experience of successful arts activity should be used to further public programs in the humanities—humanists on tour to bring the exceptionally articulate humanist into contact with public groups to talk about the humanities, and use of the media to promote discussion about issues to which humanists can speak. (\$18,000—just under 25 percent of program funds—is allocated to activities which will be more or less modeled on successful arts activity sponsored by MSCAH.)

"Key Regions," \$22,000; statewide impact, \$40,000; Miscellaneous projects, \$18,000; Administration funds, \$20,000 (primarily for a full-time program director).

MISSOURI STATE-BASED PROGRAM (\$100,000)

Missouri State Committee for the Humanities:

C. Brice Ratchford, vice president, University Extension Division, University of Missouri, Columbia.

Malcolm Van Deursen, assistant dean and director, division of conferences and community programs, School of Continuing Education, Washington University of St. Louis.

Robert G. Walrond, dean, Metropolitan College.

Walter B. Wright, dean, continuing education and extension, University of Missouri, Kansas City.

The theme of the Missouri committee on the humanities is "Man and the American Dream, 1776-1976." Under this general heading, two kinds of activity will occur:

1. The committee itself will run a cooperative program of demonstration grants in six different areas of the State, bringing humanists into dialog with public audiences on the way in which the humanities can speak to the permanent values which the American Revolution enshrined. Emphasis will be upon the continuing vitality of the American dream in the 20th century and its implications for the life of Missourians.

2. The committee will make grants to other institutions in Missouri to mount lectures, discussion sessions, and educational radio and television programs dealing with the insights which the humanities can provide about how the American dream can be preserved, reaffirmed, and strengthened.

Direct grant, \$39,000 (institutions on the committee will mount a combined program with a single budget); regrant funds, \$40,100; administration funds, \$20,000 (part-time director, secretary, office supplies and expenses, travel and meeting expense).

WYOMING STATE-BASED PROGRAM (\$87,400)

Wyoming Interim Committee for the Humanities:

Mrs. Asa Brooks, Wyoming Federation of Womens Clubs.

Mr. William Dubois, State Historical Society.

Mr. Van Irvine, Wyoming Stock Growers Association.

Mrs. Mark Kilman, Wyoming Parent Teacher Association.

Dr. T. A. Larson, University of Wyoming.

Mr. Neal Miller, State Historian.

Mrs. Jule Nicol, Wyoming Extension Homemakers Council.

Dr. Dana Peiterson, Community College Commission.

Mr. Hilton Power, University of Wyoming.

Mrs. Georgia Shovlain, Sheridan County Library.

Mrs. John Simons, League of Women Voters.

Mrs. David Stewart, American Association of University Women.

Mrs. Marialyce Tobin, Wyoming Bar Association.

Mrs. Stephanie Vance, Wyoming Library Association.

The Wyoming committee on the humanities has not identified a specific single theme for its program, but has instead identified a set of topics to which hu-

manists in Wyoming will be invited to address themselves. Some examples of these topics are:

- The Implications of Technology.
- Wyoming's Past—Lessons for its Future?
- Environmental Problems, Decisions of Value.
- Law and its Application.
- Women's Role in Society.

Lectures, symposia, educational television and radio programs will be supported, dealing with these and other topics.

Unlike other groups, the Wyoming committee will regrant its funds totally, rather than reserving a portion for the committee itself. Therefore, considerably less specificity is possible in describing its program, because the applications which the committee receives from institutions and organizations in the State will determine the specific nature of the program.

Direct grant; none; regrant funds; \$70,000; administration funds, \$17,400 (primarily for a coordinator and travel and meetings).

QUESTIONS AND ANSWERS ABOUT NEH EXPERIMENTAL "STATE-BASED" PROGRAM

1. Why experiment with a State-based program?

The Endowment has two basic constituencies. One constituency is the rather broad spectrum of the American public which is interested in how the humanities can help inform public and private decisionmaking about the quality of national life. The second constituency is the approximately 100,000 faculty in 4-year institutions of higher education, in the fields defined by Congress as the humanities. These two constituencies need to have greater access to one another than they now do. An Endowment program must be operated in such a fashion that the academic humanist is fully involved in the program, and in such a fashion that the program permits real dialog between the public and that humanistic constituency. Rather than seek to create such involvement and dialog from Washington, D.C., it seems reasonable to support a controlled experiment to determine whether cooperating groups and individuals within some States can "mobilize" the academic humanist, and put him into dialog with the public.

2. What is the State-based program?

It is an attempt by NEH to discover whether we can develop program activities that meet the existing public interest in humanities programs aimed at an adult public audience and that warrant significant long-term and continuing investment by NEH in funds for that purpose. It is also an effort to learn the various ways in which existing institutions, organizations, and agencies in a State can cooperate to mount public programs in the humanities.

3. Who is in this program right now?

As of March 1971, six State groups were operating experimental programs. The groups are in Georgia, Maine, Missouri, Oklahoma, Oregon, and Wyoming. The individuals to contact for more information on these six programs are listed at the end of the question-and-answer paper.

4. How big will it grow?

In fiscal 1972, depending upon congressional appropriations, as few as the original six State groups, or as many as 10 more State groups will be functioning. Fiscal 1973 plans depend upon how the experiment goes in 1971 and 1972.

5. Who is involved in the program?

State historical societies, university extensions, arts and humanities councils, libraries, educational media, arts councils, and others are participating in this program. In two states (Wyoming, Oregon), general committees made up of most of these kinds of organizations are involved. In two States (Maine, Oklahoma), arts and humanities councils are conducting the experiment. In two other States (Georgia, Missouri), university extensions are involved.

6. Is the intention to use these groups to set up separate State agencies for the humanities?

No. In every instance the Endowment is working through existing organizations and agencies, and does not intend to encourage the creation of new State agencies for the humanities.

7. *What about State legislative appropriations? If they are sought, even by informal groups, won't it undercut existing organizations?*

This has a shortrun and a longrun answer. In the short run, these experimental groups are being discouraged by NEH from seeking State appropriations, because the nature of the experiment is to find out whether such activity should continue over a long period of time. Until NEH knows this, and until it is proven that private and local sources (and existing State appropriations in some instances) will, indeed, match Federal funds, it is premature to seek State matching funds. In the long run, the NEH assumes that were State appropriations sought, they would be sought under the aegis of existing agencies—for example, the university extension operations of State universities in most States already receive a State appropriation, which does not undercut other organizations.

8. *How did NEH select the existing experimental groups and the specific States involved?*

National and Federal organizations and associations were asked to identify particularly strong organizations and agencies of the kind mentioned above, who might be interested in such a program. Then local expertise and opinion about the strengths of the organizations was sought. Humanists in each State were asked their opinion of the various possible organizations. The States chosen were spread geographically. A national panel of experts in the fields of adult education and public affairs reviewed the experimental program, as did the National Council on the Humanities, composed, like the National Council on the Arts, of 26 distinguished citizens appointed by the President of the United States.

9. *What should I tell people who inquire about participating in the experimental program?*

Advise them that the program is invitational. The NEH is conducting a severely limited experiment, under specific instructions to test a wide variety of methods of mounting public programs in the humanities. In order to achieve maximum coverage, both geographically and in terms of kinds of organizations involved, the Endowment cannot entertain unsolicited applications in this program. Inquirers should be encouraged simply to notify the State-based program staff of their interest in the program. Such letters can be sent to:

John H. Barcroft, Director,
State-based Programs,
National Endowment for the Humanities,
806 15th Street N.W., room 801,
Washington, D.C. 20506

10. *How does this relate to other Humanities Endowment programs?*

Programs providing fellowships, research grants, and grants to improve formal education in the humanities can be and are being conducted satisfactorily on a national basis by the Humanities Endowment. Those kinds of grants reach the States broadly already, and go primarily to educational institutions or to persons within them.

The local expertise and oversight which can be found within a State are most needed in the provision of opportunities for public adult education in the humanities—in which a wide variety of kinds of institutions and organizations, varying in nature and capability community by community and State by State, are necessarily involved. Therefore, only public educational activity aimed at adult audiences will be supported in this experimental program.

CHAIRMEN OF STATE-BASED COMMITTEES

- Georgia; Richard Wiegand, Director, Department of Continuing Education, Georgia Institute of Technology, Atlanta, Ga.
Maine; Richard D. Collins, Executive Director, Marine State Commission on the Arts and the Humanities, 146 State Street, Augusta, Maine.
Missouri; Robert G. Walrond, Dean, Metropolitan College, St. Louis University, 3673 West Pine Boulevard, St. Louis, Mo.
Oklahoma; Donald W. Dillon, Executive Director, Oklahoma Arts and Humanities Council, 1426 N.E. Expressway, Oklahoma City, Okla.
Oregon; Thomas Vaughan, Director, Oregon Historical Society, 1230 S.W. Park Avenue, Portland, Oreg.
Wyoming; Dr. T. A. Larson, Department of History, University of Wyoming, Laramie, Wyo.

STATE PARTICIPANTS 1971

Mrs. HANSEN. What are the six States you have selected for grants at \$100,000 each for experiments?

Mr. EDGERTON. The State of Oklahoma. Briefly I might summarize the groups participating in each State. They are the Oklahoma Arts and Humanities Council, the Oklahoma Educational Television Authority, the community chairman in Bartlesville for the National Humanities Series, the Tulsa City-County Library (a former grantee of ours), Oklahoma State University, and the Institute of the Great Plains.

In Oregon, three institutions supporting this activity are: The Oregon State System of Higher Education, the Jackson County Library System, and the Oregon Historical Society.

In Georgia, five groups, essentially a consortium; five individuals reflecting institutions of higher education there.

In Missouri, again involving institutions of higher education: the university extension division at the University of Missouri, Metropolitan College of St. Louis University, and Washington University.

Missouri was the first one we chose because it has the strongest tradition of adult education of any State in the country.

(Discussion off the record.)

Mr. EDGERTON. Finally Maine, where the principal grantee will be the Maine State Commission on the Arts and Humanities; and Wyoming, with a very broad federation of people in historical associations, education, and citizen groups participating there.

Mrs. HANSEN. I see the States of North Carolina and Washington haven't been selected to participate in this program.

STATE-BASED PROGRAM PLANNING

Mr. EDGERTON. Mr. Barcroft might describe briefly the States with which planning grants are currently being discussed.

Mr. BARCROFT. For the record we have invited so far five States of the 10 States we hope to involve in this program in the planning stage during fiscal 1971. Those five States are Michigan, Florida, Wisconsin, Iowa, and South Dakota. The remaining five States we are going to invite are Nevada, Washington, Ohio, Rhode Island, and North Carolina. We will be meeting with the North Carolina group on May 27 and 28, this month. We will have in that group from North Carolina John D. Caldwell, chancellor of North Carolina State; Ben Fountain, Jr., who is director of the Department of Community Colleges in the State; H. G. Jones, director of the Department of Archives and History for the State; Charles F. Milner, director of the Extension Division, University of North Carolina at Chapel Hill; and George E. Baer, director of educational television in the State.

STATE AND COMMUNITY SPECIAL PROJECTS

Mrs. HANSEN. Justify your request of \$750,000 for special projects.

Mr. EDGERTON. Such projects have really been the heart of the public program from the beginning, and in fact our State-based programs have grown out of it.

Mrs. HANSEN. Please insert a list in the record of the special projects that received grants in fiscal year 1970 and fiscal year 1971 and what you propose to do in fiscal year 1972.

Mr. EDGERTON. Yes. I have a list for 1971 as well as those we did in 1970 and I will be happy to see that you get it.

(The information follows:)

PUBLIC PROGRAM GRANTS, FISCAL YEAR 1970

State and community programs—Special projects ¹	Outright	Gifts and matching
University of Alaska: Modern Alaskan Native material culture	\$49,670	
Brooklyn Public Library: Voices of Brooklyn	34,961	
Denver Area consortium: Rocky Mountain region minorities		\$1,000
Douglass House Foundation (California): Watts writers workshop and affiliates		98,925
Field Museum of Natural History (Illinois): Festival on Mexican art, culture, history	7,500	
Franklin & Marshall College (Pennsylvania): Archeological training project	544	
Hampton Association for Arts & Humanities (Virginia): Community archeological project	50,000	
University of New Mexico: Relevance of D. H. Lawrence today	15,600	
Ohio State University Research Foundation: Program of theatrical enrichment	17,091	
Seattle Central Community College: Archeology and community involvement	17,506	
South Dakota State University: Summer program in cultural enrichment	32,900	
Wichita Centennial, Inc.: Insitute of culture exhibit by ethnic groups	8,372	
Woodrow Wilson National Fellowship Foundation (New Jersey): National Humanities series	5,375	
State Historical Society of Wisconsin: County historical agent project	16,720	
Total	256,239	99,925

¹ Formerly designated regional grants program.

PUBLIC PROGRAM GRANTS, FISCAL YEAR 1971¹

State and community programs—Special projects	Outright	Gifts and matching
University of Alaska Museum: Modern Alaskan Native material culture, phase II	\$53,900	
Atlanta Public Library: The cinema as art	3,500	
University of California, Los Angeles: Insight: The humanities and the urban crisis	60,300	
Cincinnati Historical Society: Historymobile, 1971	3,000	
Craft Alliance (Missouri): Lectures on the interaction of crafts and society	7,000	
Douglass House Foundation (California): Watts writers workshop and affiliated branches		\$100,000
Hampton Association for the Arts and Humanities: Buried Treasure: Community archeology project	50,000	
Museum of the City of New York: East Harlem history project	42,200	
Rhode Island Historical Society: The Rhode Island film archive	10,000	
Tulsa City-County Library (Oklahoma): Pride in heritage	49,800	2,000
Washington State Capitol Museum: The pride and the shame	6,666	
Western Kentucky University: Kentucky heritage	34,969	
University of California, Davis: American heritage in a changing society	48,600	
Total	369,935	102,000

¹ As of May 5, 1971.

The following are additional examples of special project grants (p. H-23), which are illustrative of types of projects which might be supported in fiscal year 1972:

1. Wichita Centennial, Inc. In connection with observance of Wichita's centennial, a special "Institute of Culture" exhibit was mounted. The purpose was to give a fuller understanding of the manner in which the cultures of some 20 different ethnic groups were infused into the stream of Wichita's character and development during a 100-year period. In order to show the composite nature of Wichita's background, the exhibit included illustrations of contributions in the arts, business, agriculture, athletics, and politics. One aim was to encourage mutual appreciation among groups of varying cultural heritages. It is estimated that between February 1970 and February 1971, over 100,000 people attended.

2. South Dakota State University. This was the Endowment's second grant to support a summer program of cultural enrichment. One hundred fifty adults from throughout the State of South Dakota spent a full and intensive week of educational activities on the campus of the university. The purpose of the pro-

gram was to provide knowledge and insight into the history and culture of the Indian population of the area, and to give clearer perspective of their contemporary role and circumstances. The program included lectures, discussions, films, exhibits, and demonstrations. The subject matter was approached from the standpoints of the fields of history, art, literature, comparative religions, and other disciplines.

3. State Capitol Museum, Olympia, Wash. This program will provide historical and cultural description of the role of the Japanese-American in the Pacific Northwest, with special emphasis on the relocation during World War II. The program will include a major exhibition to be circulated throughout the State during 1972. In many cases the exhibition will be supplemented by personal appearances for lectures and cultural presentations.

4. University of Alaska Museum. A special exhibit of artifacts, accompanied by films and other materials, will show the history of Alaskan native culture since the arrival of Western civilization. It will show how Western tools and other materials influenced the development of native culture—including ingenious conversions of Western materials to serve local uses. The exhibit will travel through the State, and will reach two different kinds of audiences: (1) urban population which is predominantly new to Alaska and is unaware of the social and economic situation outside the urban areas; (2) rural, predominantly native, people who need insight into their own history of cultural change and adaptation.

5. Atlanta Public Library. There will be two 3-month film series at the library, to provide instruction on the history of the film. This will be an intensive study program for 150 people, to impart to them critical skill in understanding and evaluating the uses of film as a medium of expression.

EDUCATION PLANNING GRANTS

Mrs. HANSEN. Justify your request of \$300,000 for education planning grants.

Mr. EDGERTON. We see the process of developing stronger teaching capacity in the humanities in institutions of higher education as consisting of two steps. In those institutions which have undertaken a thorough examination of their strengths and weaknesses, and which have clear plans for the future in developing their teaching capacities in the humanities, development grants would seem appropriate. For those institutions which haven't done that, we have made available limited planning grants, not to exceed a year in length, which perhaps average out at \$20,000 to \$30,000 each, to allow the institution itself to undertake a thorough inventory of its strengths and to identify its goals—and in the process involve the faculty, the administration and the students in developing joint goals in the humanities.

INSTITUTIONAL DEVELOPMENT

Mrs. HANSEN. Also insert a list in the record of the educational planning grants made in fiscal years 1970 and 1971.

Mr. EDGERTON. We have made six development grants thus far this year, rather interesting ones, and I will give you a brief statement of the purpose to be achieved by those grants as well as those which will be under consideration by our May council.

(The information follows:)

EDUCATION PLANNING GRANTS, FISCAL YEAR 1970

	Outright	Gifts and matching
Boston University: Boston Colloquium for the Philosophy of Education	\$4,992	
Center for Study of Value and the Sciences for Man I; Developmental Planning Grant		\$15,000
Dusquesne University: Program in Experiento-Ecologic Sociology	25,000	
Institute for Services to Education: Subcommittee on Negro Research Libraries Conferences		5,000
Michigan, University of: Conference Series for Center for Comparative Ancient and Modern Studies	9,878	
Moorpark College: New Humanities in the Community College	29,340	
National Council of Arts in Education: Planning Conference on the Place of Arts in American General Education	8,000	
New Mexico State University: History of Mexican Americans in the United States	9,665	
PMC Colleges: Curriculum Planning	15,000	
Salk Institute: Entry of Biology into Humanistic Studies	7,434	
Women's Talent Corps 2: College for Human Services Program	37,389	
Total	146,698	20,000

¹ Institute of Society Ethics and the Life Sciences (the name was changed as of April 10, 1970).

² The College for Human Services, Inc. (the name was changed as of May 22, 1970).

EDUCATION PLANNING GRANTS, FISCAL YEAR 1971¹ (AS OF MAY 5, 1971)

	Outright	Gifts and matching
Albion College (Michigan): The humanities, society, and human resources	\$30,000	\$20,000
Claremont Colleges (California): A program in comparative studies	27,000	
John Jay College of Criminal Justice, CUNY: An experimental curriculum in the humanities	28,167	
Marymount College (New York): Innovation workshops	25,660	
University of North Dakota: Doctor of arts in teaching internship: Cooperative planning	29,514	
Triangle Association of Colleges (South Carolina): Planning grant to revise humanities curriculums of triangle association of colleges	27,022	
Tri-College University (North Dakota): Humanities planning	30,350	
Wibforce University (Ohio): Planning a new 1st-year program	30,000	
Wofford College (South Carolina): Planning grant	29,000	
Total	256,713	20,000

¹ Amounts shown represent either actual awards or pending grants recommended by the National Council on the Humanities. Amounts shown for "Gifts and matching" represent maximum amounts which may be awarded and are contingent on actual gifts received.

Mrs. HANSEN. You are requesting \$5,150,000 for education development grants. These grants average between \$100,000 and \$200,000 a year. Whom do you make these grants to?

Mr. EDGERTON. Thus far this year we have made them to a diversity of institutions: Bennett College, a small institution in Greensboro, N.C.; Lees Junior College, a small community college in Jackson, Ky.; Manhattanville College, New York, formerly a rather exclusive girls' school; Pennsylvania State Medical School at Hershey, in which our grant supported the establishment of the first humanities department within a medical school as such, to comment on issues arising in medicine; the University of Denver, a large urban institution; and Wilmington College in Wilmington, Ohio, a small liberal arts college.

What those all have in common is a concern, however different these institutions may be from each other, to teach the humanities better. The characteristics of our grants are that the Federal support must be at least matched by private or other support, that the new level to which our support helps bring them must be continued—and they must give realistic evidence that it will be continued—and, finally, that it is a product of a very careful, thoughtful, specific plan to improve the capacities of their institutions to do a better job in teaching the humanities.

Mrs. HANSEN. Please insert in the record a list of the grants made in this connection for fiscal years 1970 and 1971.
(The information follows:)

EDUCATION INSTITUTIONAL DEVELOPMENT PROGRAM GRANTS

NOTE: Grants made under the education development program in fiscal 1970, as listed below, were exploratory in nature, designed to provide a relatively small amount of support for limited and specific activities. The first full-fledged development grants were made in fiscal 1971.

EDUCATION DEVELOPMENT GRANTS, FISCAL YEAR 1970

	Outright	Gifts and matching
American Council of Learned Societies: National Summer Training Institute for Humanistic Computation	\$61,725	
Brown University: College library program		\$100,000
Centre College (Kentucky): Program of integrative studies	20,000	
Chicago, University of: Library data management system		400,000
Converse College (South Carolina): Center for study of contemporary humanities	26,000	
CUNY: Institute for Afro-American and Puerto Rican studies	30,997	
CUNY/Brooklyn: Graduate program in Afro-American studies	30,000	
Dillard University: College library program		50,000
Emory/Atlanta: Social change and Negro-white relations	63,100	
George Washington University: Institutional planning and development	20,000	
Great Lakes Colleges Association: Teaching associates program	44,840	
Hampshire College: Curriculum in environment studies and design arts		50,000
Hiram College: Curriculum project	60,375	25,000
Hiram College: Freshman year program		60,000
Iowa, University of: Graduate interdisciplinary Afro-American studies program	37,975	
Jackson State College: College library program		50,000
Mississippi, University of: Interdisciplinary seminar program	30,684	15,000
North Carolina/Duke: Cooperative program in the humanities		100,000
Northwestern University: Center for Interdisciplinary Study of Sciences and Technology		50,000
Peralta Junior College District: Afro-American studies curriculum development	28,875	
Princeton University: Humanistic studies in engineering		100,000
St. John's College (New Mexico): Graduate institute in liberal education		68,280
St. Mary's College (Indiana): Urban studies program	25,346	
St. Olaf College (Minnesota): American minorities studies	30,000	
Scripps College: Humanities curriculum institute project	29,237	
SUNY/Albany: Interdisciplinary program in philosophy and the humanities	81,822	
Temple University: Graduate program in field of esthetics	50,000	
Vassar College: "Man and the Human Community" curriculum development		58,942
Vermont, University of: Development of experimental program	63,740	
Virginia, University of: Center for Textual and Editorial Studies in Humanistic Sources	24,000	16,500
Total	758,716	1,543,722

¹ Includes \$25,000 transfer from National Science Foundation.

EDUCATION INSTITUTIONAL DEVELOPMENT GRANTS, FISCAL YEAR 1971 (OBLIGATED OR COMMITTED TO DATE)¹

	Outright	Gifts and matching	Total
1. Bennett College, Greensboro, N.C.	\$219,132	\$100,000	\$319,132
2. Lees Junior College, Jackson, Ky.	250,000	100,000	350,000
3. Manhattanville College, Purchase, N.Y.	500,000	200,000	700,000
4. Pennsylvania State University Medical School, Hershey, Pa.	258,221	100,000	358,221
5. University of Denver, Denver, Colo.	744,223	375,000	1,119,223
6. Wilmington College, Wilmington, Ohio	207,731	100,000	307,731
7. Emory University and Atlanta University, Atlanta, Ga.	² 303,960		303,960
Total	2,483,267	975,000	3,458,267

¹ As of May 5, 1971. Note: Amounts shown are funding recommended by the National Council on the Humanities and may differ from final awards.

² Increase in prior year grant.

BENNETT COLLEGE, GREENSBORO, N.C., \$219,132 (4 YEARS), AND A \$100,000 GIFTS AND MATCHING OFFER

Bennett College, a small, liberal arts college predominantly for Negro women in Greensboro, N.C., has begun an experimental prototype program in humani-

ties education to prepare students for a new degree—Bachelor of Arts and Sciences in Interdisciplinary Studies. Students qualifying for this degree will be trained to make use of a broad base of knowledge in order to gain insight into man and his society and to facilitate communication between members of that society as they attempt to solve their common problems. The degree leads to off-campus activities. A major feature of the program is involvement by students in externships in the local community in which they take active part in work done by agencies of government, education, and industry. They cooperate with existing community groups, volunteer and professional, in helping to improve the quality of life in Greensboro and in the neighborhood of Bennett College.

LEES JUNIOR COLLEGE, JACKSON, KY., \$250,000 (3 YEARS), PLUS A \$100,000 GIFTS AND MATCHING OFFER

Lees Junior College, an independent, Presbyterian-affiliated 2-year college in Jackson, Ky., is revising its curriculum around the theme "Man and His Total Environment: Focus on Southern Appalachia." The intent of the Lees program is to sensitize students to the uniqueness of the social and physical environment from which they come and to enable them to be flexible within their present setting and adaptable to those learning and working environments in which they find themselves. The net result should be to motivate and train students to assume the positions of leadership which will allow them to effect positive change and uplift in southern Appalachia. Where appropriate, courses have been adapted to provide Appalachian subject matter as a starting point. The course in communications skills, for example, intends to develop standard skills and also to make students aware of their community and its relation to the broader world of man.

MANHATTANVILLE COLLEGE, PURCHASE, N.Y., \$500,000 (3 YEARS), AND A \$200,000 GIFTS AND MATCHING OFFER

At Manhattanville College, a private, independent, liberal arts college in Purchase, N.Y., a curriculum study project funded in a limited way by the National Endowment for the Humanities last year has resulted in a proposal for a wholly new pattern for the curriculum. Under it the student will be expected each semester to select a preceptorial, a seminar or program of an interdisciplinary nature, in addition to such other courses or parts of courses, preferably lectures or seminars, as he may judge appropriate after consultation with his adviser.

Under this program, attendance at a fixed number of courses meeting on fixed schedules will not be required. The student instead will be encouraged to focus his program each semester upon a subject in which interest and the exchange of ideas is shared with a faculty member, his preceptor. The student finally will be encouraged to deepen interest in his chosen subject by extending that interest into activities, both on and off the campus, which may not be formally academic.

PENNSYLVANIA STATE UNIVERSITY MEDICAL SCHOOL, HERSHEY, PA., \$258,221, PLUS A \$100,000 GIFTS AND MATCHING OFFER

The development grant made to the Pennsylvania State University Medical School will result in the expansion of the school's department of humanities. Some of the medical subjects about which questions of ethics have already arisen, and will certainly continue to arise with greater frequency in the future, include genetics, abortion, elective death, human experimentation, and organ transplantation. The program at Pennsylvania State University will explore these and other human values in medical care, including religion and death, grief, and chronic illness. Collaboration with other medical schools has already been undertaken and a part of the grant is intended to further this collaboration in the future.

UNIVERSITY OF DENVER, DENVER, COLO., \$744,223 (5 YEARS), PLUS A \$375,000 GIFTS AND MATCHING OFFER

At the University of Denver, a plan for upgrading the humanities begun 10 years ago will be brought to fruition. The university plans to strengthen its humanities faculty further and to develop an undergraduate program which will lead to a bachelor of liberal studies degree. This program rests on the proposition that the right way to begin serious study of the humanities is through intensive study of an historical period from the point of view of

several of the humanities, such as history, literature, and philosophy. Some of these historical periods, studied through four successive levels, include Greece in the classical age, Spanish court and culture in the 15th and 16th centuries, Russia from Alexander II through Lenin, and Germany through the eyes of 19th century Weimar.

WILMINGTON COLLEGE, WILMINGTON, OHIO, \$207,731 (3 YEARS), PLUS A \$100,000 GIFTS AND MATCHING OFFER

Wilmington College, a small, Quaker-sponsored, coeducational institution in southwestern Ohio, has undertaken a program called "Man in Focus," an interdisciplinary, problem-oriented, general education program directed chiefly at socially concerned students. This program takes cognizance of the concern students have for contemporary issues such as poverty, the military complex, national tensions, and population and environmental problems. By refocusing the traditional curriculum, the program accommodates that concern by providing a sequence of study which moves from lectures and formal presentations at the beginning of the student's academic experience through seminar discussions to a stage where independent study is common. Some of the seminar subjects include: "The Conflict of Generations," "The Military-Industrial Complex," and "Pacifism and Violence."

EMORY UNIVERSITY AND ATLANTA UNIVERSITY, ATLANTA, GA., \$303,960
SUPPLEMENTAL GRANT

Emory and Atlanta Universities have established new interinstitutional programs, building upon current resources in the two institutions and new strengths made possible by an earlier grant from the Endowment. The project seeks to foster Negro-white interaction as opposed to polarization, effect a meaningful conjunction of academic disciplines and pressing social concerns, and serve as a pilot for further interinstitutional cooperation. At both universities graduate programs leading to the M.A. and Ph. D. degrees in American Studies will enable students to study the phenomenon of social change within an urban context. Through cooperation, resources are being pooled rather than duplicated.

EDUCATION PROJECTS

Mrs. HANSEN. You are requesting \$2,500,000 for education project grants. What is the difference between your education development grants and your education project grants, and what type of organizations received the education project grants last fiscal year?

Mr. EDGERTON. The project grants have been the core of our Education Division from the beginning. In effect we have seen such project grants go for roughly six broad purposes in the past, primarily curriculum reform. The Endowment came into being at a propitious time in American higher education when questioning of teaching was at its highest. What the Endowment provided in 1967 and subsequently were funds for institutions to try to make their teaching more responsive to the concerns of both students and teachers, so curriculum reform—and attempts to assess the ways in which their subjects were being taught, by whom and in what fashion—has been a central object of that project grant program since its establishment.

Another major goal has been wider access to higher education. Individual proposals and projects seek to bring persons to whom higher education is not always accessible into liberal arts institutions in a variety of ways. We have supported a wide range of environmental studies, studies concerned with the environment and their impact on man, around which courses and interests in higher education could be built. Urban studies and minority education are two other developments of our projects grant. The Federal Interagency Committee on

Education last year singled out the Endowment as having made a markedly successful contribution to black colleges in this country. It borders on the scandalous, the degree to which they have received little Federal assistance over the past few years. From the beginning we have had a commitment to minority education in research, fellowships, and in education. Finally, as evinced by the Pennsylvania State grant, we have attempted to humanize professional and technical education through project grants. An outstanding example is the program at the Princeton University School of Engineering, which has sought to provide engineers with some of the historical depth that was formerly a product of the engineer's art but which has been largely lost in recent years.

HUMANITIES AND ENGINEERING

Mrs. HANSEN. There isn't a profession that needs humanities more than the engineering profession. They are dealing with some of the most sensitive problems in the United States today, such as urban renewal, problems of transportation, the preservation of our historic properties, as well as the archeology of some of our ancient peoples. I have heard many topflight highway engineers in the United States say that they must become conscious of so many other things than just the science of engineering.

Mr. EDGERTON. I think there is broad agreement with that point you have just made. The story of the Princeton grant was the subject of the first issue of the Humanities Newsletter. The responses around the country were startling. Some came from engineers themselves who felt the same need you have expressed.

One of the interesting outgrowths of this Princeton grant was the conducting, in a subsequent year, of a conference of people in engineering education; and again the response was the same degree of concern you have expressed—deep interest in this, deep interest in seeing some of the human values implicit in what engineers do from day to day.

HUMANITIES PROFESSORSHIPS

Mrs. HANSEN. You are requesting \$300,000 for the National Endowment for the Humanities professorships. Since this is a new activity, please give the committee a detailed description of what you plan to do in this connection.

Mr. EDGERTON. Whether we will pursue it in the coming year depends in large part upon the success of the National Science Foundation in getting underway a program which is a counterpart to ours—or ours is a counterpart to theirs. Too often the disciplines of the sciences and the humanities have been split both on campus and off, and this program has a couple of thrusts which suggest new directions. If we and the Science Foundation can make a certain number of appointments on the same campus, so that the holders of such professorships, representing the sciences and humanities, work together and perhaps teach courses together, we think that the cause of knowledge would be advanced. But the focus of this, and fortunately the focus of the Science Foundation's professorships, is better teaching. Too often the emphasis of such awards has been purely scholarship. This is an effort to increase the capacities and the interests of professors, and those with whom they come in contact, in better teaching on the campus.

Finally, it is our hope that the program can be so designed as to involve the community, either the narrower or the wider community on which the university has its impact. We are finding that good teaching of laymen is a lost art as well as sometimes good teaching of undergraduates.

INDIAN EDUCATION

Mrs. HANSEN. I notice in 1970 that the Navajo community was awarded a grant. I compliment you on that. I think these people have a real vision and a real dream, and they need all the encouragement they receive.

Mr. EDGERTON. I am delighted to hear your comments. Mr. McArthur, do you have any further reports on the Navajo grant?

Mr. McARTHUR. So far as we know they ran a very interesting and successful summer institute.

(Discussion off the record.)

Mr. McARTHUR. We have made contacts over the last couple of years with a number of Indian-originated activities. It has been our hope that we would make grants directly to Indian groups. We have been able to make grants to a couple of tribes in Oklahoma, the Cherokee Tribe and the Ponca Tribe. We are talking now again with the American Indian Historical Society—with Mr. and Mrs. Kosto—having made them an initial grant. They are applying again this year. We have also supported the tribe intercultural school in Maine, which is the high school put together by the Abenaki Tribes up there on the old Job Corps Center. Here again we have relied heavily on private gift money to amplify what we were able to do. We generally, as with the Navajo college, can't supply core support to the institution. We are hoping that comes from elsewhere. But our grant makes that difference between a narrow, barebones, technically oriented program and a program that can include the liberal arts, history, culture, and the like.

Mrs. HANSEN. Please insert a list in the record of the grants that you have made in fiscal years 1970 and 1971 involving the American Indians.

(The information follows:)

NATIONAL ENDOWMENT FOR EDUCATION—THE HUMANITIES GRANTS INVOLVING AMERICAN INDIANS, FISCAL YEARS 1970, 1971

Institution	Project and project director	Obligation	
		Outright	G. and M.
Fiscal year 1970:			
Fort Lewis College (Colorado).....	Resource materials for courses on Indians of the Southwest—Robert W. Delaney.	17,584
Navajo Community College (Arizona)	Institute on American Indian Culture—Ruth Roessel.	52,937
St. Olaf College (Minnesota).....	American minorities studies (emphasis on the American Indian)—Henry E. Fritz.	30,000
Fiscal year 1971:			
American Indian Historical Society, Inc. (California).	Native American program in aid to education—Jeannette H. Costo.	22,059
Americans for Indian Opportunity (Washington, D.C.).	Supplemental reading series about Indians for students reading below grade level—Margaret B. Paul.	45,000
University of Arizona.....	Folklore and cultural awareness in the schools—Byrd H. Granger.	20,000	110,074
University of Montana.....	M.A. degree in American Indian Art for American Indians—Bruce Barton.	50,000
St. Olaf College (Minnesota)	American minorities study—Henry E. Fritz	30,000
Tribe, Inc. (Maine).....	International Independent Bicultural Learning Center—Edward C. Hinckley.	70,000	33,366

ELEMENTARY AND SECONDARY GRANTS

Mrs. HANSEN. You are requesting \$1,750,000 for grants in elementary and secondary education. Please insert in the record the grants that have been made in this connection for fiscal years 1970 and 1971. (The information follows:)

EDUCATION ELEMENTARY AND SECONDARY GRANTS, FISCAL YEAR 1970

	Outright	Gifts and matching
American Classical League: Video Tape of sixth grade Latin Instruction	\$1,200	
Amherst College: Summer Action Program	478	
Columbia University: Teaching Reasoning Process to Elementary School Students	9,181	
Eastern High School Freedom Corporation: Freedom School Annex		\$40,000
Education Development Center: "Man in the Man-Made World" Curriculum	1,600,000	
Education Development Center: Athens and Sparta Program	88,974	
Educational Systems Corporation: Social Science Materials in Mexican-American Culture	1,100,000	
Educational Systems Corporation: Social Science Materials in Mexican-American Culture	35,460	
Freehold Regional High School (N.J.): Advanced Spanish Course on Role of Social Institutions in Social Change in Latin America	8,586	
National Council of Arts in Education: ARTS/WORTH	1,200,000	
New York City Cultural Council Foundation: Teachers and Writers Collaborative: Writers-in-the-Schools Program	30,000	
Ohio State University: Latin Institute to prepare The Columbus Reader for publication and implementation in schools	15,483	
Pittsburgh, University of: Meeting of Educators involved in Latin Programs in Inner-City Schools	3,060	
Scripps College: Interdisciplinary Study in Classical Humanities and the Latin Language	36,415	
Smithsonian Institution: Reading Materials for Hispanic-American Children	19,994	
Southern Highlands Literary Fund, Inc.: Foxfire: Folklife Training and Research Program	10,000	
Temple University: Training of Teachers of Puerto Ricans	20,000	
West Chester State College: Program for Teachers of English to Speakers of Other Languages or Non-standard Dialects of English	18,775	2,000
Total	1,197,606	42,000

¹ Transfer funds from the office of education.

EDUCATION ELEMENTARY AND SECONDARY GRANTS, FISCAL YEAR 1971¹ (AS OF MAY 5, 1971)

	Outright	Gifts and matching
University of Arizona: Folklore and Cultural Awareness in the Schools	\$29,000	\$110,074
Berea College and Berea Community School: Humanities Program		33,173
University of California, Los Angeles: Study Kits on African Art for Elementary and Secondary Schools	19,533	
University of California, Los Angeles: Peripatetic Museum Project		8,736
Central States College Association: Philosophy Curriculum Center		186,873
Citizenship Education Clearing House (Mo.): CECH-History Participation Project		26,284
Columbia University: Teaching Reasoning to Fifth Grade Students	25,000	9,832
Community Challenges, Inc.: A Supplemental Reading Series about Indians	45,000	
East Tennessee State University: Beech Mountain Regional Studies in Folklore		30,044
Fort Lewis College: Two-Week Institute for Religion in Public Education		52,620
Germantown Friends School and Goucher College: Seminars in Teaching the Humanities	10,000	40,336
University of Illinois: Classical Humanities Course for Secondary Schools	10,000	
Luther College (Iowa): Black American Studies for Junior and Senior High School Teachers	30,168	
Peralta Junior College District (Calif.): Afro-American Studies Program	50,000	
Philadelphia School District (Pa.): Our Classical Heritage, Phase II	40,000	25,000
St. John's College (N. Mex.): Graduate Program for Secondary School Teachers		80,000
Southern Highlands Literary Fund (Ga.): Foxfire	9,401	
Tribe, Inc. (Maine): International Independent Bicultural Learning Center	70,000	33,260
Valley Instructional Television Association (Calif.): "The Californian"	10,000	
University of Virginia: Humanities Education for Teachers		10,000
West Chester State College (Pa.): Summer Workshop for Teachers of English as a Foreign Language		13,736
National Humanities Faculty (Mass.): Program Funds	² 50,000	² 100,000
Total	398,102	759,968

¹ Amounts shown represent either actual awards or pending grants recommended by the National Council on the Humanities. Amounts shown for "Gifts and Matching" represent maximum amounts which may be awarded and are contingent on actual gifts received.

² Increase in prior year grant.

Mrs. HANSEN. Why should the Humanities Endowment make grants to what appears to be HEW programs?

Mr. EDGERTON. Of course, through two major legislative mechanisms, the Office of Education has the primary responsibility under law to support elementary and secondary education. Our role has been restricted to demonstration thrusts, centering on the impact of the humanities themselves on the curriculum in elementary and secondary education. The most significant step we have taken in the past in this regard is to bring the resources of colleges and universities to the high schools themselves, through the medium of the National Humanities faculty, which I mentioned briefly earlier this morning. Here the attempt is not to provide greater input in terms of pedagogy—that is, in methods of teaching and the like—but to bring the teachers within the school system into direct contact with outstanding humanists.

They have found this to be an exciting experience, because so seldom do high school teachers have access to truly knowledgeable people in their field. That program was the product initially of the Director of Planning and Analysis for the Endowment and is administered through Phi Beta Kappa and the National Humanities faculty.

We have supported two major curriculum development units. One centers on man in the manmade world: A sixth grade level unit which attempts to show the relevance of the humanities, the insights the humanities provide for living in a world which man helps shape. The other major curriculum effort is designed to help young Mexican-Americans understand their heritage and culture better.

Mrs. HANSEN. Isn't this effort also designed to help young Mexican-Americans appreciate their heritage?

Mr. EDGERTON. Absolutely. These grants have had what I call a kind of demonstration thrust, rather than providing any broad, across-the-board support.

(Discussion off the record.)

FELLOWSHIP PROGRAM

Mrs. HANSEN. You are requesting \$3,010,000 for fellowships and summer stipends. If you will recall, there was a great deal of discussion about a particular grant awarded for cartoon research.

Mr. EDGERTON. Yes; that was a research project.

Mrs. HANSEN. Are you participating in this project currently?

Mr. EDGERTON. We are in research, but we are not addressing ourselves to that program right now. And we are not in comic strips either right now, I am happy to say.

Mrs. HANSEN. How many fellowships and summer stipends will you provide in fiscal year 1972, what is the average amount of the fellowship, and for what length of time are the fellowships granted?

I assume the purpose of your summer stipend grants are to increase the knowledge of the classroom teachers. Is that correct?

Mr. EDGERTON. That is exactly correct. Let me start with the younger scholar fellowships. In this year, fiscal 1971, we awarded 110 of them. This budget provides for an amount for the award of 250 such fellowships in fiscal year 1972.

Mrs. HANSEN. In what fields do you plan to award these fellowships?

Mr. EDGERTON. Within all the fields of the humanities. The largest number of them would be in American history and American literature, followed closely by the social studies, philosophy, religion, linguistics, modern and classical languages, art, and music. They really cover the whole range of the humanities. By and large, the areas of our awards roughly follow the percentage of applications we receive—the largest therefore being in English, American literature, and history.

FELLOWSHIP SELECTION PROCEDURE

Mrs. HANSEN. How are the young scholars selected?

Mr. EDGERTON. In the past we have accepted one nomination from each institution of higher education in the country for younger scholar fellowships, and one nomination for the summer stipend awards, and these nominations then go to panels following the procedure I described this morning, and subsequently to our Council.

We anticipate in the coming year dropping the requirement for institutional nominations in the younger scholar fellowships.

Mrs. HANSEN. Why?

Mr. EDGERTON. The purpose of the institutional nomination in the first place was to insure the broadest possible distribution of the fellowships, so they wouldn't fall into two strips along the east and west coasts and a small segment in the Midwest where the "prestigious" institutions are.

We think the pattern has now been established, and the response from institutions has been so broad and so general that we need not worry especially about meeting that distribution requirement in the future. We feel confident that we will have a broad range of applications from institutions across the country.

Many of the larger institutions, however, with an exceedingly large humanities teaching faculty, could use more than a single fellowship. The purpose of broadening it now is to allow us to reach a broader group of humanists than was possible under the single institutional nomination.

In the summer stipend program this year we awarded 110. We are asking for an appropriation to enable us to award 150 in the coming year. The average cost in the past year, in 1971, of younger scholar fellowships was \$8,900 per fellow.

Mrs. HANSEN. Is that for a full year?

Mr. EDGERTON. It runs for a period of 9 months. That would be close to a full academic year. It would be close to 9 months, probably slightly less than that. Summer stipends have been awards of \$1,500. That is for essentially 2 months in the summer. The 1972 request totals \$3,010,000 to allow us to bring about the award of approximately a total of 400 such fellowships and stipends for younger scholars.

Mrs. HANSEN. When you award a fellowship to a person who will study or work at a particular institution, does the award cover all his expenses, including travel?

Mr. EDGERTON. That is correct. It is a blanket amount which they would use for travel and living expenses during the period of the fellowship.

Mrs. HANSEN. Please insert in the record 25 representative examples of your summer stipends and your younger humanist fellowships.

Mr. EDGERTON. We would be delighted to. I think you will find it quite interesting.

(The information follows:)

REPRESENTATIVE SUMMER STIPEND AWARDS, 1971

Douglas Alexander II, assistant professor of French, State University of New York, Albany, N.Y.

Mr. Alexander plans to use the summer to broaden his knowledge of the literature of French Africa. He has specialized in modern French literature and feels that the incorporation of black French literature into his teaching and research will enable him to respond to the widespread interest in the black experience and to make available to his students an important dimension of that experience which has until recently been largely ignored.

Gregory T. Armstrong, associate professor, history of religion, Sweet Briar, Va.

Mr. Armstrong is studying the art and architecture of church buildings under the Roman Emperor Constantine, which are of special interest to historians of religion because the buildings are the public display of Constantine's newly acquired Christianity, and their pattern of religious and secular symbolism throws light upon Constantine's church-state policy. Mr. Armstrong will use his stipend to study in particular the churches of Jerusalem. Because Jerusalem was the Holy City for three of the world's major religions, his study will be important to general understanding and his own teaching of the history of religion.

Luis Baiz, instructor of art, Phoenix College, Phoenix, Ariz.

Mr. Baiz plans to investigate Mexican Art, both ancient and contemporary, in order to develop multimedia presentations which will help reveal their own artistic cultural heritage to Mexican Americans. A Mexican-American himself, Mr. Baiz will draw parallels between the culture of the southwest and the Mexican culture in these presentations for his students and for the community.

David A. Bernstein, assistant professor of history, California State College, Long Beach, Calif.

Mr. Bernstein will spend the summer working in the New Jersey Archives at Trenton, studying the minutes of the New Jersey Privy Council, which was created by the New Jersey Legislature in 1777 to provide the new government with the energy and direction which the crisis of the Revolutionary War and the post-war reconstruction required. The role of the privy council was decisive in providing viable government in the midst of war and civil disorder, and it was an important part of the experience out of which the U.S. Constitution developed.

Justus D. Doenecke, assistant professor of history, New College, Sarasota, Fla.

In 1940 and 1941, when the America First Committee was organized, the non-interventionists (isolationists) comprised a rather diverse coalition: retired generals, Midwestern businessmen, a few farm and labor leaders, socialists, pacifists, and a wide variety of journalists and publicists. Yet, once the cold war was upon us, these took quite diverse paths. Mr. Doenecke is tracing the intellectual odyssey of these men, and plans to do research in the papers of several of the leading figures of that period. He believes that this study will enable him to give his students a more critical awareness of how various groups and individuals formulate positions on public affairs.

Alan S. Ehrlich, assistant professor of sociology, Eastern Michigan University, Ypsilanti, Mich.

Mr. Ehrlich has been trained as a cultural anthropologist, but has come to realize that the understanding of popular feelings and attitudes toward Government at the national level, as opposed to the village level on which he has done work previously, requires a knowledge of the economic bases and political organization of a nation, and he wishes to undertake a program of study in the fields of political science and economics which will give him the competence he needs to pursue his interests in how a nation forges general ties of national identification out of racial, ethnic, and regional diversities.

John H. Ellis, associate professor of history, Georgetown College, Georgetown, Ky.

Mr. Ellis is doing a study of the 20-year campaign for ecological reform which followed the great Mississippi Valley yellow fever epidemic in 1878. His focus is the reform campaign in three cities: New Orleans, Atlanta, and Memphis. He believes that the urban environmental reform experience of that period

provides instructive parallels to the present environmental ecology movement.

Robert O. Freedman, assistant professor of political science, Marquette University, Milwaukee, Wis.

Mr. Freedman plans to examine the Zionist Archives in Jerusalem in an effort to discover the nature of Soviet relations with the Palestinian mandate in the years immediately before the establishment of the State of Israel. He hopes that this research will shed some light on the question of why the Soviet Union promptly recognized Israel in 1948 and gave it political and military support during the first Arab-Israeli conflict. Mr. Freedman teaches courses in Soviet foreign policy but has not yet had an opportunity to do research in Soviet relations with the "third world," so that his research will significantly broaden his knowledge of his field.

Robert J. Gangewere, assistant professor of English, Carnegie-Mellon University, Pittsburgh, Pa.

Mr. Gangewere plans to undertake a study of the writings of environmentalists such as Buckminster Fuller, Paolo Soleri, John McHale, and Constantine Doxiadis. He finds that these men write creatively and devise images (e.g., "the global village" of McLuhan or "the spaceship earth" of Fuller) which imply underlying humanistic values, and that their writings should be given literary as well as scientific study.

Evelyn H. Haller, assistant professor of humanities, Doane College, Crete, Nebr.

Mrs. Haller wishes to study the effects of the social shocks of the period between World Wars I and II upon writers and artists, to find out the extent to which they were shocked into a new sense of the relation between art and the community and of the social function of art. She is interested particularly in the English novelists of the period, and wishes to continue exploring their manuscripts and preliminary materials for evidence of the conscious social and political thought which lies beneath the finished works of art. She believes that the more she knows about how artists themselves thought their work could bring a community to improve the quality of its life in the face of traumatic challenges to its traditions, the better she may be able to bring her students to do the same.

Leon N. Hicks, assistant professor of art, Lehigh University, Bethlehem, Pa.

Mr. Hicks plans to study the visual intentions of the American Negro artist. He believes that the American Negro as a minority group artist intends his art as social commentary, but that the media or means of art have become his most important interest, demanding the privileged attention which representational subject matter formerly received.

Paul E. Hoffman, assistant professor of history, University of Wyoming, Laramie, Wyo.

Mr. Hoffman plans to undertake a study of how the Spanish Crown set about meeting a constantly escalating foreign challenge to its control of the Caribbean, and the seaborne trade to and from it, during the period 1535-85. The study will serve as a contribution to our historical understanding not only of the defense of the Spanish empire in the 16th century but also of the role of the military in a society which has newly acquired worldwide responsibilities.

Maryanne C. Horowitz, instructor of government, Cornell University, Ithaca, N.Y.

Mrs. Horowitz is in the process of writing a book to be entitled "The History of the Idea of Natural Law in Man" which will trace the concept of natural law from its origins in ancient Stoicism, through its Christianization in Medieval thought, to its appearance as a central idea in the works of several 16th-century humanists. Her plans for the summer of 1971, the grant period, are to analyze the concept of natural law in man in a number of Renaissance authors. Mrs. Horowitz believes that the overriding goal of these humanists was knowledge of how to be an excellent human being, and she hopes that her book will make clear once again that the study of the humanities should be invigorated with moral purpose.

Robert M. Ireland, assistant professor of history, University of Kentucky, Lexington, Ky.

Mr. Ireland is engaged in a study of the history of the independent judiciary in America. The object of his study is a better understanding of the American dilemma of preserving an independent judiciary in conjunction with a republican form of government, and the problem of defining the position of the judge in a modern republic. He believes that a major cause of student unrest is the

failure of teachers of American history to lead them to a better understanding of the realities of constitutional politics and to a more knowledgeable and realistic appreciation of the constitutional system.

Thomas A. Knapp, assistant professor of history, Loyola University, Chicago, Ill.

Mr. Knapp hopes to complete a book manuscript dealing with the history and ultimate collapse of the German Center Party from 1918 to 1933. The Center Party was the largest of the middle-of-the-road parties, with a stable electoral base. Its failure to meet the Nazi threat, Mr. Knapp believes, is illustrative of the crisis of democratic parliamentary institutions and of the failure of party leadership in 20-century Germany.

Robert J. Knowlton, associate professor of history, Wisconsin State University, Stevens Point, Wis.

Mr. Knowlton plans to undertake a study of land reform in mid-19th-century Mexico. Mexican liberals of that period carried out a kind of land reform by individualizing ownership of ecclesiastical and civil corporate property, hoping to promote political democracy and economic progress. Knowlton's study will test whether liberals achieved their goals or whether their acts in fact contributed to greater concentration of landholding which, in turn, helped give the revolution of 1910 its strong agrarian flavor. A contribution to understanding of land reform generally.

Nannerl O. Keohane, lecturer in political science, Swarthmore College, Swarthmore, Pa.

Mrs. Keohane plans to complete the research for a book on three French political theorists of the mid-18th century: Montesquieu, Rousseau, and d'Argenson. By analysing closely the methods, theories, and recommendations of these three theorists, she hopes to increase her ability to deal with social theorists in general, and to discuss them fruitfully with her students. All three theorists are concerned with organizing power in a large modern state so as to insure maximum freedom and happiness for its citizens. Mrs. Keohane's concerns include theories of limitations upon authority and its use, attitudes toward popular participation, and different interpretations of the rule of law.

Daniel F. Littlefield, assistant professor of English, University of Arkansas, Little Rock, Ark.

Mr. Littlefield plans to study the theme of man's alienation from the natural world in 20th-century American literature. The study will touch on the problems of the increasing population, technology, and conservation, as they are seen in literature to affect man's relationship to the natural world.

John F. Marazalek, Jr., assistant professor of history, Gannon College, Erie, Pa.

Mr. Marazalek will make a study of the life and career of a black cadet at the U.S. Military Academy, West Point, in the 19th century, Johnson C. Whittaker. He views Whittaker's life as a microcosm of the lives of black Americans during a crucial period of American history.

Arthur S. Marks, assistant professor of the history of art, Bryn Mawr College, Bryn Mawr, Pa.

Mr. Marks plans to study the development of history painting and portraiture in the early years of the American Republic in order to increase the understanding of the creation of our national consciousness. He plans to study the Pennsylvania-born Benjamin West's school of painting and its importance for his students, Matthew Pratt, C. W. Peal, John Trumbull, Gilbert Stuart, Ralph Earle, Mather Brown, Samuel F. B. Morse, and John Dunlap. A study of West's school will contribute greatly towards an increased understanding of painting in the early years of the nation, when West's students were responsible for the initial breakthrough from provincialism.

Rex Martin, associate professor of philosophy, University of Kansas, Lawrence, Kans.

Mr. Martin plans to continue work on a book he is writing on civil disobedience. The book will be a systematic study of the concept of civil disobedience and of arguments for and against its justifiability. Will help clarify an issue over which there is much emotional disagreement in America today.

Erik H. C. Midelfort, assistant professor of history, University of Virginia, Charlottesville, Va.

Mr. Midelfort will spend this summer beginning work on a book in which he plans to examine the 16th-century experience with the argument of insanity as a legal defense in criminal cases. He expects to analyze the conceptions of madness and responsibility as they were treated by jurists, physicians, and

theologians in that period. As the legal problem of responsibility has become increasingly confused, and experts on many sides are calling for reform of the laws regarding insanity, an historical look at the connections between theology, psychology, and medicine will bring to light the assumptions made in these diverse fields and help to clarify the issues involved.

Thomas I. Reeves, assistant professor of religion, philosophy, and contemporary humanities, Converse College, Spartanburg, S.C.

Mr. Reeves proposes to study the problem of violence in contemporary Western culture in preparation for teaching a course on the subject to be included in the curriculum of a newly developed contemporary humanities program at Converse College. This is an interdepartmental major program involving the disciplines of history, English, philosophy, and religion, designed to provide a basis for inquiry into significant contemporary humanistic problems which cut across specialized departmental areas. He plans to spend the summer studying the explanations and theories of diverse writers who have dealt with the subject of violence.

Joseph M. Sendry, associate professor of English, Catholic University of America, Washington, D.C.

Mr. Sendry, after long study and preparation for the task, is ready to begin writing a book on Tennyson's elegy, "In Memoriam," generally recognized as one of the key poems in 19th-century English literature. His aim is to produce a usable, informative book—thorough enough to satisfy the specialist, yet simple enough to interest the layman. He believes that "In Memoriam" represents a major attempt to perform one of the primary functions of both the artist and the humanist: to find a personal—as opposed to a scientific—view of the world that brings order out of apparent chaos, and that the work is eminently instructive as a case study in the humanistic enterprise of bringing private experience and personal values to bear on issues of general public concern. He will use the summer stipend to study Tennyson manuscripts which have just recently been made available for scholarly research.

Daniel B. Shea, Jr., associate professor of English, Washington University, St. Louis, Mo.

Mr. Shea wishes to prepare a lengthy essay on "Puritanism and American Literature." He wishes to study early Puritan historical writings as literary work and then to consider how much of the Puritan conception of human experience endures in our later literature. He also plans to gather together documents illustrating the esthetic dimension of Puritan beliefs and the continuity of the Puritan sensibility in American writing.

Edward F. J. Tucker, assistant professor of English, Southern Methodist University, Dallas, Tex.

Throughout English literature, from Chaucer's *Man of Law* and Shakespeare's *Angelo* to the many lawyers of Dickens' novels, one finds numerous examples of portrayals of common lawyers. In the wide range of six centuries of literary history, the lawyer has appeared in various, often unflattering, representations. Mr. Tucker plans to undertake a study to interpret the "literary" lawyer from the changing perspectives of individual periods, showing how various "types" of lawyers have been represented in specific periods and how new types are in essence created from the old. Mr. Tucker finds that the characterizations of lawyers relate closely to social and political history and that the literary treatment of the lawyer reflects and influences the popular conception of lawyers and the legal profession.

Larry R. Warkentin, associate professor of music, Pacific College, Fresno, Calif.

Pacific College is located in a community of more than 10,000 Mexican Americans and Mr. Warkentin has a number of Mexican American students in his classes. He wishes to spend the summer studying the music of California Mexicans and its historical background during the period of Mexican rule in California, 1822-1846, in order to gain an understanding of the Mexican cultural contribution to California and to help the Mexican American student understand and appreciate his own cultural heritage.

William M. Wiecek, assistant professor of history, University of Missouri, Columbia, Mo.

Mr. Wiecek plans to begin work on a long-range study of the constitutional character of the antislavery movement in the United States from the Revolutionary era to the Civil War. He is interested in relating the development of constitutional doctrine to its origins in the polemical writings and political debates of the period covered, and to trace the relationship between political action and the development of constitutional doctrine.

REPRESENTATIVE YOUNGER HUMANIST FELLOWSHIP AWARDS, 1971

Fuad N. Bahou, chairman of art, Knoxville College, Knoxville, Tenn.

Mr. Bahou proposes to write a book tentatively titled "The Black American Artist: His Vision and Stature." It will be concerned with the nature of the art of black people as it relates to their spirit and changing aspirations in America today. As a teacher of the arts in a black institution, he will consider the elements, sources, strengths, and weaknesses of a part of contemporary art that is particularly important to understand.

John B. Balaban, instructor of English, Pennsylvania State University, University Park, Pa.

Mr. Balaban, who has taught at the University of Can Tho in the Mekong Delta, is developing a study of the oral folk poems of Vietnam. Part of a tradition possibly 4,000 years old, these poems give insight into traditional attitudes towards the state, towards village life, and towards the individual. Mr. Balaban wants to clarify what this poetry means to the Vietnamese and how it might help Westerners in seeking a better understanding of the peoples of Vietnam.

John Barnard, associate professor of history, Oakland University, Rochester, Mich.

Mr. Barnard plans a history of the educational experience of American youth in the period 1870-1930. He believes this study will increase understanding of students and their social and academic experiences and relationships. He hopes to provide a new basis for interpreting the history of American education, and also to provide needed historical perspective on important current problems of youth and education.

Richard E. Beringer, associate professor of history, University of North Dakota, Grand Forks, N. Dak.

Mr. Beringer is studying two periods in American national history: the Federalist period, 1789-1801, and the Confederate States of America, 1861-1865. He believes study of the evolution of political forces in these eras will provide better understanding of the means by which American political parties are created and of their role in our system of government.

William S. Boardman, chairman of philosophy, Lawrence University, Appleton, Wis.

Mr. Boardman will make a general study of law and jurisprudence, investigating the interesting and important distinctions and relations between ethics and the law. He feels this will improve his ability to resolve problems in the philosophy of human action and ethics. He furthermore plans to introduce philosophy of law into the curriculum at Lawrence University. Such a course would provide the basic comprehension of the law necessary to any informed citizen.

Donald J. Crowley, associate professor of English, University of Missouri, Columbia, Mo.

Mr. Crowley will make a critical and historical study of Nathaniel Hawthorne's short fiction, to help him in his own work as a teacher as well as add to general understanding of Hawthorne's tales, which are among the finest in our national literary heritage.

Alice C. Crozier, associate professor of English, Douglass College, New Brunswick, N.J.

Mrs. Crozier proposes to study the careers of several modern women, writers and intellectuals, engaged with public issues who feel public pressure upon them as women. She hopes to make a contribution to understanding of the new feminine consciousness and of problems that professional women, writers in this case, have to face.

George M. Curtis III, assistant professor of history, Montana State University, Bozeman, Mont.

Our knowledge of constitutional thought during the late 18th century is extensive, Mr. Curtis notes, yet much about the origins of the American legal order remains unclarified. He is committed to further study of the courts in particular to help clarify the meaning and significance of the American Revolution. He asks, how did Virginia's patriot leaders, for example, who were also lawyers, resolve the dichotomy between revolution in America and the maintenance of the local judicial and political traditions that they valued.

Hugh M. Curtler, department of philosophy, Southwest State College, Marshall, Minn.

Mr. Curtler plans an intensive study of the history and philosophy of law, employing tools of philosophic analysis to attain better perspective on man's rela-

tionship to the state. This will enable him to relate theory to contemporary problems, and to develop a course in political philosophy dealing with such current concerns as civil disobedience, civil rights, the duties of citizenship, and political freedom.

Edwin L. Dickens, associate professor of government, Sam Houston State University, Huntsville, Tex.

Mr. Dickens will analyze the ethnic politics of the Southwest. A recent UCLA report shows the Mexican-American people to be the second largest, the least educated, and the poorest ethnic group in the United States. Mr. Dickens believes his study will contribute to an understanding of a field long neglected which has become clearly of critical importance not only for an understanding of the past but for dealing with problems of the present and future.

Malcolm C. Doubles, associate professor of religion, St. Andrews Presbyterian College, Laurinburg, N.C.

Mr. Doubles proposes a comparative study of the origins of Western ecological attitudes as they derive from the *Iliad* and the Yahwist (a source for the first six books of the Old Testament). These are the formative epics for Ancient Greece and Israel, the two cultures upon which Western civilization is based. Within each are the beginnings of most later intellectual "attitudes" of the Western world toward the natural environment. Through such studies we can come to see more clearly the basis for beliefs governing behavior in an area of current concern.

William H. Fain, Jr., Orinda, Calif.

Mr. Fain, an architect, points out that the concern for balanced communities has been growing nationally. It is evident to him that problems of racial balance, of pollution, of health care, of education, of providing balanced community life cannot be solved by a few nicely designed housing developments; these problems involve total communities. Mr. Fain therefore proposes to study the nature of the structuring concepts of balanced communities and to make the results of his study available to citizens and professions as an aid in developing better social environments.

Carol A. George, assistant professor of English, State University of New York College, Oswego, N.Y.

Mrs. George will explore the origins and development of the independent black church movement between 1790 and 1840. She is currently teaching American studies to students recruited through a full opportunity program for whom topics related to black history have particular interest. She hopes her study will not only contribute to her ability to interpret the history of the black people's religion in the classroom, but will also add to general knowledge of how his institutions affected the freed man in the South.

Gerhard C. Gerhardt, assistant professor of French, University of Texas, Austin, Tex.

Mr. Gerhardt will trace the development of social and political consciousness in the main characters of leading, representative novels of the 19th century. His study will attempt to deal not so much with the intrusion of actual events into the novel as with the way in which the heroes become increasingly aware of social forces. His study will show how the novelists dealt with the ancient problem of the claims of the individual in relation to the claims of society.

Walter S. Glazer, assistant professor of history, University of Pittsburgh, Pittsburgh, Pa.

Mr. Glazer will study the dynamics and consequences of boom town urbanization. His analysis will rely on his previous work on Cincinnati during its boom town period, 1820-1860, particularly on the unique resources in his computerized data bank of demographic and social information about 20,000 Cincinnatians. He will focus on three problems which occurred at midcentury: ethnic conflict, geographical decentralization and segregation, and the proliferation and specialization of local institutions. His study will be an important examination of a subject of critical contemporary relevance.

Stephen J. Greenblatt, assistant professor of English, University of California, Berkeley, Calif.

Mr. Greenblatt will study the relations of life and art, to try to learn the extent to which art not only reflects an age, but in turn shapes men's acts and minds. He feels that for too long the study of English literature has been hermetically sealed from the turbulent flux of history, from the minds and lives of literature's creators and its readers. He proposes to explore those points at which life spills over into art and art into life.

G. Eric Hansen, assistant professor of political science, Haverford College, Haverford, Pa.

Mr. Hansen will study the role of intellectuals in politics, and more specifically, the mutual relations between intellectual culture and political culture. Believing that exclusively social science approaches have usually been too narrow to afford the necessary breadth of understanding, he will use a biographical, historical, and literary approach. He sees this subject as particularly important today because of the great impact which intellectuals, students, and institutions of learning (particularly universities) are having upon political discourse.

Kathryn M. Harris, assistant professor of English, Morehouse College, Atlanta, Ga.

Mrs. Harris will study the nature of satire in literature as well as in the visual arts. The times when art is as much a public as a private utterance, she notes, are the times that seem to foster satire. Such times are 18th-century England, the United States of the 1870's, the 1930's, and the last few years. She feels such a study ought to contribute to an understanding of what her students regard as a current national concern: the potential of individual response to social and political conditions.

Fred J. Hood, assistant professor of history, Georgetown College, Georgetown, Ky.

Mr. Hood's study of the Reformed Church tradition in the middle and southern states suggests that religion more than politics was a significant factor in the American experience through the 1820's. The Reformed clergy were the articulate spokesmen of a rational philosophy which formed the ideological basis for the American society. Mr. Hood believes that a more precise analysis of the place of religion in American culture in the formative years will contribute valuable insight on such practical issues, among others, as religion in the public schools and Government aid to parochial schools; also the religious component in American national character should be more clearly understood.

Carol S. Hughes, instructor of drama, Alice Lloyd College, Pippa Passes, Ky.

Mrs. Hughes proposes to study regional drama, focusing on existing Appalachian drama, partially to help her Appalachian students become more aware of their own region's culture and heritage. She sees the study as of possible additional use in the development of community theater.

Ira N. Klein, assistant professor of history, American University, Washington, D.C.

Focusing on the apogee and decline of Britain in Asia and the emergence after World War I of the United States as perhaps the most dynamic Western Power in Asian affairs, Mr. Klein plans to compare the policies of those two powers and attempt to show the relationship between changes in Asian societies and Western diplomacy between 1880 and 1930. Mr. Klein feels it is important that American policies, along with those of other major Western countries, be examined in the light of the views and diplomacy of other nations, but no studies of recent American activities in Asia have made extensive use of British or European primary materials. His study will contribute to understanding the interaction between the West and Asia.

George M. Marsden, associate professor of history, Calvin College, Grand Rapids, Mich.

Mr. Marsden proposes an interpretive analysis of the interaction of fundamentalism and American culture. Fundamentalists may be the largest and best organized of American groups which have not been extensively analyzed by historians and other humanists, according to Mr. Marsden. He feels humanists can use their scholarship to help create better understanding of the origins and causes of conflict involving such groups, and in so doing perhaps contribute to reconciliation among men.

Joseph W. Meeker, professor of English and comparative literature, Hiram Scott College, Scottsbluff, Nebr.

Mr. Meeker proposes to study the relationships between ecology and humanistic studies, analyzing the implications of ecological knowledge for philosophy and literary studies. The proposed study will include, among others, such topics as the comparison of philosophical and ecological views of the relationships between man and his natural environment and detailed analysis of the attitudes and values represented in literature and philosophy which appear to have contributed to such problems as environmental pollution and the manipulation of the natural environment for specifically human ends. Finally, he will

examine ecology to see what common ground it shares with contemporary movements in literature and philosophical thought.

Elinor S. Miller, associate professor of French, Rollins College, Winter Park, Fla.

Mrs. Miller proposes to study the black French culture of the Island of Martinique, examining art, music, literature, and history, separately and also in relation to the single culture. She feels the study of this predominantly black civilization will be useful to understanding and teaching about racial matters generally because of the different situation and different solutions to racial issues found in Martinique.

Robert A. Nye, assistant professor of history, University of Oklahoma, Norman, Okla.

Mr. Nye will study the development of criminological thought and social attitudes toward crime and the criminal in France in the period 1870-1925, examining French criminology itself as an emerging social science, its impact on popular opinion, and its influence in the formation of penal legislation. During this period of labor violence and political turmoil, the problem of crime was of particular concern. Mr. Nye feels that his in-depth study will provide insight for any sophisticated modern society which, like ourselves, faces the problems of dealing in a human and civilized way with a social phenomenon which often itself seems less than human.

Richard G. Olson, assistant professor of history, University of California, Santa Cruz, Calif.

Mr. Olson will continue his investigation of the ways in which the Scottish Commonsense philosophers influenced the concepts and methods used by British natural philosophers and mathematical physicists. He is especially interested in the British emphasis on geometrical as opposed to analytic mathematical techniques during the early 19th century. This study is related to the burgeoning historical interest in scientific methodology, and will bear on discussions among philosophers of science of the role of models and analogies in scientific theorizing. It furthermore raises questions about previously harsh assessments of the influence of Commonsense Philosophy on American science during the Jacksonian period.

Arthur G. Pettit, department of history, Colorado College, Colorado Springs, Colo.

Mr. Pettit will examine 19th and 20th century published and unpublished, fictional and nonfictional sources pertaining to Anglo-American race attitudes toward Spanish, Mexican, and Chicano residents of the Southwestern United States. By showing the attitudes that have appeared repeatedly in white American writing, Mr. Pettit hopes to help lay ground for better racial understanding.

Donald H. Reid, assistant professor of history, Georgia State University, Atlanta, Ga.

Mr. Reid will study the rise of the professions in Egypt and the fertile crescent during the 19th and 20th centuries, focusing on law, medicine, and journalism, with some attention to teaching and perhaps to engineering. He notes that professionals are close to the center of modern national life in Arab lands, and their leadership is of crucial importance to the future of the Middle East and the world.

Roger Rosenblatt, assistant professor of English, Harvard University, Cambridge, Mass.

Mr. Rosenblatt plans to make a critical study of fiction by black writers in America from 1890 to the present, taking the form of a series of essays, each dealing with four or five works and authors, and all relating to the conditions for life for black Americans on which the books draw. Mr. Rosenblatt hopes that the book may be useful to students of American literature who are now trying to relate black writings to the more established areas of American intellectual history, and useful, too, to students generally who seek a context for dealing with racial problems.

William J. Schaffer, associate professor of English, Berea College, Berea, Ky.

Mr. Schaffer is studying the influence of black music, especially folk and popular music, on white culture in general in the past 70 years. He believes this broadly interdisciplinary study will help show how black "covert culture" has been a major source for the development of American cultural life.

Robert A. Schultz, assistant professor of philosophy, Cornell University, Ithaca, N.Y.

Mr. Schultz will write a book on film esthetics, as a natural extension of two projects: (1) A philosophical examination of the role knowledge about an art

plays in criticism; (2) An examination of attempts to do systematic film criticism. Film esthetics, Mr. Schultz feels, is still in its infancy despite the need for critical standards as public interest in films burgeons.

David A. Sipfle, professor and chairman of philosophy, Carleton College, Northfield, Minn.

Mr. Sipfle will study intensively philosophical problems in the relationship between moral responsibility and human freedom. His goal is to demonstrate that moral responsibility presupposes a particular concept of freedom, and can be based on that concept. This study, he feels, will be partly an answer to elements of the social sciences which seem to deny the possibility of freeing oneself from a controlled response to the environment. The problem, he notes, demands excursions into nearly all philosophic branches and reveals the interrelationship of philosophy and other humanistic studies.

Kent C. Smith, assistant professor of history, Connecticut College, New London, Conn.

Mr. Smith proposes to study the Chinese conquest of the southwest Asian frontier, 1650-1800, and the establishment of Chinese political and cultural influences that in Vietnam, Laos, and Burma, remain alive today.

Raymond R. Wolters, associate professor of history, University of Delaware, Newark, Del.

Mr. Wolters' study of "The New Negro on Campus: Black College Rebellions of the 1920's" will focus on the issues involved in protests that in the years 1923-1929 led to the forced resignations of the presidents of seven Negro colleges. Student unrest is not something new in our time, Mr. Wolters points out, but is something on which there is historical perspective to be gained. This research will contribute directly to the course he teaches in Afro-American history.

SENIOR FELLOWSHIPS

Mrs. HANSEN. You are requesting \$1,440,000 for senior fellowships. Again please insert in the record 25 representative examples of your senior fellowships.

Mr. EDGERTON. We will be happy to submit that for the record.
(The information follows:)

REPRESENTATIVE SENIOR FELLOWSHIP AWARDS, 1971

Thomas R. Adams, librarian, John Carter Brown Library, Brown University, Providence, R.I. An American historian and bibliographer, Mr. Adams plans to study and compile British pamphlets concerning the Revolution of the period 1764-83 to provide a picture of the Revolution from the British point of view.

Margaret W. Alexander, professor of English, Jackson State College, Miss. Mrs. Alexander, a professor of American literature and recognized author, was a colleague and personal friend of the prominent black American author, Richard Wright. She will do a critical study of the man and his work to show his contribution to black culture in particular and to literature in general.

H. Harvard Arnason, New York, N.Y. Mr. Arnason will prepare a critical biography of the 18th-century French sculptor, Jean-Antoine Houdon. It will present and analyze all his works, and will also indicate his influence on 19th-century development of American sculpture as the portraitist of such leading Americans as Washington, Jefferson, Franklin, John Paul Jones, and Robert Fulton.

Robert P. Austerlitz, professor of linguistics and Uralic studies, Columbia University, New York City. Mr. Austerlitz, whose speciality is Finnish linguistics, plans a study of the emergence of Finnish from a rural language with little more than a highly developed tradition in folklore to a refined and urban cultural language within 100 years. Parallels with other, similar phenomena will be indicated and examined as will analogies with currently emerging national cultures.

Richard Bardolph, professor and head, department of history, University of North Carolina, Greensboro. Mr. Bardolph will study Black Americans and the Law from 1775 to 1970 as the basis for a book tentatively titled "The Black Man's Day in Court." This will be a historical account of the civil rights movement and an explanation of the elements of public policymaking and the human factors that influence it.

Edgar M. Branch, research professor of English, Miami University, Oxford, Ohio. Mr. Branch will complete his edition of Mark Twain's "Early Tales and Sketches" (1852-71) and work on two volumes in the "Iowa-California Edition

of the Works of Mark Twain," both of which will be a portion of the first authoritative edition of Twain's work. In addition, he will start his biography of "The Young Mark Twain" which will provide a narrative of Twain's formative years as a writer.

James R. Brandon, professor of drama and theater, University of Hawaii, Honolulu, Hawaii. Mr. Brandon will study major theater forms in India, Taiwan, and Korea which will lead to a comparative study of all major theater forms in Asia. Western playwrights have borrowed from Asian artistic practices, but little is known about the basic artistic system underlying Asian performances. Mr. Brandon hopes his study may provide new directions for Western theater.

William A. Clebsch, professor of religion and humanities, Stanford University, Stanford, Calif. Mr. Clebsch interprets American religious thought as a product not of professional theologians but rather of philosophers who became interested in religion and saw American behavior as religious in its character and intent. His history will show American religious thought as clustering around three seminal figures: Jonathan Edwards, Ralph Waldo Emerson, and William James. His work will assess the potential of contemporary Americans to tolerate and assimilate multiple viewpoints.

Robert V. Daniels, professor of history, University of Vermont, Burlington, Vt. Mr. Daniels plans to incorporate existing work on particular revolutions and the theory of revolution into a new analytical approach to the factors involved in types of revolution. He believes his study will be particularly relevant in identifying conditions producing revolution and in avoiding revolutionary extremism.

George T. Dickie, professor of philosophy, University of Illinois at Chicago Circle, Ill. Mr. Dickie plans to write a book, based on much previous research, dealing with art and the esthetic. His theme is that a social or conventional aspect is basic to both the conception of the esthetic and the conception of art. He believes that the conclusions of his book will be of interest to a wide range of humanists including philosophers, art historians, and critics.

Robert G. Dixon, professor of law, National Law Center, George Washington University, Washington, D.C. Mr. Dixon will combine his humanistic political science background with a legal problem-solving orientation in his study of the equality concept. He believes that equality is the most complex of the great recurring themes in Western thought. His study will stress political and social practice, and developing constitutional norms; it will also encompass political theory, sociological theories of class and status, and the infusion of humanistic values into law.

David H. Donald, Harry C. Black, professor of American history, the Johns Hopkins University, Baltimore, Md. From his extensive research and publication on the pre-Civil War and Civil War periods, Mr. Donald is now able to turn to his major field of interest, the Reconstruction era. He plans to analyze the economic, constitutional, and social changes which were so far reaching that their influence is still felt today.

Blanche H. Gelfant, professor of English, State University of New York, Upstate Medical Center, Syracuse, N.Y. Mrs. Gelfant will study "the subterranean city" in modern American fiction, works dealing with the search within subcultures for alternatives to the predominant urban style. She thus sees her plan as focusing directly upon major problems in American life, through analysis of the disaffiliation of the young, the pressures upon them of subculture life in the cities, and the search for new styles that may be creating a "counterculture."

Paul Guinn, associate professor of history, State University of New York, Buffalo, N.Y. Mr. Guinn will study European international relations from the "punitive" peace treaty of Versailles in 1919 to the "conciliatory" treaties of mutual security concluded at Locarno in 1925 to determine why and by what means reciprocal distrust and conflict was replaced by a tentative sharing and adoption of mutually compatible goals.

Robert B. Heilman, professor and chairman of English, University of Washington, Seattle, Wash. Mr. Heilman, who believes that "the way of the world" is the theme of comedy, will explain this view in a study of the modes of comedy in American, English and European drama. Mr. Heilman considers this study of comedy particularly relevant in a world which often seems to have lost its comic sense, taking on, in its stead, a destructive wrath.

Eric D. Hirsch, professor and chairman of English, University of Virginia, Charlottesville, Va. Mr. Hirsch has long noted that within universities the study and teaching of English composition occupies the most time, yet the best theoretical work by scholars in English has been limited to literary problems. With the progress of racial integration in the lower schools and compensatory admission

policies in colleges and universities, it is especially necessary to examine and synthesize the fundamental work on written communication which is scattered among different fields. His ultimate goal is an English which can be mastered by all in our country, and which will help reduce barriers that divide subcultures.

George G. Iggers, professor of history, State University of New York, Buffalo, N.Y. Mr. Iggers will analyze major attempts in the 20th century to transform history into an analytical social science, as well as opposition to such approaches. The increased tendencies toward specialization and quantification are of concern to humanistic scholars and social scientists who seek to emphasize the humanistic aspects of historical study.

Michael H. Jameson, professor of classical studies, University of Pennsylvania, Philadelphia, Pa. Mr. Jameson will analyze the uses of land resources and the nature and size of the population in a study of the cultural ecology of ancient Greece which will complement the more traditional studies of political history and theory. The evidence from Greek history for the connections between land resources, population, and social organization will be pertinent to our own problems of population and ecology.

Marius B. Jansen, professor of Japanese history and chairman of East Asian studies, Princeton University, Princeton, N.J. Mr. Jansen will do an interpretive history of the transformation of modern Japan, focusing on the responses of individual Japanese to the intellectual and political challenges of modern times. Japan is on the verge of an era of new national power and importance, and the comparability and relevance of the Japanese historical experience to the rest of the modern world is correspondingly great.

Norman A. McQuown, professor of anthropology and linguistics, University of Chicago, Chicago, Ill. Mr. McQuown plans a history of the indigenous culture of Central America. To complete his linguistics preparation for this history, he will do further study on the indigenous languages of the area and strive to locate additional documentary sources. Several million Central American Indians still speak these languages. Eventually they will be completely integrated into the Spanish-speaking majority. Mr. McQuown believes a thorough knowledge of their pre-Conquest languages and culture will aid this transition and that such a study could serve as an example to other countries with minorities to integrate into the majority.

Paul F. Norton, professor and head of art, University of Massachusetts, Amherst, Mass. Mr. Norton plans to write the first history of Massachusetts architecture. Architectural excellence is evident in every period of Massachusetts history from colonial times to the present and he plans to show how clients, architects, and their buildings form a continuous flow of changing form and society from the landing of the Pilgrims until today.

Jacob Ornstein, professor of modern languages and linguistics, University of Texas, El Paso, Tex. Mr. Ornstein proposes an in-depth examination of sociolinguistics for its relevance to the study of Mexican-American bilingualism. At his own university, one-third of the enrollment consists of Mexican-Americans; it is one of the most heavily bilingual U.S. 4-year colleges. A surprising lack of appraisals of our 10-million-member Mexican-American minority exists, yet younger generation Chicanos are persistently demanding better understanding and more vocational and leadership representation in the American mainstream. Mr. Ornstein believes this study will contribute to improvement of his own university's program, as well as to improved general understanding of one of our most critical (and militant) ethnic groups.

Isaac Rabinowitz, professor of Semitic languages and literatures, Cornell University, Ithaca, N.Y. Mr. Rabinowitz believes that Western conceptions of literature, which developed from the rhetoric and poetics of Greece and Rome, are inadequate to interpret and evaluate the Hebrew Scriptures. He will develop a new frame of reference for understanding and criticizing this literature, a development which he believes will convince young Americans of the value of that body of great writings which has exerted, and continues to exert, greater influence on American life and on the whole of Western civilization than any other literature of comparable scope.

Benjamin L. Reid, professor and chairman of English, Mount Holyoke College, South Hadley, Mass. Mr. Reid has done extensive research on the major figures of modern literature and art in Irish, Anglo-Irish, and Irish-American forms. He has discovered that George William Russell ("AE"), 1837 to 1935, a Protestant Irish poet, novelist, playwright, painter, philosopher, and political journalist was a central, but unsung, figure of the times. He plans a full-scale study of Russell's life and work which will round out this period of Irish cultural history and be of significance to the difficulties in Ireland today.

Peter H. Selz, professor of art history and director, University Art Museum, University of California, Berkeley, Calif. Mr. Selz will study the influence of art upon politics in the 20th century, giving not a chronological account, but presenting the influence in terms of specific intellectual, conceptual, and historical problems. The effect of politics upon our culture has been considered, but the converse—the possible influence of art upon politics—should be explored to clarify this difficult and complex relationship.

Phoebe B. Stanton, professor of art history, the Johns Hopkins University, Baltimore, Md. Mrs. Stanton will complete her research for a book on the Gothic revival in mid-19th century architecture, focusing upon the relationships among architects as well as between literary sources of the revival and manifestations in the visual arts. The political events which influenced the revival will be reviewed. She will show that the revival formed the foundation for modern architectural theory, that it was a characteristic and symptomatic manifestation of the intellectual and cultural history of the 19th century, and that it was a major influence when cities began to assume the character they now possess.

George B. Tokmakoff, professor of history, Sacramento State College, Sacramento, Calif. Mr. Tokmakoff believes that the importance of the Russian agricultural crisis between 1861 to 1914 has not been emphasized adequately and plans to write a short survey for university students, describing, in a nontechnical narrative, the following points: the Russian commune with its economic implications, the state of mind of the peasant and his relationship to the state and the landowner, and the impact of the agrarian economy on the revolutions of 1905 and 1917. This study will broaden the total perspective on Russia and give insights into the problems of the present developing nations.

Frank A. Trapp, Chairman of Fine Arts and Director, Mead Art Gallery, Amherst College, Amherst, Mass. Mr. Trapp, an art historian, has done minor studies of exhibitions which have led him to his present proposed history of exhibitions which he believes will present the cultural environment of a period, thus providing a useful context for exploring larger relationships between art and society, as well as a reservoir of specific information about artists and movements, yet to be adequately investigated. He views his study as a valuable complement to the more familiar approaches to understanding an epoch.

MR. EDGERTON. In the past year, fiscal 1971, we awarded 50 such fellowships. You may recall 2 years ago the program was temporarily suspended for lack of funds. The number of applications has run up to 600 annually. With the limited number we can award we are saving no to 90 percent of the applicants. The program was reestablished last year, conducted this year. Its purpose is to provide up to a year's study and writing time for those engaged in teaching and interpretation, as well as the discovery and creation, of knowledge, with an emphasis placed on those studies which will lead us to a better understanding of the contemporary issues in American life.

AMOUNT OF SENIOR FELLOWSHIP

They carried a stipend last year of approximately \$1,250 per month. We think it should be increased this year to about \$1,500 per month. We would envisage 80 such awards, and would expect applications from perhaps 700 to 800 persons. The panel mechanism would remain the same as I described this morning—a very careful scrutiny by a panel of peers.

Mrs. HANSEN. Why does the stipend cost \$1,500 per month?

Mr. EDGERTON. We are talking here about the most senior people in the faculties.

Mrs. HANSEN. In other words, the senior fellows receive no pay from their respective universities while they are participating in your program?

Mr. EDGERTON. Yes. We require notification in the event they receive any further awards or any further remuneration, and reduce our stipend accordingly. This is intended for people of substantial ac-

complishment in the field, and they are drawn from the top ranks of people from the humanities across the country.

Secondly, in regard to the amount, the Federal Interagency Committee on Education over the last several years has, amongst its several useful functions, helped reach stability in the amount of fellowship stipends considered appropriate by each Federal agency. Now there is general agreement on the amount. The pattern which we follow very closely follows that established by the National Science Foundation, the Office of Education and the rest; in fact, the increase in the amount in the coming year is to bring ours more in line with those of other Federal agencies as recommended by the FICE Committee.

FILM STUDIES

Mrs. HANSEN. I notice in your justifications that you have awarded a grant to a senior fellow to study motion pictures. How does this compare with the work the American Film Institute is doing for the National Council on the Arts?

Mr. EDGERTON. We have been talking with both the Arts Endowment and the Office of Education on ways in which we jointly might support the making of better films in this country, one way being through scholarship. One of the points made, in the course of our discussion, has been the relative paucity of resources for scholars in this field.

I am under the impression that the kind of thing we would be doing here, which takes place within an academic environment, is not duplicated by AFI. Their studies in films would be conducted in other institutions, but I might ask Miss Hanks if that is, in general, her sense of it.

Miss HANKS. That is correct.

Mr. EDGERTON. We are more interested in seeing the film as falling under that definition of the humanities, the study of the history, theory, practice and criticism of the arts. AFI, I think, is more interested in the techniques, the immediacy of the film, rather than seeing it in some broader, historical prospective.

FELLOWSHIPS IN SELECTED FIELDS

Mrs. HANSEN. You are requesting \$500,000 for fellowships for guided study in selected fields. You say in your justifications that 30 fellowships are being awarded for work in Mexican-American and American Indian as well as Afro-American studies. How were these fellowships awarded? Did each activity receive roughly one-third of the awards?

Mr. EDGERTON. As it turned out, about half of them were in Afro-American studies, simply because of the senior scholars around whom the seminars could be arranged; there are more of them, they are more experienced. Mexican-American and American Indian studies are quite new in this country and our support of them is in a sense unprecedented. In fiscal year 1970 all fellowships in selected fields were in Afro-American studies at four centers: Howard University, Johns Hopkins, Stanford, and the University of Wisconsin.

In 1971 there were 15 such fellows in Afro-American studies, eight in American Indian studies, and seven in Mexican-American studies.

They are organized around scholars of unusual capacity and in institutions with a deep commitment to these studies and with the archival resources which can support both the fellow and the scholar. In American Indian studies the University of Arizona, the University of Chicago, and the Smithsonian Institution have been the vehicles of that new program in the past year; in Mexican-American studies, the University of Texas and the University of California at Berkeley.

Mrs. HANSEN. How many fellowships do you plan to award in fiscal year 1972 in this connection?

Mr. EDGERTON. We would anticipate an award of about 50 in the coming year.

AMOUNT OF FELLOWSHIP

Mrs. HANSEN. What is the amount of the individual fellowships?

Mr. EDGERTON. They are for 9 months normally, though it depends on the school and the requirements that it might place here, and the total cost has run to about \$9,500 each. That includes a stipend of \$7,500 to the fellow and a cost-of-education allowance of \$2,000 to the institution which provides for the fellow and the program.

Mrs. HANSEN. What does this \$2,000 include?

Mr. EDGERTON. It covers the cost of tuition, of library costs, of facilities—all of those services which the fellow has need of while he is in that academic setting.

JUNIOR COLLEGE FACULTY FELLOWSHIPS

Mrs. HANSEN. You are requesting \$1,060,000 for junior college faculty fellowships. I assume these fellowships are similar to your senior fellowships?

Mr. EDGERTON. Yes; this was a new program with us this year. It is hard to realize that of all this year's entering freshmen, 50 percent entered junior or community colleges. They are rapidly becoming one of the salient sectors in higher education in this country, and of course our special concern is that they are often narrowly vocationally or technically oriented. Our concern is also that the quality of the faculties is sometimes much different from those in the more firmly established 4-year institutions.

I think, for instance, that only 8 percent of such institutions' faculty members hold Ph. D.s, in contrast to 4-year institutions. This is a program, therefore, which would have the special needs of junior college faculty members in mind. It was established this year with 25 awards. We would hope to increase it to 100 awards in fiscal year 1972. Amongst our fellowship programs it has one of the highest priorities.

(Discussion off the record.)

Mrs. HANSEN. Please insert in the record how many junior college faculty fellowships you have awarded in fiscal year 1971 and how many you anticipate awarding in fiscal year 1972.

(The information follows:)

Twenty-five awards are being made in the junior college faculty fellowship program in fiscal year 1971 (the first year of the program). The fiscal 1972 budget request would permit 100 awards to be made.

A complete list of individuals receiving fellowship and stipend awards in fiscal 1971, under the junior college faculty and other fellowship programs, is presented below:

Winners of Senior Fellowships, Younger Humanist Fellowships,
 Summer Stipends, Junior College Fellowships and Fellowships
 in Afro-American, American Indian and Mexican-American
 Historical, Cultural and Social Studies

ALABAMASummer Stipends

Robert T. Cargo (French), University of Alabama, University

ALASKAMexican-American Studies Fellowship

Richard A. Fineberg, University of Alaska, College

ARIZONAYounger Humanist Fellowship

Lawrence J. Friedman (American History), Arizona State University,
 Tempe

Summer Stipend

Luis Baiz (Art), Phoenix College, Phoenix

Junior College Teacher Fellowships

John L. Doty (Theater), Cochise College, Douglas
 Leon L. Peterson (American Literature), Eastern Arizona
 College, Thatcher

ARKANSASSummer Stipend

Daniel F. Littlefield (American Literature), University of Arkansas,
 Little Rock

CALIFORNIASenior Fellowships

Robert B. Alter (Comparative Literature), University of California,
 Berkeley
 Karl Aschenbrenner (Philosophy), University of California, Berkeley
 William A. Clebsch (History of Religion), Stanford University, Stanford
 Wallace I. Matson (Philosophy), University of California, Berkeley
 Dorothy Menzel (Archaeology: Andean), University of California, Berkeley
 Peter H. Selz (Art), University of California, Berkeley
 Joseph H. Silverman (Judeo-Spanish), University of California,
 Santa Cruz
 Walter H. Sokel (German), Stanford University, Stanford
 George B. Tokmakoff (History), Sacramento State College, Sacramento

CALIFORNIA (Continued)Younger Humanist Fellowships

- Robert C. Burroughs (Black Studies), Humboldt State College, Arcata
 Stanley A. Chodorow (Law), University of California, San Diego, La Jolla
 William H. Fain, Jr. (Community Development: Urban and Social Planning),
 MacKinlay/Winnacker AIA and Associates, Orinda
 Bruce Golden (Comparative Literature), California State College,
 San Bernardino
 Stephen J. Greenblatt (History-English Literature), University of
 California, Berkeley
 John O. Hayden (Comparative Literature), University of California, Davis
 Stanleigh H. Jones, Jr. (Japanese Literature and Theater), Claremont
 Graduate School, Claremont
 Gary L. Lease (History of Religion), Loyola University, Los Angeles
 Richard C. Olson (History), University of California, Santa Cruz
 Ladell C. Payne (American Literature), Claremont Men's College,
 Claremont
 Clare C. Rayner (Music), California State College, Long Beach
 Roy E. Rice (Religion and Society), Raymond College, University of the
 Pacific, Stockton
 Stephen P. Schwartz (Comparative Literature, Law, Jurisprudence),
 University of California, Los Angeles
 Kurt J. Wehbring (Sociology), Marshall Kaplan, Gans and Kahn,
 San Francisco

Summer Stipends

- David A. Bernstein (American History), California State College,
 Long Beach
 John Chioles (Theater), Stanford University, Stanford
 Charles B. Faulhaber (Spanish), University of California, Berkeley
 Edward T. Flood (Asian History), University of Santa Clara, Santa Clara
 Patrick K. Ford (Celtic Languages and Literature), University of California,
 Los Angeles
 Robert A. Jones (History of Sociology), Harvey Mudd College, Claremont
 Robert A. Lee (American Literature), California State College, San
 Bernardino
 William W. Meggenney (Latin American ethnolinguistics), University of
 California, Riverside
 Peter J. D. Mellini (History), Sonoma State College, Rohnert Park
 Bradley F. Smith (History), Cabrillo College, Aptos
 Reba N. Soffer (History), San Fernando Valley State College, Northridge
 Andre T. Tsai (Theater), Sacramento State College, Sacramento
 Larry R. Warkentin (History/Music and Dance), Pacific College, Fresno
 Georgia S. Wright (Art), Mills College, Oakland

CALIFORNIAJunior College Teacher Fellowships

Luke C. Collins (English-Linguistics), Moorpark College, Moorpark
 Roger H. Eastman (Philosophy), Reedley College, Reedley
 Donald H. Estes (American History), San Diego City College, San Diego
 Donald C. Harris (Spanish), Canada College, Redwood City
 Nand Hart-Nibbrig (Political Science), Long Beach City College,
 Long Beach
 Donald J. Peterson (English-Education-Urban Studies), City College
 of San Francisco, San Francisco
 Gary S. Smith (Music), Ohlone College, Fremont

Mexican-American Studies Fellowship

Joseph Verdugo Platt, University of Southern California, Los Angeles

COLORADOSenior Fellowship

Albert Seay (Music), Colorado College, Colorado Springs

Younger Humanist Fellowships

David F. Heimann (Classical Languages), University of Colorado, Boulder
 Arthur G. Pettit (American History), Colorado College, Colorado Springs

Summer Stipend

Hunter R. Rawlings (Classical History), University of Colorado, Boulder

CONNECTICUTSenior Fellowship

Donald Kagan (Classical History), Yale University, New Haven

Younger Humanist Fellowships

Richard B. Buel (American History), Wesleyan University, Middletown
 David B. Claus (Classical Languages), Yale University, New Haven
 John O. Iatrides (Political Science), Southern Connecticut State
 College, New Haven
 John A. Leopold (History), Western Connecticut State College, Danbury
 Kent C. Smith (History), Connecticut College, New London

Summer Stipends

Constance Lyons (French), Southern Connecticut State College, New Haven
 Ken A. McIntyre (Music), Wesleyan University, Middletown
 Wayne A. Meeks (History of Religion), Yale University, New Haven

CONNECTICUT ContinuedJunior College Teacher Fellowship

Carl A. Newlin (Art), Greater Hartford College, Hartford

Afro-American Studies Fellowship

George E. Cunningham, Connecticut College, New London

DELAWAREYounger Humanist Fellowship

Raymond R. Wolters (American History), University of Delaware, Newark

DISTRICT OF COLUMBIASenior Fellowship

Robert G. Dixon (Law), George Washington University, Washington

Younger Humanist Fellowships

Roland L. Freeman (Photojournalism), No academic affiliation, Washington
 Ira N. Klein (History), American University, Washington
 Robert S. Sokolowski (Philosophy), The Catholic University of
 America, Washington

Summer Stipend

Joseph M. Sendry (English), The Catholic University of America, Washington

Junior College Teacher Fellowship

Barbara G. Fant (Urban Studies), Washington Technical Institute, Washington

FLORIDAYounger Humanist Fellowships

Joseph B. Dees (Russian), University of Miami, Coral Gables
 Leslie Derfler (History), Florida Atlantic University, Boca Raton
 Elinor S. Miller (French), Rollins College, Winter Park
 Harry W. Paul (History), University of Florida, Gainesville

Summer Stipends

Douglas A. Bonneville (French), University of Florida, Gainesville
 Justus D. Doenecke (American History), New College, Sarasota
 Phyllis P. Franklin (American Literature), No academic affiliation,
 Coral Gables

GEORGIAYounger Humanist Fellowships

Kathryn M. Harris (English - Art), Morehouse College, Atlanta
 John T. Juricek (American History), Emory University, Atlanta
 Donald M. Reid (History), Georgia State University, Atlanta

Summer Stipend

Robert L. Harrison (French), University of Georgia, Athens

HAWAIISenior Fellowship

James R. Brandon (Theater), University of Hawaii, Honolulu

IDAHOYounger Humanist Fellowship

James S. Malek (English), University of Idaho, Moscow

ILLINOISSenior Fellowships

George T. Dickie (Philosophy), University of Illinois at Chicago
 Circle, Chicago
 Norman A. McQuown (Linguistics and Anthropology), University of
 Chicago, Chicago

Younger Humanist Fellowships

Ira Berlin (American History), University of Illinois at Chicago
 Circle, Chicago
 Ausbra Ford (Art), Chicago State College, Chicago
 Richard T. Fry (History), Illinois College, Jacksonville
 Howard Jacobson (Classical Languages), University of Illinois, Urbana
 Natalie R. Jenne (Music), Concordia Teachers College, River Forest
 Richard E. Palmer (Literature - Philosophy), MacMurray College,
 Jacksonville
 June Sochen (American History), Northeastern Illinois State College,
 Chicago
 Lawrence D. Walker (History), Illinois State University, Normal

Summer Stipends

Kay P. Easson (English Literature), Illinois State University, Normal
 Milton H. Ehre (Russian), University of Chicago, Chicago
 George Goodin (English), Southern Illinois University, Carbondale
 Thomas A. Knapp (History), Loyola University, Chicago
 David S. Patterson (American History), University of Illinois at
 Chicago Circle, Chicago

Junior College Teacher Fellowship

Lawrence D. Butcher (History of Technology), Kennedy King College
of Chicago City College, Chicago

American Indian Studies Fellowship

Raymond J. De Mallie, Jr., University of Chicago, Chicago

INDIANAYounger Humanist Fellowships

William B. Cohen (History), Indiana University, Bloomington
John J. Lyon (Philosophy), University of Notre Dame, Notre Dame

Summer Stipends

Peter J. Frederick (American History), Wabash College, Crawfordsville
William H. Trapnell, Jr. (18th Century French Literature), Indiana
University, Bloomington
Thomas Werge (American Literature), University of Notre Dame, Notre Dame

Afro-American Studies Fellowships

Maxine L. Nimitz, Indiana University, Bloomington

IOWASenior Fellowship

Donald W. Sutherland (History), University of Iowa, Iowa City

Younger Humanist Fellowship

Malcolm L. Peel (History of Religion), Coe College, Cedar Rapids

Summer Stipends

Richard G. Cole (History), Luther College, Decorah
John K. Kuntz (History of Religion), University of Iowa, Iowa City

KANSASYounger Humanist Fellowship

Theodore A. Wilson (American History), University of Kansas, Lawrence

Summer Stipends

Frank S. Kastor (English and Philosophy of Religion), Wichita State
University, Wichita
Rex Martin (Philosophy), University of Kansas, Lawrence

KENTUCKYYounger Humanist Fellowships

Fred J. Hood (American History), Georgetown College, Georgetown
 Carol S. Hughes (Theater), Alice Lloyd College, Pippa Passes
 William J. Schafer (American Studies), Berea College, Berea

Summer Stipends

Sister Mary Ellen Doyle (American Literature (Black)), Spalding
 College, Nazareth
 John H. Ellis (Urban Studies), Georgetown College, Georgetown
 Robert M. Ireland (American History), University of Kentucky, Lexington

Junior College Teacher Fellowship

Gary J. Heilsberg (Theater), Lees Junior College, Jackson

LOUISIANASenior Fellowship

Donald Pizer (American Literature), Newcomb College, Tulane University,
 New Orleans

MARYLANDSenior Fellowships

David H. Donald (American History), The Johns Hopkins University,
 Baltimore
 Phoebe B. Stanton (History of Art), The Johns Hopkins University,
 Baltimore

Younger Humanist Fellowship

Marlene J. Mayo (History), University of Maryland, College Park

Afro-American Studies Fellowship

Jane Howell Holloway, Morgan State College, Baltimore

MASSACHUSETTSSenior Fellowships

Charles Beye (Classical Languages), Boston University, Boston
 Sanford J. Fox (Jurisprudence), Boston College Law School, Brighton
 Paul F. Norton (Architecture), University of Massachusetts, Amherst
 Benjamin L. Reid (English), Mount Holyoke College, South Hadley
 Frank A. Trapp (Art), Amherst College, Amherst
 Helen H. Vandler (English), Boston University, Boston
 Laurence W. Wylie (French), Harvard University, Cambridge

Younger Humanist Fellowships

Peter Berek (English), Williams College, Williamstown
 Anne S. Kimball (French), Mount Holyoke College, South Hadley
 Roger Rosenblatt (American Literature), Harvard University, Cambridge

Summer Stipends

Ross H. Dabney (English), Mount Holyoke College, South Hadley
 Fred M. Leventhal (History), Boston University, Boston
 Geoffrey H. Movius (American Literature), Tufts University, Medford
 S. Susan Staves (English), Brandeis University, Waltham
 Laszlo M. Tikos (Russian Literature), University of Massachusetts, Amherst
 Richard W. Wallace (Art), Wellesley College, Wellesley

American Indian Studies Fellowship

Loretta K. Fowler, Brandeis University, Waltham

Mexican-American Studies Fellowship

Richard L. Nostrand, University of Massachusetts, Amherst

MICHIGANSenior Fellowships

Francis A. Allen (Law), University of Michigan, Ann Arbor
 Richard B. Brandt (Philosophy), University of Michigan, Ann Arbor
 Albert Feuerwerker (History (China)), University of Michigan, Ann Arbor
 George E. Mendenhall (Ancient Near Eastern History and Language),
 University of Michigan, Ann Arbor

Younger Humanist Fellowships

John Barnard (American History), Oakland University, Rochester
 Stanley J. Chojnacki (History), Michigan State University, East Lansing
 John A. Creviere (French), Hope College, Holland
 Richard L. DeMolen (History), No academic affiliation, Dearborn
 William B. Hauser (History), University of Michigan, Ann Arbor
 George M. Marsden (American History), Calvin College, Grand Rapids

Summer Stipends

Allen S. Ehrlich (Political Science and Economics), Eastern Michigan
 University, Ypsilanti
 Thomas R. Trautmann (History), University of Michigan, Ann Arbor

Junior College Teacher Fellowship

Gerald J. Hankus (Sociology (Urban Studies)), Macomb County
 Community College, Warren

Afro-American Studies Fellowship

Eugene E. Miller, Albion College, Albion

American Indian Studies Fellowship

Sister Mary Brocke, Madonna College, Livonia

MINNESOTAYounger Humanist Fellowships

Hugh M. Curtler (Philosophy and Law), Southwest Minnesota State College,
Marshall

Sister Mary Alice Muellerleile (English), College of Saint Catherine,
Saint Paul

David A. Sipfle (Philosophy), Carleton College, Northfield

Summer Stipends

Gary H. Iseminger (Philosophy), Carleton College, Northfield

Susan E. A. Toth (English and American Literature), Macalester
College, Saint Paul

Afro-American Studies Fellowship

Kenneth Acrea, St. Cloud State College, St. Cloud

American Indian Studies Fellowship

John M. Ingham, University of Minnesota, Minneapolis

MISSISSIPPISenior Fellowship

Margaret W. Alexander (American Literature), Jackson State College,
Jackson

MISSOURIYounger Humanist Fellowships

Donald J. Crowley (American Literature), University of Missouri, Columbia

Steven W. Rowan (History), University of Missouri, St. Louis

Summer Stipends

Charles P. Korr (History), University of Missouri, St. Louis

Daniel B. Shea (American Literature), Washington University, St. Louis

William M. Wiecek (American History), University of Missouri, Columbia

Junior College Teacher Fellowship

Penelope B. Carroll (Film and the Humanities), Columbia College, Columbia

MONTANAYounger Humanist Fellowship

George M. Curtis, III (American History), Montana State University,
Bozeman

Summer Stipend

Thomas P. Huff (Philosophy), University of Montana, Missoula

NEBRASKAYounger Humanist Fellowship

Joseph W. Meeker (Literature, Philosophy, Ecology), Hiram Scott College,
Scottsbluff

Summer Stipends

Linda L. Fowler (History), University of Nebraska, Lincoln
Evelyn H. Haller (English), Doane College, Crete
Jerry H. Hoffman (German History), Creighton University, Omaha

NEW HAMPSHIREYounger Humanist Fellowship

J. C. Douglas Marshall (Medieval Latin Literature), Dartmouth
College, Hanover
John O. Voll (History of Religions), University of New Hampshire,
Durham

Junior College Teacher Fellowship

Wesley C. McNair (American Literature), Colby Junior College, New London

NEW JERSEYSenior Fellowship

Marius B. Jansen (History (Japan)), Princeton University, Princeton

Younger Humanist Fellowships

Alice C. Crozier (American Literature), Douglass College, Rutgers
University, New Brunswick
Jerry L. Norman (Linguistics), Princeton University, Princeton

Summer Stipend

Frederick H. Russell (History), Rutgers University, Newark

Mexican-American Studies Fellowship

Fred W. Sayre, Princeton University, Princeton

NEW MEXICOYounger Humanist Fellowship

Charlene A. McDermott (Philosophy), University of New Mexico, Albuquerque

NEW YORKSenior Fellowships

H. Harvard Arnason (Art), No academic affiliation, New York
 Robert P. Austerlitz (Linguistics), Columbia University, New York
 Seth Benardete (Classical Philosophy), New York University, New York
 Anthony Caputi (Theater), Cornell University, Ithaca
 Robert D. Cumming (Philosophy or Political Science), Columbia University,
 New York
 Paul Guinn (History), State University of New York, Buffalo
 Georg C. Iggers (History), State University of New York, Buffalo
 Gita May (French), Columbia University, New York
 Isaac Rabinowitz (Ancient Languages (Semitic)), Cornell University, Ithaca

Younger Humanist Fellowships

Martha Bohachevsky-Chomiak (History), Manhattanville College, New York
 Bruce M. Cole (Art), University of Rochester, Rochester
 Carol A. George (American History), State University of New York-Oswego
 Carol S. Gruber (American History), Stern College of Yeshiva University, New York
 Charles F. Holmes (History), Union College, Schenectady
 Stanley K. Jernow (Relation of Science to Art), General Electric Co., Latham
 David Rosand (Art), Columbia University, New York
 Robert A. Schultz (Philosophy), Cornell University, Ithaca
 Penelope M. Scull (Art), New York University, New York
 Stephen S. Webb (American History), Syracuse University, Syracuse

Summer Stipends

Douglas Alexander II (French), State University of New York, Albany
 Wilbur T. Albrecht (English), Colgate University, Hamilton
 Hubert F. Babinski (Philosophy - Comparative Literature), Columbia University,
 New York
 Richard M. Dalfiume (American History), State University of New York -Binghamton
 New York
 William E. Hettrick (Music), Hofstra University, Hempstead
 Maryanné C. Horowitz (History), Cornell University, Ithaca
 Diane M. Kelder (Theater), Finch College, New York
 Patrick J. Kelly (History), Adelphi University, Garden City
 Paul O. LeClerc (French), Union College, Schenectady
 Barbara S. Miller (Indian Languages and Literature), Barnard College,
 Columbia University, New York
 Howard M. Solomon (History), New York University, New York

Junior College Teacher Fellowships

Donald J. Calista (Intercultural and Interdisciplinary Studies) Bennett College,
 Millbrook
 Rochelle Weinstein (Art), Manhattan Community College, Manhattan
 Robert R. Whiteley (Philosophy), Suffolk Community College, Selden

NEW YORK (Continued)Afro-American Studies Fellowship

Brenda Jean Saunders, Office of Continuing Education, New York

American Indian Studies Fellowship

Karen B. Sider, City College, City University of New York, New York

Special Fellowship

Margarete Bieber, Columbia University (retired), New York

NORTH CAROLINASenior Fellowship

Richard Bardolph (American History), University of North Carolina,
Greensboro

Younger Humanist Fellowships

Laurence G. Avery (English), University of North Carolina, Chapel Hill
John L. Clubbe (English), Duke University, Durham
Malcolm C. Doubles (Classical Languages and Hebrew), St. Andrews Presbyterian
College, Laurinburg
Lynn M. Igoe (Art), North Carolina Central University, Durham

Summer Stipends

Sydney H. Nathans (American History), Duke University, Durham
Richard C. Prust (Philosophy), St. Andrews Presbyterian College, Laurinburg

Junior College Teacher Fellowship

Ann E. Reynolds (English/Comparative Literature/History), Peace College,
Raleigh

Afro-American Studies Fellowship

Philip R. Muller, University of North Carolina, Chapel Hill

NORTH DAKOTAYounger Humanist Fellowship

Richard E. Beringer (American History), University of North Dakota,
Grand Forks

Summer Stipend

D. Jerome Tweton, (History and Sociology), University of North Dakota,
Grand Forks

NORTH DAKOTA (Continued)American Indian Studies Fellowship

Richard J. Kestler, University of North Dakota, Grand Forks

OHIOSenior Fellowship

Edgar M. Branch (American Literature), Miami University, Oxford

Younger Humanist Fellowships

James R. Kincaid (English), Ohio State University, Columbus
Richard L. Wertis (Classical Languages), Oberlin College, Oberlin

Summer Stipends

Glenn R. Bucher (Religion (Social Ethics) and Urban Studies), College of Wooster, Wooster
James G. Taaffe (English), Case Western Reserve University, Cleveland
Sandra K. Wertis (Classical Languages), No academic affiliation, Oberlin

OKLAHOMAYounger Humanist Fellowship

Robert A. Nye (History), University of Oklahoma, Norman

Junior College Teacher Fellowship

Nancy L. Mack (Linguistics), Bacone College, Bacone

OREGONSummer Stipends

Max I. Apple (Comparative Literature), Reed College, Portland
Stephen T. Jolin (Philosophy), University of Portland, Portland
Stephen C. Reynolds (Music), University of Oregon, Eugene

Afro-American Studies Fellowship

Kathleen A. Brooks, Jefferson High School, Portland

Mexican-American Studies Fellowship

Frederick A. Cervantes, Oregon State University, Corvallis

PENNSYLVANIASenior Fellowship

Michael H. Jameson (Classical Languages, Classical Archaeology,
Classical History), University of Pennsylvania, Philadelphia

Younger Humanist Fellowships

John B. Balaban (Comparative Literature), Pennsylvania State University,
University Park
Walter S. Glazer (American History), University of Pittsburgh, Pittsburgh
G. Eric Hansen (Political Science), Haverford College, Haverford
Eugene D. Levy (American History), Carnegie-Mellon University, Pittsburgh
Philip Metzidakis (Spanish), Swarthmore College, Swarthmore

Summer Stipends

Robert J. Gangewere (American Literature), Carnegie-Mellon University,
Pittsburgh
Daniel J. Gillis (Classical History), Haverford College, Haverford
Leon N. Hicks (Art), Lehigh University, Bethlehem
Nanerl O. Koehane (Political Science), Swarthmore College, Swarthmore
Arthur S. Marks (Art), Bryn Mawr College, Bryn Mawr
John F. Marszalek, Jr. (American History), Gannon College, Erie

PUERTO RICOSummer Stipend

Elena Lugo (Philosophy), Universidad de Puerto Rico, Mayaguez

RHODE ISLANDSenior Fellowship

Thomas R. Adams (American History and Bibliography), Brown University,
Providence

Younger Humanist Fellowship

Arnold L. Weinstein (Comparative Literature), Brown University,
Providence

Summer Stipend

Dirk Bach (Art), Rhode Island School of Design, Providence

SOUTH CAROLINASummer Stipend

Thomas J. Reeves (Social Ethics), Converse College, Spartanburg

Junior College Teacher Fellowship

Edward R. Minus (Linguistics), Spartanburg Junior College, Spartanburg

SOUTH DAKOTASummer Stipends

James F. Engel (Political Science), University of South Dakota,
Vermillion
Arthur R. Huseboe (English), Augustana College, Sioux Falls
Paul E. Jackson (English), South Dakota State University, Brookings

Afro-American Studies Fellowship

Adrian Weiss, University of South Dakota, Vermillion

American Indian Studies Fellowship

Donald J. Doerr, Yankton College, Yankton

TENNESSEEYounger Humanist Fellowship

Fuad N. Bahou (Art), Knoxville College, Knoxville

Summer Stipend

Thomas H. Keahey (Music), Austin Peay State University, Clarksville

Junior College Teacher Fellowship

James A. Sutton (Sociology, Economics or Urban Studies), Chattanooga
State Technical Institute, Chattanooga

TEXASYounger Humanist Fellowships

Edwin L. Dickens (Political Science), Sam Houston State University,
Huntsville
Gerhard C. Gerhardi (French), University of Texas, Austin

Summer Stipends

Forrest D. Burt (English), Texas A&M University, College Station
Robert S. Dupree (Comparative Literature), University of Dallas, Irving
Archie P. McDonald (History), Stephen F. Austin State University,
Nacogdoches
Kenneth W. Staggs (American Literature), Trinity University, San Antonio
Edward F. J. Tucker (English and Law), Southern Methodist University,
Dallas

Junior College Teacher Fellowship

Manuel Urbina, Jr. (American History), College of the Mainland,
Texas City

American Indian Studies Fellowship

William Pulte, University of Texas, Austin

Mexican-American Studies Fellowship

Donald Lewis Zelman, Tarleton State College, Stephenville

VERMONTSenior Fellowship

Robert V. Daniels (History), University of Vermont, Burlington

Summer Stipends

Patrick H. Hutton (History), University of Vermont, Vermont
Peter A. Stitt (American Literature), Middlebury College, Middlebury

VIRGIN ISLANDSAfro-American Studies Fellowship

William F. Thomas, College of the Virgin Islands, St. Thomas

VIRGINIASenior Fellowships

Eric D. Hirsch, Jr. (English), University of Virginia, Charlottesville
Viola H. Winner (English), University of Virginia, Charlottesville

Younger Humanist Fellowships

Lawrence C. Becker (Philosophy), Hollins College, Hollins
Carter V. Findley (History (Near Eastern)), No academic affiliation,
Alexandria
Raymond J. Nelson (American Literature), University of Virginia,
Charlottesville

Summer Stipends

Gregory T. Armstrong (History of Religion), Sweet Briar College,
Sweet Briar
Carl P. Daw, Jr. (English), College of William and Mary, Williamsburg
C. Lloyd Halliburton (Spanish), Virginia Military Institute, Lexington
H. C. Erik Middlefort (History), University of Virginia, Charlottesville
Ben H. Smith, Jr. (Film), Mary Baldwin College, Staunton

Junior College Teacher Fellowship

Bruce C. Souders (Art and Music), Shenandoah College, Winchester

Afro-American Studies Fellowships

John W. Boettjer, Virginia Military Institute, Lexington

American Indian Studies Fellowship

Paul W. Kravagna, University of New Mexico, Albuquerque

WASHINGTONSenior Fellowships

Robert B. Heilman (Drama) University of Washington, Seattle
 Paul L.-M. Serruys (Ancient Languages (Chinese)), University of
 Washington, Seattle

Younger Humanist Fellowship

Ronald C. Turner (Linguistics), Whitworth College, Spokane

Summer Stipend

Edward H. Kaplan (Chinese History) Western Washington State College,
 Bellingham

WEST VIRGINIAYounger Humanist Fellowship

Philip McM. Pittman (English), Marshall University, Huntington

WISCONSINYounger Humanist Fellowships

F. Xavier Baron (Medieval European Literature), University of
 Wisconsin, Milwaukee
 William S. Boardman (Law and Jurisprudence), Lawrence University,
 Appleton
 Robert H. Boyer (English), St. Norbert College, West De Pere
 Samuel L. Chell (English), Carthage College, Kenosha
 Robert M. Rehder (Persian Literature), University of Wisconsin,
 Madison

Summer Stipends

Robert O. Freedman (Political Science), Marquette University, Milwaukee
 Robert J. Knowlton (History), Wisconsin State University, Stevens Point
 Felicia Hardison Londré (Theater and Russian), University of Wisconsin,
 Janesville
 William W. E. Slights (English), University of Wisconsin, Madison

Afro-American Studies Fellowships

Peter Kolchin, University of Wisconsin, Madison
 Clifford A. Hill, University of Wisconsin, Madison

WYOMING

Younger Humanist Fellowship

Richard I. Harper (History), University of Wyoming, Laramie

Summer Stipend

Paul E. Hoffmann (History), University of Wyoming, Laramie

CANADA

Younger Humanist Fellowship

Peter J. Laska (Philosophy and History of Ideas), York University, Toronto
(Mr. Laska is an American citizen teaching in Canada.)

SUMMER SEMINARS

Mrs. HANSEN. You are requesting \$200,000 for summer seminars for college teachers. Since this is a new activity please give the committee the details on this request. There used to be such a seminar, I believe, offered through the HEW program.

Mr. EDGERTON. Theirs has a somewhat different thrust from ours. Perhaps if I read the tentative language of our announcement which we plan to send out in 2 weeks, it might be helpful:

These seminars will provide opportunities to teachers in small, private and State colleges and junior and community colleges with limited access to such opportunity, to study under distinguished professors at major universities in their region during the summer of 1972. Their purpose will be to renew for those teachers their experience of study, research and discourse at a major center of learning. The seminars will also serve to bring university professors into closer touch with college teachers in their regions.

Again, the effort here is related to that in the junior college fellowships; to provide teachers who have limited access to teaching and scholarship of the highest order the opportunity to augment it. We hope to organize seminars in all the disciplines of the humanities, but on a regional basis; and to establish a pattern of relationship between major centers of learning and smaller colleges and junior colleges in that area, in the hope that their efforts will maintain what we begin with this fellowship program.

Mrs. HANSEN. How many summer seminars do you plan to hold in fiscal year 1972?

Mr. EDGERTON. It depends on the institutions and the regions. I would say from eight to 12 presently would seem to be reasonable, and the program would involve, therefore, from 80 to 100 teachers in the summer.

Mrs. HANSEN. How long will these seminars be?

Mr. EDGERTON. Six weeks to 2 months would be the duration.

FELLOWSHIPS FOR THE PROFESSIONS

Mrs. HANSEN. Justify your request of \$190,000 for fellowships for the professions.

Mr. EDGERTON. It is hoped that we can "humanize" the judgments of individuals whose work enters into the fabric of our society every day, to sharpen their historical and philosophical perspective. These will center initially on the professions of law, journalism, city planning, social work, and perhaps business.

One model for this is the Aspen Institute for Humanistic Studies, which has brought business executives to that center for 3 to 4 weeks in the summer to give them broader perspectives on their day-to-day activities. It has been markedly successful. Ours is a very small, very limited program, to see what its impact might be on people.

Mrs. HANSEN. What will the fellows contribute?

Mr. EDGERTON. We hope they will contribute a broader view of their discipline and their work in subsequent years. The stipend will have an upper limit, not to exceed a figure of \$1,500 a month, but hopefully will, in some way, be roughly equivalent to their salaries for the period of the fellowship.

Mrs. HANSEN. Will the fellows give up their salaries while they are participating in this program?

Mr. EDGERTON. They will.

Mrs. HANSEN. How long will these seminars last?

Mr. EDGERTON. It would depend on the length of time that the individual fellow proposed. We could see it being useful for a period extending anywhere from 3 to 9 months. I would suppose it might average about 6 months.

(Discussion off the record.)

RESEARCH GRANTS

Mrs. HANSEN. You are requesting \$2,800,000 for research grants. Please insert in the record a list of the research grants awarded in fiscal years 1970 and 1971 and indicate what each grant accomplished. (The information follows:)

RESEARCH PROJECTS

Research in the humanities—the study of human values in the past as they have revealed themselves in literature, philosophy, the fine arts, history and its associated disciplines, and (to a certain extent) in the social sciences—is vital to man's understanding of his world and of his relationship to it and to his fellows. Not all scholarly research bears directly on apparent national concerns; but the Endowment has made a persistent effort to elicit—and support—studies of that obvious immediacy, while consistently also recognizing the importance of all studies which comment upon the nature of man. Thus it supports studies of societies no longer extant and scarcely known—archeological projects are among those the Research Division has funded; and it supports studies of contemporary societies whose manners and purposes impinge closely upon our lives but about which too little is known—a bibliography of contemporary studies of Chinese history is currently among the projects it is funding. It supports new views of classic American history and classic American writers; and studies of contemporary urban growth. Yet these seemingly heterogeneous projects are united in their common significance for our understanding, as human beings, of the ever changing circumstances of our lives.

The following is a complete descriptive list of research projects in the humanities, funded in fiscal years 1970 and 1971 (to date) and currently in progress with Endowment support.

This information includes the name and institutional affiliation (if any) of the principal investigator (hereafter referred to as PI), the title or description of the project, the amount and type (outright, matching, or combined) of grant made, and a short explanatory comment on each grant.

Matching grants require that the PI raise and have donated to the Endowment half of the requested sum; where a grant is made on a matching basis this fact is noted and the Federal component of the grant amounts to half of the indicated figures. When no grant designation is made, PI received an outright grant. Except when indicated otherwise, grants were for 1 year only.

Each application made to the division is reviewed by specialist scholars in the applicant's field and also by a panel of distinguished humanists which advises the division on all applications. No applications are read by less than 10 people and numbers of them are examined by as many as 20 reviewers and panelists. Characterizations of grants and PI's contained in the explanatory note accompanying each grant are based on reviewers' comment provided to the Endowment.

RESEARCH GRANTS MADE BY THE NATIONAL ENDOWMENT FOR THEHUMANITIES IN FY 1970

Adams, Maurianne; Smith College; Coleridge and the Nineteenth Century: A Research and Bibliographical Project. \$10,060. The poet Coleridge was also important as a political and philosophical spokesman for those one-time "liberals" who turned towards conservatism in reaction to the excesses of the French Revolutionary period. This definitive bibliography of writings by and about him will provide the basic research tool for study of a significant figure whose influence extends to the present time.

Alexander, Margaret A.; University of Iowa; Pilot Project of the Ancient Classical Mosaics of Tunisia. \$18,000 matching. Mosaics are less fragile than paintings and provide one of our best pictorial sources for ancient history. The remaining classical mosaics of modern Tunisia, on which the PI is an acknowledged expert, constitute a very valuable source for archaeology and ancient history as well as the history of art.

Azarpay, Gitty; The Traditions of Sacred and Profane Art in Central Asia. \$10,000. Sogdiana, a pre-Islamic Central Asian state which flourished between the 5th and 8th centuries A.D. before being overwhelmed in the Mohammedan Conquest, was a significant center of trade, industry and art. Analysis of well-preserved Sogdian wall paintings, only dug up since 1950 and not yet studied, will tell much about pre-Islamic society in the area of modern Iran and about artistic influences at work in Central Asia before and after the Conquest. PI is the world's acknowledged authority on the subject.

Balanoff, Elizabeth; Roosevelt University; Oral History Project on Labor History of Chicago. \$14,081. Project to establish an oral history archive, containing interviews with persons who played a role in labor history in the Chicago area. PI a trained historian personally familiar with the local labor movement. Ultimately this archive will constitute a valuable source of social and economic history.

Bien, David D.; University of Michigan; An Historical Analysis of the French Army Officer Corps. \$10,450. The French officer corps of the eighteenth century played an important role, both negatively and positively, in events leading up to the Revolution of 1789 and stemming from it. The PI will apply techniques of computer analysis to the French equivalent of Adjutant-General archives on officer personnel, tracing the shifting social origins, career patterns and behavior of French officers in this crucial period and attempting to relate them to the politics of the age. This project is unique and unprecedented; it will point the way for other useful analytical projects in social history and demography.

Bowser, Frederick P.; Stanford University; Latin America and the African: The Peruvian Experience, 1529-1650. \$7,616. Peru in the days of the Spanish Empire was a multi-racial society -- white and half-breed, Indian, and Black. Aside from its intrinsic interest this study of a racially-mixed society in a time of stress and change could possibly hold lessons of current importance. PI is considered an outstanding authority in Spanish Imperial History.

Cohn, Robert G.; Stanford University; A Book on Arthur Rimbaud. \$7,846. Rimbaud is one of the most significant modern poets. This is the first attempt, by a renowned American student of French literature, to subject his poetry to close analysis and to write a critical study based on it. One reviewer commented that this could "open a new era" in Rimbaud studies.

Colker, Marvin L.; University of Virginia; A Descriptive Catalogue of the Latin Manuscripts. \$6,027. Covers resources in the Library of the University of Dublin. A basic research tool to help scholars and students take advantage of one of the finest extant collections of medieval materials.

Corwin, Arthur F.; University of Connecticut; Migration and Settlement of Mexican Labor in the Border Regions of the Southwest, 1910-1940. \$15,336. Study by a young American historian, in collaboration with both U.S. Immigration Service and Mexican officials, of the bracero movement in the Southwestern U.S. A vital contribution to American and Mexican social and economic history and in itself a gripping and sometimes saddening human story. Background as well for current problems in Mexican-American relations.

Dabney, Virginius; A Narrative One-Volume History of Virginia from 1607 to 1970. \$10,433. PI is the distinguished retired editor of the Richmond Times-Dispatch and like his colleague, Dr. Douglas Southall Freeman, a life-long scholar on Virginia history. His study will be of interest to laymen as well as scholars and promises a considerable updating of information on a state of particular prominence historically.

Dallin, Alexander; Stanford University; Soviet Society and Foreign Policy. \$11,472. Study of the relationship of Soviet foreign policy and how internal stresses in Soviet society influence its international actions. PI is one of the outstanding American experts on Russia and this project promises to provide policy makers with insights into vital and little understood processes of Soviet policy formulation.

Dameron, J. Lesley; Memphis State University; A Bibliography of Criticism of Edgar Allan Poe, 1827-1967. \$5,000, \$3,393 matching. Valuable research tool for scholars and private readers of one of America's most famous authors who remains widely read both here and abroad.

Dewey, Ernest W.; University of Toledo; Thorstein Veblen and American Pragmatism. \$3,029.95. Veblen is usually looked upon as an economist or sociologist but his scholarly training was in philosophy and it continued a major interest throughout his life. This is a study by a philosopher of the philosophical ideas underlying Veblen's far-ranging social criticism and it promises new insights into the life of a significant and typically American thinker, whose ideas remain influential today.

Egerton, Samuel Y., Jr.; Boston University; Human Anatomy and Physiology as Reflected in the Work of Renaissance Painters. \$4,460. The PI has achieved a singular reputation in the history of art owing to the originality of his views and approach to the relationship of the artist to society. His thesis that Renaissance painters knew and understood human anatomy better than medical men and scientists of the day will provide new understanding of the contributions of both.

Fetter, Frank W.; The Economist's Influence in Parliament. \$10,415. Study of the ways in which British economists' academic and practical experience related to their electoral and Parliamentary careers during the 19th century. Will provide new evidence of the ways in which professional and interest groups affect politics and party government.

Fischel, Walter J.; University of California, Berkeley; Studies in the Economic and Social History of the Jews in India from the 16th Century On. \$8,341. The Jewish community in India has long been influential there but has been little studied. This pioneering work by a highly qualified PI using untapped research materials promises to throw new light on a neglected part of the Jewish "Dispersion."

Fisher, Loren R.; Claremont Graduate School; The Origins of Ancient Semitic Literature. \$10,666.98 matching. Comparative study of Ancient Hebrew Literature and the literature of Ugarit (Ras Shamra in modern Syria). Ugarit was a flourishing trading center of ancient times (1500 to 1200 B.C.) which had close and lasting cultural and economic relations with the Hebrew Kingdoms. Recent discovery of masses of Ugaritic literature permits careful comparisons to be made with the Old Testament books and some conclusions to be reached as to how far the Hebrew literary tradition which our Bible preserves reflected general regional tradition and how far it was unique to the Jewish people.

Gabriel, A.L.; Notre Dame University; Bibliography of American Universities founded before 1800. \$10,902. This bibliography of works about twenty-six American universities founded before 1800 won Endowment support as the obligatory American documentary presentation to the World Congress of Historical Studies held in Moscow in September 1970. It provides a valuable research tool for the study of the early period of higher education in this country and brings together information hitherto widely scattered and generally unavailable.

Galt, Alfreda S.; The Lifwynn Foundation; Preservation for Historical Research of Correspondence and Other Papers of Dr. Trigent Burrow, Leader in American Psychiatry. \$1,500 matching. This matching grant was to preserve by microfilming the personal and professional papers of the first American student of Freud and founder of psychiatry and psychoanalysis in this country. A vital resource for American medical and social history.

Garrett, Clarke W.; Dickinson College; Millenarianism and the French Revolution. \$1,599.88. This grant to a promising newcomer supports a study of the way in which philosophical and religious ideas relating to the notion of a "second coming" contributed to the French Revolution. A useful contribution to the intellectual background of a dominating event in European history.

Geissbuhler, Elizabeth C.; Rodin's Studies in Art and Architectural History. \$4,000. Besides being an influential modern sculptor Rodin was a perceptive student of French architectural history, particularly of the great Gothic cathedrals. This project by an American sculptor and onetime student in Rodin's workshop looks to a new edition of Rodin's influential book on The Cathedral, along with all of his drawings for it which can now be discovered in French depositories. It will make available for the first time important material on a world famous artist.

Georgacas, Demetrius J.; University of North Dakota; Modern Greek-English Dictionary. \$10,000 matching. This matching grant supports completion of the first scholarly Greek-English dictionary. Of enormous value to Americans and others working on studies to increase understanding of modern Greece.

Gibson, Walter S.; Case Western Reserve University; The Landscape Paintings of Herri met de Bles. \$5,000. Pioneering study by a leading American art historian of an early and influential landscape painter of the 16th century Flemish school. Of value to social historians as well as art historians.

Goitein, S.C.; Institute for Advanced Study, Princeton; Economic and Social History of the Mediterranean. \$4,000, \$8,000 matching. Renewal grant for study by a world-renowned scholar on an insufficiently understood period in the medieval history of peoples on the Mediterranean.

Golb, Norman; University of Chicago; Search for and Publication of Documents on the Medieval History of the Jews. \$7,000 matching. A project to recover priceless documents, relative to the history of the Jewish communities in medieval Europe, which had long been preserved in the main Synagogue at Cairo, Egypt, but which were dispersed in the 19th century. It will throw much new light on the story of the Jews in medieval times.

Goldin, Judah; Yale University; Judaic Writings. \$3,525. Grant for editing and translating the ethical and legal Code of Maimonides, which will make the work of the towering figure in medieval intellectual history available in English for the first time. PI and associates are outstanding specialists in Judaic literature and history.

Golding, Alfred S.; University of South Florida; Historical Investigation of Rhetorical Techniques in Theatre. \$6,020 matching. A matching grant for a study of the traditional school of European acting and the reasons for its supersession by the modern, "naturalistic" school. A useful contribution to theatre history with some practical applications to present-day theatre work.

Gollin, Alfred; University of California at Santa Barbara; The Political Life of Stanley Baldwin; \$8,355. Stanley Baldwin, Prime Minister and Tory Party Leader between 1923 and 1937, the Post World War I and Depression Years, was a crucial and much-misunderstood figure in modern history. This project will constitute the first unbiased and full-scale study of Baldwin based on his personal and state papers and those of his contemporaries, including Sir Winston Churchill. It promises to "right the balance" concerning his political purposes and career.

Graham, Hugh D.; The Johns Hopkins University; The Southern Political Response to Challenges of the Last Two Decades. \$6,000 matching. A precinct-by-precinct study of Southern politics since 1948 which seeks to trace the widely varying responses of Southern politicians and voters to the changes and challenges of the post-war period and to show the reasons for them. PI's use of refined techniques of voting analysis promises firm factual data on electoral trends in the South.

Hallo, William W.; Yale University; Mesopotamia--The Classical Phrase. \$10,039. The Mesopotamian empires of Sumeria and Babylon (ca. 2100-1600 B.C.) were homes of the first settled civilization but our understanding of their history is limited and Sumerian studies are still in their infancy. This grant to a leading American Assyriologist support research in the Yale Collection and will lead to publication of materials of first importance for man's understanding of the origins of civilization.

Hanfmann, George M.A.; Harvard University; Archaeological Exploration of Sardis. \$11,500, \$38,000 matching. Grant for completion of excavations at the ancient city of Sardis in Turkey. From earliest times down into the Christian era Sardis was an important center of government, trade, industry (especially metallurgy) and culture. The Harvard excavations there are one of the outstanding and most exciting American archaeological ventures currently under way. Physical remains of an ancient civilization will be viewable by scholars and the public alike.

Hanke, Lewis; University of Massachusetts, Amherst; Publication of the Relaciones of the Spanish Viceroy's in America During the 16th and 17th Centuries. \$12,420. The Relaciones were in effect final reports and general inquests on the terms of office of each of the Viceroy's of Spanish America in colonial days. Generally unavailable til now they represent an unmatched source for the political, social and economic history of Latin America and their publication will be welcomed by scholars there and in Spain as well as here.

Harlan, Lewis R.; University of Maryland; The Papers of Afro-American Leader Booker T. Washington (1856-1915). \$9,991. Grant for editing the papers of the first national Black leader in the United States. They constitute a record of rare importance and of great contemporary interest.

Hersey, George L.; Lockwood-Mathews Mansion Museum of Norwalk, Inc.; Documentation of an Historic Landmark's Restoration. \$9,748 matching. This matching grant supports the thorough narrative and photographic documentation of the historical restoration of an important Connecticut landmark -- the Lockwood-Mathews Mansion of Norwalk, Inc. It will constitute a unique document of great practical usefulness to restoration experts and of interest to architectural historians.

Hexter, J.J.; Yale University; Parliamentary History. \$10,000. Grant to support an internationally recognized historian in bringing out an edition of members' diaries and journals for the great 1628 House of Commons which enunciated the "Bill of Rights" on which our own was fashioned one hundred and sixty years later. By "fleshing out" the bare bones of the Commons' Journal the Yale project will deepen our understanding of this crucial episode in British-and American-history.

Heyman, Ira M.; Harper, Lawrence A.; University of California, Berkeley; Earl Warren Oral History Project. \$9,999, \$20,000 matching. This project is collecting interviews with and recollections of associates of Earl Warren covering his political career in California from the earliest public offices he held through his governorship. When completed it will constitute an unmatched source for California State political history.

Hickin, Patricia; Ithaca College; Antislavery in Virginia. \$5,059. Grant to a young historian to study the history and ultimate withering away of the anti-slavery movement in Antebellum Virginia. It promises to add to our understanding of the fundamental causes of secession and the Civil War.

Highfill, Philip H.; George Washington University; A Biographical Dictionary of Performers and Other Personnel on the London Stages from 1660 to 1801. \$4,700. Completion of a massive biographical project on the history of the London Stage which will provide basic research materials for social as well as for theatre historians.

Hilger, Mary I.; Annunciation Priory; The Biography of Dr. Charles H. Eastman. \$5,000. Dr. Charles H. Eastman was the Indian "Booker T. Washington" and by his career and his urgings had the same kind of influence on his people that Washington had on the American Negro. A ground-breaking venture in the much-neglected field of Indian History by a Catholic nun who has spent her life working with Indians.

Holt, Niles R.; Illinois State University; The German Monistic Movement. \$4,466. The German Monistic Movement of 1871-1933 was a most influential academic and intellectual school which sought to apply watered-down scientific concepts (especially of a "Darwinian" kind) to political and economic affairs and to international relations. It both reflected and contributed to conditions which brought the collapse of government in Germany in the 1930's and the rise of the Nazis to power. An important study of the intellectual background of a great disaster of modern history.

Houghton, Walter E.; Wellesley College; The Wellesley Index to Victorian Periodicals. \$11,520. Victorian English periodical literature is an unparalleled reflection of the great variety of British -- and, to a certain extent, American -- society in the 19th century. This research tool will open these rich historical and literary sources up to scholarship for the first time. The PI is the acknowledged master of the field.

Jackson, Martin A.; Herbert H. Lehman College of the City University of New York; The British Worker, 1930-1940: An Approach to the Use of Film as Historical Evidence. \$3,322. Project by a young social historian who seeks to devise ways of using movies as historical sources and also as teaching devices. PI specializes in history of labor movements here and in England and is interested in the movies' influence on peoples' images of themselves, which are often far removed from fact.

Jacobsen, Thomas W.; Indiana University Foundation; Excavation of the Classical City-State of Halieis. \$35,000. Halieis was a small city-state in the Peloponnese peninsula which, unlike most Greek sites, was not built over in modern times and lies undisturbed underneath farm-land. Its excavation will permit scholarship to reconstruct the civic patterns of the typical kind of small city-state in which most classical Greeks lived and from which Hellenic civilization drew its strengths. Completion of this project will add a great deal to our understanding of the life of the common peoples of classical times.

Jensen, De Lamar; Brigham Young University; The Theory and Practice of Early Modern Diplomacy. \$8,500. Through systematic analysis of European diplomatic documents (statepapers and manuals) of the 16th and 17th century, PI seeks to uncover the operational theories of early modern diplomacy and to relate them to actual practice. This methodology has been applied to numbers of individual incidents in diplomatic history but never before to the art and craft of diplomacy as a whole. Has practical implications for present-day diplomacy as well as historical interest.

Jordan, Nehemiah; George Mason College of the University of Virginia; Wittgenstein's Philosophical Investigations -- A Psychological Analysis. \$10,000. This is a study of the great 20th century Austrian philosopher, Ludwig Wittgenstein. His linguistic and philosophical ideas, which deal mainly with semantics, have had tremendous influence on modern British and American philosophical thinking but despite their obvious psychological components have never been seriously examined by psychologists. The PI, an experimental psychologist of high standing, seeks to apply the analytical methods of modern cognitive psychology to Wittgenstein thought. The results of his project will add new insights in psychology and philosophy both.

Katsh, Abraham I.; Dropsie University; Catalogue of rare Judaica and Hebraica Material in the Guenzburg Collection in the USSR. \$10,000 matching. The Guenzburg Collection is one of the world's richest archives of Judaica and Hebraica, covering a nineteen hundred year span, but has been unavailable to Western scholarship since the Russian Revolution. PI's catalogue of these materials will make the collection known in detail to modern scholarship for the first time. A new research tool in an important field.

Katzev, Michael L.; Oberlin College; Excavation of the Kyrenia Ship. \$3,856, \$20,000 matching. An archaeological team excavated, raised to the surface, and now seeks to preserve a Greek merchant ship of classical times which sank off the island of Cyprus, near the town of Kyrenia, in the third century B.C. Preserved in ocean mud for some 2200 years it has been recovered and raised almost intact and is now being subjected to close study by experts. This exciting recovery is throwing much light on ancient shipbuilding and seamanship and also on economic and maritime history in classical times.

Kennedy, George; University of North Carolina, Chapel Hill; Support of Bibliographical Research to be Conducted by the American Office of L'Annee Philologique in Classical Studies. \$9,910. L'Annee Philologique, an international publication whose main office is located in Paris, provides the authoritative bibliography of classical studies and is published annually. This grant supports the costs of collecting, preparing and editing the American contribution to this international effort. A research tool of fundamental importance to classical studies here and abroad, and to American participation in world scholarship.

Keune, Russell V.; National Trust for Historic Preservation; Preparation of a handbook for use in Historic Preservation Programs among the States of the Union. \$8,000. This grant supports the National Trust, a private non-profit organization, in a project to collect, analyze and publish information on various state historic preservation programs. The state is the natural and proper unit for soundly-based programs. This project seeks to increase their effectiveness by coordinating programs as far as possible and by serving as a clearinghouse for exchange of information among them.

Kirkpatrick, Jeane J.; Georgetown University; *The Psychological Bases of the New Utopias: A Study in Personality and Politics*. \$8,090 matching. Project by a political theorist with psychological interests and training to study "Utopias" in an effort to bring the insights of modern psychiatry to bear in political theory which hitherto has not been very successful in dealing with that field. A potentially promising effort on the more or less uninhabited frontier of two disciplines that should ultimately have much to contribute to each other.

Knoll, Arthur J.; Middlebury College; *German Imperialism in Africa*. \$1,855. Imperial Germany's experience in African affairs in the 19th century has much to teach about both Germany and Africa. This case study of German penetration and annexation of Togo, by a promising young historian, documents the complicated relationships between a civilized nation and a near-primitive but highly acculturated native population, and has practical implications for today as well as historical interest.

Kordig, Carl Robert; Memphis State University; *The Limits of Toleration: A Philosophical Study*. \$9,902. The difficulty of any theory of toleration is that it has its limits and therefore tends, in the eyes of logicians and philosophers, to be inconsistent and self-contradictory. The toleration of intolerance, for example, can be self-destructive. This is a serious effort by a young moral philosopher to examine various concepts of toleration and attempt to devise a defensible and logically consistent theory. A scholarly philosophic inquiry with tremendous practical implications.

Kubler, George; Yale University; *Studies of Meaning in the Art of the Mayan Civilization*. \$11,020. The Mayan ruins in Central America remain a considerable puzzle to historians, archaeologists and anthropologists. This interdisciplinary effort, directed by an outstanding PI, seeks to unite their talents with those of art historians in an attempt to work out the meaning of one of the most significant Mayan remains of Tikal in northern Guatemala. If successful this project would be of world-wide significance and point out fruitful contributions for interdisciplinary cooperative research.

Kung, Guido; University of Notre Dame; *Phenomenology in the Light of Analytic Philosophy*. \$4,610. This project, by a European-trained philosopher, seeks to reconcile the current European philosophical trend towards phenomenology with the antagonistic and hitherto irreconcilable American and British trend towards analytic (i.e., semantic) philosophy. Both tendencies have followed isolated paths, largely ignoring each other; this is an effort by a highly qualified scholar to bridge the gap.

Laidlaw, Laura A.; Hollins College; Archaeological Investigation and Reconstruction of Architectural History. \$10,848.11. The Pompeii ruins have been preserved and long have been open to the public but very little modern archaeological investigation has so far taken place there. This pioneering effort by a well-qualified young archaeologist-art historian has added a new dimension and a new clarity to our understanding of Roman architecture and urbanism generally, through analysis of structures remaining in Pompeii.

Larkin, Emmet; University of Chicago; A History of the Roman Catholic Church in Ireland in the 19th Century. \$2,245. The Roman Catholic Church is the central institution of Irish history but no scholarly history of it is available. This grant to a well-trained young American historian of Irish heritage will fill that glaring gap and work already done by him has won high praise both here and abroad.

Lo, Irving Y.; Indiana University Foundation; Concise History of Chinese Literature. \$6,988. China has loomed large in American affairs and will continue to do so but few Americans know much about her, in large part owing to the barrier of language. This broad-gauged project by a native Chinese scholar with good training in Western literary criticism is intended for the general reader and will present Chinese literature against the background of China's long political and social history. It is as much in the public as the scholarly interest.

Lowinsky, Edward F.; University of Chicago; International Festival-Conference in Commemoration of the Death of the Renaissance Composer Josquin des Prez. \$55,710 matching. The 15th century Italian composer Josquin des Prez was the contemporary and, in his field, the peer of Michelangelo and is the single individual who stands at the genesis of the modern Western musical tradition. This international Festival-Conference will bring together musicologists and performers jointly to study Josquin's long-ignored works and, if possible, to establish agreed standards of performance for the future. It promises to be one of the outstanding musicological developments of the decade.

McDonald, William A.; University of Minnesota; Minnesota Messenia Expedition: Excavation at Nichoria. \$32,796 matching. An important classical archaeological excavation in Greece which uses a full-scale interdisciplinary approach and modern scientific techniques in examining a significant site. Nichoria, a frontier settlement and encampment, was strategically important for military operations in ancient Greece. The site is of particular archaeological importance because it has been little disturbed since classical times.

McSeveney, Samuel T.; Brooklyn College; The Development and Functions of an Urban Political Machine: Tammany Hall. \$5,552. This study of Tammany Hall between the fall of "Boss" Tweed in 1873 and the creation of Greater New York City in 1898 will substitute fact for legend in a significant era of urban history in the U.S. The role of Tammany in dealing with the needs of new immigrants, of involving them in civic politics and in seeking (by its lights) to serve the larger needs of the city is an instructive if not always edifying chapter in American history and has potentially great application to urban politics and urban problems of the present.

MacKinnon, Donald W.; The University of California, Berkeley; Changing Patterns in Works of Fantasy for Children. \$10,211. Childrens' stories have great historical and psychological importance; in many ways they are an accurate "mirror of their times." This study by an eminent child psychologist thus has historical and cultural importance as well as considerable psychological significance.

Merrill, Walter M.; Drexel Institute of Technology; The Complete Letters of William Lloyd Garrison. \$14,467, \$2,532.64 matching. This project to make available the rich collection of correspondence of William Lloyd Garrison, the famous abolitionist, adds to the historical background on America's racial problems.

Mirsky, Jeannette; A Critical Biography of M. Aurel Stein, Anthropologist and Archaeologist, and Edit a Volume of His Letters. \$10,883. Sir Aurel Stein (1862-1942) was one of the founders of modern anthropology and archaeology. PI has full access to Stein's papers and her knowledge of the field and skill as a writer promise to make this a definitive work on an important scholar.

Nash, Ernest; American Academy in Rome; General Support for the Photo Reference Collection at the American Academy in Rome. \$9,000 matching. The photographic archive at the American Academy in Rome is a vital reference and research facility for classical scholars the world over. This matching grant will tide it over in the process of becoming self-supporting.

Nathan, Hans; Michigan State University; William Billings: Complete Edition of Music and Biography. \$9,617. William Billings (1746-1800) was the outstanding American composer of the 18th century, famous especially for his church music and his Revolutionary songs. There is no modern or even nearly accurate edition of his works and no biography. This project will fill both gaps.

Nolte, Ewald V.; The Moravian Music Foundation, Inc.; Catalogs of Colonial American Music in the Custody of the Moravian Music Foundation, Winston-Salem, North Carolina. \$69,880 matching. The Moravians brought their love of good music to this country along with their deep piety. The Moravian Music Foundation in Old Salem, North Carolina comprises one of the finest collections of 18th century music in the world, including a number of unpublished and little-known works of Johann Sebastian Bach and Joseph Haydn. This cataloguing project will make the great collection available for the first time to musicologist and performers.

Ochsenschlager, Edward L.; Brooklyn College; Middle-Eastern Prehistory Based on Archaeological Analysis. \$4,254. Pottery style analysis is one of the archaeologist's vital research tools. This study will apply modern scholarly techniques to Sumerian pottery promises to fill a serious gap in our knowledge of Middle Eastern prehistory. Archaeologists consider the solution to these problems a matter of first priority.

Olin, Jacqueline S.; Analysis of Medieval Glass Through New Techniques of Science. \$10,200. The secrets of making stained glass in medieval times are not understood by modern glass makers and art historians; the process is a lost art. This grant to a young physicist, working in collaboration with an international project, will support analysis of extant examples of medieval stained glass by "atomic bombardment" (neutron activation of a non-destructive kind) in the hope of at last recovering that fascinating art.

O'Neill, Hester; The Strategy of Truth. \$2,000 matching. The Office of War Information (OWI) was responsible for America's pro-paganda effort during World War II. The PI served in OWI during the war and maintains contacts with many former colleagues. This grant supports research and writing of the history of an important wartime agency.

Perlis, Vivian; Yale University; Oral History on an American Composer: Charles Edward Ives. \$7,059. Charles E. Ives (1874-1954) is now considered by musicologists to be the outstanding modern American composer. This project by means of oral history techniques will preserve recollections of Ives by the now dwindling band of persons who knew him, worked with him or performed for him. American musicologists consider this a top-priority undertaking, preserving a kind of information that would otherwise be lost.

Plante, Julian G.; Saint John's University; The Monastic Manuscript Microfilm Library. \$11,500, \$29,918.82 matching. This project is microfilming the archives and library holdings of the great monastic houses of Austria, for preservation at Saint John's Abbey and University in Collegeville, Minnesota and for dissemination at cost to scholars the world-over. The Reformation never struck Austria and war has been kind to her so Austrian monastic holdings have avoided destruction and are of unequalled richness.

Rivers, Elias; The Johns Hopkins University; The Life and Poetry of Garcilaso de la Vega. \$9,800. Garcilaso de la Vega was the major Spanish Renaissance poet, the equivalent of Shakespeare. This general biographical sketch and critical commentary along with a definitive edition of his poetry by one of the best contemporary Hispanicists is a humanistic project of first magnitude. It is, in the word of one specialist reviewer, "the crowning stage of a superb project."

Robinson, James M.; Claremont Graduate School; Documentary and Literary Analysis of Egyptian Christian (Coptic) Manuscripts. \$16,300. Discovery some twenty years ago of a collection hitherto unknown of Early Christian Writings, contemporary with the books of the New Testament and associated with the Gnostic persuasion, has been of tremendous significance to Biblical scholarship and church historians. This project by an American-led international team to edit and translate these writings will be of as great importance to New Testament studies as the "Dead Sea Scrolls" were to the Old Testament.

Rosenberg, Marvin; University of California, Berkeley; Significant Critical and Theatrical Interpretations of Shakespeare's Macbeth. \$7,919. PI is an outstanding and innovative Shakespeare scholar. His plan to combine the critical history of Macbeth with its long production history promises illuminating new approaches to an enduring masterpiece. Both literary scholars and dramatic producers praise this project.

Rubin, Louis D., Jr.; The Society for the Study of Southern Literature; A Two-Part Bibliographical Project in Southern Literature. \$7,153. Southern literature, though acclaimed world wide, lacks basic bibliographical and research tools that are necessary if serious study of it is to proceed. This project is directed by an outstanding Southern critic and novelist and seeks for the first time to put these studies on a sound footing.

Sachar, Howard M.; George Washington University; The Liberation of the Middle East, 1936-1948. \$6,670. The history of the modern Middle East, whose affairs are so closely and even dangerously intertwined with our own, is little understood and has been marred by chauvinism and special pleading. This project by a serious and objective American historian follows his earlier book, The Emergence of the Middle East, 1914-1924, and promises to put the tangled history of the region in firm perspective for the first time.

Salomon, Leon I.; The Supreme Court Bar: An Analysis. \$6,717. The U. S. Supreme Court has been much studied and analyzed but this is the first systematic study of the attorneys who practice before the Court and who participate critically in the judicial process by developing the constitutional and statutory positions which the Justices debate and choose among. Potentially a valuable contribution to American constitutional history and practice.

Scher, Stephen K.; Brown University; Portrait Painting in the Renaissance; The Origins and Development of Miniatures. \$7,000. Miniature portrait painting is considered the clearest artistic manifestation of 15th century Italian culture and this study approaches it from the social as well as the artistic point of view. Very little work has been done in this field since the 1920's and PI's work can add a useful new dimension to our understanding of the great period of the Italian Renaissance.

Schilpp, Paul A.; Southern Illinois University; The Library of Living Philosophers. \$20,000, \$7,000 matching. A grant to support translation costs for what has been called "the most important philosophical work in this century." Volumes put writings by leading modern thinkers with evaluations of their work by others. Included are Albert Einstein, John Dewey, Alfred North Whitehead, and George Santayana.

Schoenl, William J.; Michigan State University; *The Intellectual Crisis in English Catholicism, 1900-1901: The Joint Pastoral Censuring English Liberal Catholicism.* \$1,425. English Catholicism at the turn of the century passed through a period of crisis marked by confrontation between those who wished to modernize the church and those who opposed change. This addition to ecclesiastical history will give important perspective to the similar developments world-wide in the Catholic church today, developments whose outcome will effect Catholics and non-Catholics alike.

Schwartzberg, Joseph E.; University of Minnesota; *An Historical Atlas of South Asia.* \$50,000. Since World War II America has had a deep commitment in South Asian affairs but our national knowledge and understanding of this important region has suffered from a lack of basic materials necessary for research and teaching. This historical atlas, projected by a team of scholars based at the University of Minnesota but operating literally nation-wide, will help put the history and geography of South Asia into much-needed perspective and is designed for use by laymen as well as scholars.

Shirley, John W.; University of Delaware; *The Manuscripts of Thomas Harriot.* \$7,995, \$3,000 matching. Thomas Harriot (1560-1621) was an English mathematician and astronomer whose experiments and innovations qualify him to stand in the front rank of the founders of modern science but whose career is little known owing to the unavailability of his papers and records. This grant supports a collaborative survey by American and English specialists of the Harriot materials and will lead ultimately to their publication as a contribution of the history of science.

Shively, John W.; *A History of Urban Renewal in the U.S., 1933 to the Present.* \$23,000 matching, 2 years. In the last forty years the U.S. Government has committed billions of dollars to housing and urban renewal projects and it is currently spending \$1 billion dollars a year on them. The legislative and administrative history of this immense undertaking has never been analyzed through systematic scholarship and this project by a PI who has had twenty-five years' experience of these programs as a Federal civil servant (now retired) constitutes a first attempt to put the urban renewal program in some kind of perspective. When completed this work will be of interest to legislators and administrators as well as social historians.

Shulman, Robert; University of Washington; *Violence in American Literature.* \$3,448.18. The phenomenon of violence has played a strong role in American literature back to Melville's time. This project by a young literary critic proposes to study violence not only as a literary phenomenon but as an influence in the lives and personalities of a long series of American authors -- Melville, Poe, Hawthorne, Stephen Crane, Hemingway, Norman Mailer among others. It will seek to point up the connection between the American past and present and focuses on unexamined but basic and persistent attitudes that continue to affect American actions as reflected in our literature.

Smith, Julian; Ithaca College; A Critical Biography of Novelist Nevil Shute Norway. \$3,709. Nevil Shute, to use Norway's pen name, was an Australian aeronautical engineer and novelist who managed more successfully than any modern author to bridge the gap between technology and literature. This grant will support a young literary critic in preparing a biography of Norway based on personal papers which his family is making available.

Smith, Warren T.; Thomas Coke and the Methodist Church in America. \$1,700. Thomas Coke (1747-1814) was the executor of John Wesley's design for Methodist evangelism in the American colonies, founded the Methodist Episcopal Church here and directed much of its early activities. His career has been little-studied despite its significance for our social and religious history and this grant will permit a Methodist minister-historian to examine it for the first time in relation to newly available basic documentary materials.

Smyth, Craig H.; New York University; A Critical and Historical Study of Florentine Painting. \$20,000 matching. This matching grant supports completion of a massive and definitive study of Florentine painting of the Renaissance period which will be a basic research resource henceforth for historians of art here and abroad. The Florentines were the most important painters, and their influence extended throughout Europe.

Snowden, Frank M., Jr.; Howard University; Africans in the Roman Empire. \$9,538.73. Color prejudice and racial prejudice were unknown in the Roman Empire and black Africans rose to high positions in church, state and army with so little comment that it has been difficult for modern historians actually to document their role in Roman history. PI is an outstanding classical historian who seeks to use artistic and archaeological as well as documentary material to establish what that role was in Roman times as he has earlier successfully done for Greek history. A valuable perspective on possibilities for harmonious race relations and on the historical achievements of colored peoples.

Stanley, John L.; University of California, Riverside; The Political Philosophy of Georges Sorel. \$3,317. Georges Sorel was the first modern philosopher and political theorist to examine the phenomenon of alienation in modern society and to suggest ways and means of dealing with it. This is a first attempt to study Sorel's work systematically in this connection and to apply it to contemporary manifestations of social alienation.

Stone, Christopher D.; University of Southern California Law School; Towards a Humanistic Conception of Law in Society. \$9,904. PI is a lawyer-philosopher whose project involves analysis of the ways in which technical, traditional and procedural constraints on our judicial system affect the administration of justice in this country and will seek to suggest improvements, involving humanistic and psychological dimensions of court work. A scholarly and original venture in a field with strong practical implications.

Susskind, Nathan; The City College of New York; Great Dictionary of the Yiddish Language. \$10,000, \$20,000 matching. The Yiddish language was for centuries the main vessel of Jewish history and literature in Central and Eastern Europe with an important literary and social history in our country as well. Today it faces extinction. This massive dictionary project by an outstanding team of Jewish-American linguists seeks to preserve the great Yiddish tradition before it is too late, and may represent our last chance to do so.

Thompson, Margery; Youth and "Black Power" in the Caribbean. \$9,990, \$7,057 matching. PI has experience as an educator and student of Caribbean affairs and with this grant is writing a book which seeks to put the long-standing but somewhat ignored "Black Power" movements of the Caribbean area into perspective. Observers of the Caribbean consider it currently to be a "powder-keg" and this project will throw new light on a major movement in an area of direct concern to the U.S. but about which Americans know relatively little.

Turner, Henry A.; Yale University; The Role of German Big Business in the Rise to Power of National Socialism. \$5,776. The role of German "Big Business" in Hitler's rise to power is a much-debated but little understood phenomenon. PI has unprecedented access to confidential files of German industrial leaders of the 1920's and 1930's; his project promises to settle an important issue once and for all.

Van Buren, Anne H.; Case Study of the Production of Medieval Illuminated Manuscripts. \$8,700. Illuminated manuscripts, apart from being among the greatest artistic treasures of the medieval period, constitute a vital resource for intellectual and social history. This project will study the involved production procedures of a significant collection of such manuscripts and when completed will provide a model for future work in this field.

Vecoli, Rudolph J.; University of Minnesota; A Research Facility on American Ethnic Groups. \$17,000. This project of the University of Minnesota will collect and make available to scholarship a wide spectrum of documentary materials on the history of Americans of Eastern and Southern European extraction, and ultimately will support detailed studies of the immigration and acculturation experiences of a considerable portion of our population. An important resource for American social history and for understanding the nature and importance of the cultural contributions of American ethnic groups.

Weber, Hanno; Princeton University; Open Space in Housing: The European Experience. \$9,584. Recent European experience in innovative design of public housing development and in statutory and administrative zoning limitations on private developments has much to teach us. This grant supports a study of this phenomenon by a highly-qualified architect and town planner; it will be of practical use to town planners and government policy-makers.

Willett, Frank; Northwestern University; A Critical Catalogue of the Art of Ife, Nigeria. \$48,657. Nigerian native art is among the most significant phenomena of African primitive art and has had great impact on modern sculpture and decorative art. Only recently has a sufficient quantity of it been collected and appraised to permit systematic evaluation by art historians and anthropologists. This grant supports a definitive critical catalogue of Nigerian art by the understanding authority on it; a basic research tool for the understanding and appreciation of the cultural contributions of Africa.

Williams, Benjamin F.; North Carolina Museum of Art; History and Influence of the Black Mountain College: Visual Arts Program. \$18,000 matching. Educationally and artistically the experimental college at Black Mountain, North Carolina, has had a far-reaching effect on the visual arts in America over the last thirty years. This study, based on extensive interviews of and correspondence with former administrators, faculty and students of the college, will throw light on an important chapter in the nation's art history.

Williams, Preston H.; Boston University; The Identity and Dignity of Man: Conference of Theologians, Philosophers and Life Scientists on the Ethical and Legal Implications of Recent Advances in Biology, Medicine and Surgery. \$7,641. This grant supports administrative expenses and costs of tape-recording, editing preparing for publication the proceedings of an interdisciplinary conference on the ethical, legal and medical impacts of such recent phenomena as legalized abortion and contraception, genetic manipulation of unborn infants, organ transplants, etc. which was held at the annual 1969 meeting of the American Association for the Advancement of Science. This grant had the double purpose of bringing humanists together with scientists to explore these problems and of informing the public about their findings. Made jointly with the National Science Foundation.

Wiltse, Charles M.; Dartmouth College; The Papers of Daniel Webster. \$10,000. This project will make available a collection of Webster's papers aimed at the student of American history in general rather than at the specialist. No man of his time had a greater influence on the development of the American Constitution than Daniel Webster but his papers are also useful in the glimpses they give of American social and legal history at a formative stage of our development.

Wood, Bryce; Social Science Research Council; Bibliography of Historical and Literary Sources on Modern Chinese Society. \$20,000, \$10,000 matching. American and foreign research on Chinese history and society has grown rapidly in the last three decades and is of great importance to the public as well as to the scholarly interest. This literature is now so vast that it is on the verge of escaping control and becoming far less useful than its significance warrants. This grant is in partial support of an innovative S.S.R.C. project to computerize the existing bibliography on Chinese affairs in such a way as to provide for current needs an up-to-date printed bibliography and, for the future, systematic computer monitoring of additions to Chinese scholarship which can be made instantly available by computer read-outs and, from time to time, revised printings of the letterpress bibliography.

Yeans, Wilfred B.; Wake Forest University; Thomas Jarvis: American Diplomat. \$3,080 matching. Jarvis was minister to Brazil in the late 1880's. Case study of a significant American diplomatic mission in Latin America at a particularly crucial period of diplomacy there. A useful contribution both to American and to Latin-American studies.

Yourlo, Elizabeth; A Guide to Research Material on the Dance. \$10,000. The Library of Congress has one of the outstanding collections of material on the dance but Library funds have never been sufficient to provide the research and materials necessary to make it readily available for use. This grant to a private individual will produce a researcher's guide to this material of benefit both to students and to practitioners of the dance.

Zuidema, R. T.; University of Illinois; An Analysis of Andean Art. \$8,714. This grant supports an innovative art-historian and anthropologist in an attempt to project known conceptual interrelationships of Andean (i.e. Peruvian, Colombian and Bolivian) culture into the past so as to throw new light on prehistoric Andean artifacts and archaeological remains for which no documentary material is available and which therefore are difficult to study and understand. An imaginative research project which will contribute to American understanding of the historic culture of its hemispheric neighbors.

RESEARCH GRANTS MADE BY THE NATIONAL ENDOWMENT FOR THEHUMANITIES IN FY 1971

Beard, James F., Jr.; Clark University; Critical Biography of James Fenimore Cooper. \$15,000. Definitive biography of one of the most widely-read and internationally-known American authors, by the outstanding authority on his life and writings.

Beecher, Henry K.; Medicine at Harvard: A History of Ideas and Their Influence on American Medicine. \$50,000 matching, 2 years. The official history of the Harvard Medical School against the broad background of American medical, social and intellectual history. PI is a long-time member of the Harvard Medical Faculty, now retired.

Betz, Hans D.; Claremont Graduate School; Linguistic and Textual Study of the Greek New Testament. \$13,500. The basic source historically for Biblical scholars; work by a team of younger Biblical scholars, under excellent leadership,

Brose, David S.; Western Reserve Historical Society; Study of Pioneer Settlement in the Western Reserve. \$14,265. Historical and archaeological investigation contributing to better understanding of the accomplishments of America's pioneers.

Brown, Frank E.; American Academy in Rome; Cosa Port Archaeological Survey. \$17,720 matching. Analysis of discoveries from one of the outstanding American archaeological excavations undertaken since World War II. Will throw new light on Roman history and on Mediterranean trade and commerce.

Burns, Robert I.; University of San Francisco; History of the Islamic-European Confrontation. \$13,868. Work by one of the leading American medievalists in the field on the accommodations reached on racial and cultural clashes of Christian Europeans and the Moslem Moors -- accommodations which greatly benefitted and influenced the subsequent course of Western history.

Carpenter, John A.; Fordham University; A study of the Agents of the Freedmen's Bureau. \$1,432. Study of a little-known but vital aspect of the history of the post Civil War South. Freedmen's Bureau had tremendous responsibility for helping freed slaves after the Civil War; its successes and failures important for understanding problems of race relations since.

Cassidy, Frederic G.; University of Wisconsin; Dictionary of American Regional English. \$29,481. A long-range project to study and preserve fast-disappearing regional words and patterns of speech, -- an otherwise lost part of the richness of America's cultural heritage -- directed by the country's outstanding authority on regional dialects.

Chiappelli, Fredi; University of California, Los Angeles; The Unpublished Writings of Machiavelli. \$9,912. Machiavelli's State papers, written as Chancellor of the Florentine Republic, have long been unavailable to scholarship. This project by a first-rank scholar promises much new light on the thought of the famous political theorist, who is as much read today as in the past.

Clarkson, Austin; American Musicological Society; A Complete Edition of the Earliest Medieval Church Music. \$3,000. Making these early examples of medieval church music available will contribute new understanding of the genesis of modern Western music and literature as well.

Colker, Marvin L.; University of Virginia; A Descriptive Catalogue of Medieval Latin Manuscripts. \$5,505. Covers resources in the Library of the University of Dublin. A basic research tool to help scholars and students take advantage of one of the finest extant collections of medieval materials.

Davis, Rodney O.; Knox College; Mobility, Demographic Change and Community Building. \$2,117. Based on studies of the histories of Midwest market towns; basic research at the "grass roots" level into the social and economic history of the American Mid-West.

de Kosenko, Maria; French Panoramas of the Golden Age; Their Cultural Importance and Influence on American Cultural History. \$14,574. Study of the interrelations between French decorative arts and American cultural history in the early days of our Republic, by a uniquely qualified PI.

Dunn, John A.; Oregon State University; Dictionary of the Language of the Tsimshian Coast Indians of the Pacific Northwest. \$7,067. Research by a highly-qualified linguist of a primitive Indian language currently in danger of extinction.

Fife, Austin E.; Utah State University; Studies in the Regional Folklore of the Intermountain West. \$15,088. A project to preserve for the future much history and legend of the Old West that would otherwise be lost forever. PI is the outstanding student in this field.

Fishman, Joshua A.; YIVO Center for Advanced Jewish Studies; The Struggle of a Minority for its Survival and Creative Development: The Jews in Poland, 1918-1939. \$15,000 matching. Effort by a number of highly qualified students of Jewish history, using unequalled and untapped documentary materials, to trace the history of the Jews in Poland in a crucial and ultimately disastrous period.

Fraser, Russell A.; University of Michigan; The Early Modern English Dictionary Project. \$30,000. This massive dictionary project will permit scholars for the first time to trace the evolution from medieval to modern English and promises to fill the biggest existing gap in the history of the language.

Georgacas, Demetrius J.; University of North Dakota; Modern Greek-English Dictionary. \$10,000 matching. This matching grant supports completion of the first scholarly Greek-English dictionary. Of enormous value to Americans and others working on studies to increase understanding of modern Greece.

Goitein, S.D.; Institute for Advanced Study, Princeton; Economic and Social History of the Mediterranean. \$12,542. Renewal grant for study by a world-renowned scholar on an insufficiently understood period in the medieval history of peoples on the Mediterranean.

Goldin, Judah; Yale University; Judaic Writings. \$3,575. Grant for editing and translating the ethical and legal Code of Maimonides, which will make the work of the towering figure in medieval intellectual history available in English for the first time. PI and associates are outstanding specialists in Judaic literature and history.

Gowen, Robert J.; East Carolina University; War and Peace in Modern Asia; A Bibliography of Western Literature on the International Relations of East Asia, Southeast Asia, and the Pacific Region Since 1780. \$7,296 matching. Basic research tool to help Americans and others writing on the history and international relations of a key area of American interests and commitments.

Grabar, Oleg; Holyoke Center, Harvard University; Excavations at Qasr Al-Hayr in Syria. \$9,167. Completion of archaeological excavations at an important medieval site in Syria. This project promises to throw completely new light on the history of urbanism, agriculture and government in the important era of the Crusades that so changed the Western world.

Grubel, Fred; Leo Baeck Institute, Inc.; Preservation by Micro-filming of Historically Important and Rare Jewish Periodicals of the 19th and Early 20th Centuries. \$8,000, matching. Preservation of documents and materials of vital importance for the history of Jewish communities in Central Europe over the last two centuries.

Gutkind, Gabriele; University of Pennsylvania; International History of City Development. \$12,850. Comprehensive history of urbanism in Europe and the Mediterranean area from classical times to the present. This eight volume project, now nearing completion, is absolutely unique and constitutes a basic resource for historians, archaeologists, sociologists and town planners, as well as works easily used by laymen, even tourists, for insight into urban history, city problems, and their solutions.

Hahner, June E.; State University of New York at Albany; The Labor Movement in Modern Brazil. \$12,083. Basic research on urbanization, social protest and labor organizations during the modern period in one of the most important Latin American countries. PI is widely regarded as the outstanding young American specialist in Brazilian history.

Hand, Wayland D.; University of California, Los Angeles; American Folk Medicine. \$13,304. Study of an important aspect of American social history which has, beyond its intrinsic interest, potential practical application.

Hanfmann, George M.A.; Harvard University; Archaeological Exploration of Sardis. \$52,000 matching. Grant for completion of excavations at the ancient city of Sardis in Turkey. From earliest times down into the Christian era Sardis was an important center of government, trade, industry (especially metallurgy) and culture. The Harvard excavations there are one of the outstanding and most exciting American archaeological ventures currently under way. Physical remains of an ancient civilization will be viewable by scholars and the public alike.

Hannaford, Robert V.; Ripon College; Conference in Moral and Political Philosophy. \$4,760. College project to bring philosophers together with men of affairs to discuss, with student participation, the relationship of philosophical and ethical thinking to problems of current national concern. (Has no connection with the Ripon Society.)

Harlan, Louis R.; University of Maryland; The Papers of Afro-American Leader Booker T. Washington (1856-1915). \$13,629. Grant for editing the papers of the first national Black leader in the United States. They constitute a record of rare importance and of great contemporary interest.

Hexter, J.H.; Yale University; Parliamentary History. \$15,000. Grant to support an internationally recognized historian in bringing out an edition of members' diaries and journals for the great 1628 House of Commons which enunciated the "Bill of Rights" on which our own was fashioned one hundred and sixty years later. By "fleshing out" the bare bones of the Commons' Journal the Yale project will deepen our understanding of this crucial episode in British and American history.

Hitchcock, Henry-Russell; The Victorian Society in America; Public Architecture: A Study of U. S. State Capitols. \$47,902. Study by an outstanding authority on American architectural history of our state capitols from the social and historical as well as the purely architectural points of view. Deals with questions involved in public architecture that remain important today.

Jamieson, Neil L., III; Modern Vietnamese Literature Project. \$11,280. Preparation of an anthology in translation which for the first time will make Vietnamese literature available to the American public. This project will provide a unique glimpse into the minds and hearts of a people whose destiny has become intertwined with our own and of whom understanding here is crucial.

Jones, Russell M.; Westminster College; The Winston Churchill Microfilm Library. \$1,955. The British Government has committed itself to give Westminster College at Fulton, Missouri -- scene of Sir Winston Churchill's celebrated "iron Curtain" speech -- microfilms of the greater part of the State Papers he produced in his long career in government. This planning grant will enable the Westminster College's History Department Chairman to start the process and to avail himself of the services of expert assistance. The long-run result will be a Churchill Center of tremendous scope, its important resources available in an historic college and place.

Kang, Shin T.; University of Illinois, Urbana; Translation and Publication of Materials on Ancient Assyria. \$10,000. The Illinois collection of Sumerian materials is an outstanding source for the history of ancient Assyria. Their availability will help to fill big gaps in our knowledge of the birth-place of modern civilization in Mesopotamia. Trained Sumerian scholars are few and the PI, a native Korean, now an American citizen, has an outstanding background.

Kendall, George M.; MacDowell Colony, Inc.; Residence Fellowships in the Humanities. \$16,784.58 matching. The MacDowell Colony at Peterborough, New Hampshire has long had an outstanding record of fellowship support to humanists. This matching grant helps support their ongoing fellowship program to broaden research opportunities especially for younger humanists.

Krieger, Murray; University of California, Irvine; Literary Theory: Its Past, Its Present, and Its Possibilities. \$13,300. An historical and philosophical approach to literary theory, a field never very strong in this country and currently in considerable confusion. Reviewer opinion was unanimous that PI was uniquely qualified to attempt to deal with these problems of importance for American literary development in the future.

Lambert, Richard D.; Social Science Research Council; Language and Area Programs Review. \$20,792. Support for the concluding phase of a four-year examination of experience since about 1950 with language and area study programs at colleges and universities in the U.S. This constitutes the most thoroughgoing examination ever undertaken of a wide-spread curricular trend in the humanities and promises conclusions no less important for teaching and graduate training than for research. Results could be most helpful to college administrators beset by the needs of far-reaching curricular and institutional changes.

Lang, Kurt; State University of New York, Stony Brook; Comparative Study of Contemporary Student Movements. \$15,000. PI is an outstanding sociologist with good connections here and in Europe who is studying the sub-culture of youth, both American and European, on a comparative basis. He has eminent credentials for the task and no axe to grind. The project is not an easy one but promises understanding of the world-wide phenomenon of youthful alienation and possibly some practical recommendations for dealing with it.

Lehmann, W.P.; University of Texas; Analyses of Ancient Indo-European Texts. \$14,999. The Indian Vedic materials (ca. 1500 B.C.) comprise the oldest written materials which can be used for linguistic and literary analysis and thus as a means of understanding human civilization in the mists of pre-history. This project, which utilizes computers, will deepen our understanding of the sources of civilization for all mankind.

Lifschutz, Ezekiel; YIVO Institute for Jewish Research; Microfilming and Cataloging of Immigration and Americanization Materials in the YIVO Archives. \$20,000 matching. This project, one of two the Endowment is supporting at YIVO, will make available basic documentary material on Jewish Immigration to America starting in the last century and ultimately will permit social historians to trace in detail and quantitatively an important cultural and social phenomenon which hitherto has been treated only impressionistically.

McDonald, William A.; University of Minnesota; Minnesota Messenia Expedition: Excavation at Nichoria. \$10,000 matching. An important classical archaeological excavation in Greece which uses a full-scale interdisciplinary approach and modern scientific techniques in examining a significant site. Nichoria, a frontier settlement and encampment, was strategically important for military operations in ancient Greece. The site is of particular archaeological importance because it has been little disturbed since classical times.

Malm, William P.; University of Michigan; Study of Music and its Political Importance in Current Japanese Affairs. \$8,170. This pioneering study of music as a factor in Japanese political behavior will throw light on the appeal which certain left-wing ideas have for segments of the Japanese public. A potentially important contribution to American understanding of a major ally.

Merrill, Walter M.; Drexel Institute of Technology; The Complete Letters of William Lloyd Garrison. \$13,000. This project to make available the rich collection of correspondence of William Lloyd Garrison, the famous abolitionist, adds to the historical background on America's racial problems.

Miller, Donald; University of Montana; Western Ghost Towns. \$6,328. This photographic study of American ghost towns, which are rapidly disappearing under the ravages of time, will create an irreplaceable record of an important and fascinating part of American economic and social history.

Moravcsik, Julius M. E.; Stanford University; Plato: The Metaphysician. \$5,109. This work aims to reawaken an interest in metaphysics among students of classical philosophy as well as provide new stimulation for those concerned with Plato's enduring influence on literature and the theory of language.

Morris, Raymond P.; Yale University; China Records Project. \$10,000 This project will assemble a valuable collection of letters, diaries, journals and other documents produced by former Chinese missionaries. The collection will be an immensely valuable source of information for much-needed understanding of Chinese culture and society, as well as of the missionary experience in that country.

Noble, Thomas A.; American Council of Learned Societies; Bibliographical Research and Development; Music as a Model. \$166,179. This is a project to develop a computer-oriented information system for musicology which can be used as a model to solve bibliographical problems for other disciplines in the humanities. The humanities lag behind the natural and social sciences in devising modern procedures for bibliographical control and it is felt that Noble's project will point out useful directions for future work and experiment.

Quandt, Eleanor S.; A Study of 18th Century American Paintings. \$10,000. This study on works produced in the upper Hudson Valley in Colonial Times, which is conducted by the only person qualified to carry out such a project, uses scientific techniques in the solution of problems connected with the study of the first "school" of American art. If successful it can revolutionize methods of dating and "attributing" paintings and could have far-reaching commercial as well as artistic impact.

Reisman, Karl; Brandeis University; Study of a Nigerian Language in its Ethnographic Context. \$12,650. This project, based on a particular African language, will contribute to our understanding of the history and character of speaking patterns not only in Africa but also in the Caribbean and in some black communities in the United States populated by Negroes whose ancestry traces back to West Africa. PI uniquely qualified to undertake this pioneering research.

Rothman, David J.; Columbia University; Social Order, Family Life, and Anti-Institutionalism in Twentieth-Century America. \$16,902. This study in social history concentrates on major developments in the early decades of this century which relate directly to issues of national concern today.

Schilpp, Paul A.; Southern Illinois University; The Library of Living Philosophers. \$4,000. A grant to support translation costs for what has been called "the most important philosophical work in this century." Volumes put writings by leading modern thinkers with evaluations of their work by others. Included are Albert Einstein, John Dewey, Alfred North Whitehead, and George Santayana.

Schneider, Ben R., Jr.; New York University; Computerized Index of The London Stage, 1660-1800. \$10,200 matching. The London Stage is an eleven-volume work covering all aspects of theater life and production, recently completed by five American scholars after 35 years of study. This grant is helping to produce a computerized index which will allow students in a dozen fields to use this vast storehouse of information. It will be no less useful for social and literary history than for theatre history, for it takes in a broad swatch of British history over a period of 140 years.

Shaw, J. Thomas; University of Wisconsin; A Study, Utilizing the Computer, of Alexander Pushkin's Poetry. \$2,600. The structural complications of the poetry of this great Russian 19th Century literary figure have long made full understanding of his work difficult. Computer analysis offers a chance to reduce those difficulties and with the new tool an American scholar, the director of this project, should be able to throw new light on a writer of great influence in literatures of many nations.

Sheaffer, Louis; Biography of Eugene O'Neill. \$8,405. This grant will bring to completion the two-volume biography of one of America's greatest playwrights. The first volume won a theatre award for its scholarship and its general contribution to knowledge. PI was a friend and associate of O'Neill and is thus able to add to understanding of the man as well as his work.

Steinberg, Arthur; Massachusetts Institute of Technology; A Comparative Study of Ancient Technologies. \$15,000. This study of several ancient civilizations will show how science and technology are linked to aesthetic and other human endeavors. For our modern civilization, struggling with technological problems, few projects could have greater general value, in addition to the work's scholarly contributions to archaeology and the history of technology.

Tsuzaki, Stanley M.; University of Hawaii; Linguistic Analysis of Native Speaking Patterns in the Southwest Pacific. \$9,722. This study of two marginal languages, Creole and Pidgin, with emphasis on their historical and sociological aspects, will be a valuable tool for field workers and other people who must deal with pidgin-speaking populations.

Vanderstappen, Harrie A.; University of Chicago; Chinese Art: A Comparative Bibliography. \$12,675. This grant will bring to completion a bibliography of writings on Chinese art in all Western languages. This tool will be the only complete reference in the field and will be of great help to scholars and anyone else seeking to increase American understanding of a people who will figure prominently in future international relations.

Van Voris, Jacqueline; Smith College; A Century of Women's Education. \$5,049 matching. This oral history project will provide basic documentation on the ways in which American educated women have used their education in the last 100 years and on the role of women's colleges. The value of the project in relation to current questions of the status of women and opportunities for them is obvious.

Waite, Stephen V. F.; Kiewit Computation Center, Dartmouth College; The Application of Computer Techniques to Classical Texts. \$9,900. This computer project, sponsored by Dartmouth College and the American Philosophical Association, seeks to collect centrally, standardize, and make available to scholars at cost, machine-readable texts of Greek and Latin source materials, not otherwise readily available. It is a pilot project which, if successful, will have scholarly application in wider fields of humanistic studies, and will enable scholars throughout the country to do research which otherwise could be done only by those in major research centers.

Williams, Stephen; Harvard University; Archaeological Survey in Southwest Mississippi. \$20,417. This archaeological project will establish the connecting links between prehistoric and early historic peoples in southwestern Mississippi, an important area which has not been adequately surveyed. Students of American prehistory consider the project top priority in uncovering traces of American Indian culture as it existed before European settlement here.

Wiltse, Charles M.; Dartmouth College; The Papers of Daniel Webster. \$30,270. This project will make available a collection of Webster's papers aimed at the student of American history in general rather than at the specialist. No man of his time had greater influence on the development of the American Constitution than Daniel Webster but his papers are also useful in the glimpses they give of American social and legal history at a formative stage of our development.

Zaretsky, Irvin I.; Leone, Mark P.; Princeton University; Developing Religious Movements in America today. \$2,432 matching. This grant supports a three-day conference to bring together a group of scholars from all over the country to discuss the uniquely American phenomenon of our fast-growing Pentecostal churches, of sociological as well as religious significance.

Mrs. HANSEN. Are the research grants awarded as a result of a panel decision?

Mr. EDGERTON. Yes, they are, and a very extensive panel decision, employing those 1,000 reviewers in addition to panels that I mentioned this morning. I said that applications for support of research projects to the Endowment has grown significantly. They numbered 286 in 1969, in fiscal year 1970 there were 466, and this year to date we have received 783 such applications. We would expect this year to make a total award of 154. Of those, about 87 would be direct grants, and 67 of them a combination of gifts, private gifts, and matching funds.

(Discussion off the record.)

EDITING GRANTS

Mrs. HANSEN. Justify your request of \$400,000 for editing and publication grants.

Mr. EDGERTON. This would continue a program begun in 1967—that is, when Endowment support began—which would result in editions of the complete writings, in so-called pure texts, of eight 19th century American literary figures. They are the central figures in American literature, known and venerated around the world.

Mrs. HANSEN. I think they are excellent volumes, but supposing you support the editing and publication of the "Scarlet Letter," with all the footnotes, and it is going to be published in paperback editions. Do those paperback publishers pay the Endowment for the use of these editions?

Mr. EDGERTON. They would pay the university press that held the rights. Under requirements of this grant, university presses hold exclusive right to each of those volumes for 2 years. They still lose money.

Mrs. HANSEN. Actually, these are grants to the university presses?

Mr. EDGERTON. No, it is a grant simply for the costs of editing. There are no publishing costs, as such. Each one of these volumes costs the university press an average of about \$5,000. It is simply a deficit. The degree to which they recoup that would be the degree to which paperback volumes have some broad circulation.

Within that 2 years they may themselves issue paperback volumes shorn of the scholarly apparatus but involving the text that truly represents the final intentions of the author. After 2 years, for a very nominal fee, and much smaller than the normal reprint fee, any other responsible soft cover publisher may use the text, may have access to it and use it for publications of his own. Of one work of Hawthorne's, I think, there are presently seven such softback editions on the market.

Mrs. HANSEN. You have edited or plan to edit the works of Crane, Emerson, Hawthorne, Howells, Irving, Melville, Thoreau, Mark Twain, and Walt Whitman.

Mr. EDGERTON. That is correct. That project is, in terms of published volumes available, about one-quarter finished. That would mean that the work itself is about half finished. During the past month we saw the issuance of volume No. 40 out of that anticipated 170-plus volumes.

Mrs. HANSEN. After reading Emerson's Journal, I wondered how he ever had time to do anything else but write his diary.

Mr. EDGERTON. Some of them are extremely extensive.

Mrs. HANSEN. But they are tremendously interesting. Have you read Emerson's Journal?

Mr. EDGERTON. I have not, I am sorry to say. I am afraid our Mr. Emerson has read all of them, since they are his projects.

Mrs. HANSEN. They are lengthy, aren't they?

Mr. EMERSON. Yes, they are. Almost endless; 20 volumes.

Mrs. HANSEN. Emerson's works are quite a commentary on the philosophy of the time. It isn't the endeavors that Mr. Emerson was engaged in, but his thoughts about everything, that are so interesting. There wasn't a thing on earth that he did not make an observation about.

Mr. EDGERTON. This is one of the most recent, "Tales of Adventure," a series of short stories by Stephen Crane, which has a particularly handsome format. Here is a recent soft cover edition, based on the CEAA editions, "The Mysterious Stranger", of Mark Twain, which demonstrates the kind of soft cover publications that we hope will follow in train of the more scholarly editions which you have there.

Mr. EMERSON. You will be glad to know that a new volume came out on Monday, Madam Chairman.

BICENTENNIAL GRANTS

Mrs. HANSEN. You are requesting \$300,000 for bicentennial grants. Does this involve the preparation of the George Washington Papers?

Mr. EDGERTON. That is, in large part, the George Washington Papers.

Mrs. HANSEN. How much of the \$300,000 you are requesting for bicentennial grants is for preparation of the George Washington Papers and how close are you to completion of this project?

Mr. EDGERTON. Mr. Emerson, would you care to comment on that? How much in fiscal 1972 you might see going to the George Washington Papers, and how far along that will take them.

Mr. EMERSON. We have given them between \$60,000 and \$70,000 a year, but that has been on a matching basis against the donations of the Mount Vernon Ladies' Association, so that literally none of that would come out of the \$300,000 requested but, rather, out of our matching appropriation.

Mrs. HANSEN. How near completion are the Papers?

Mr. EMERSON. It has two phases. Gathering together the material itself is possibly about 50 percent completed at this time. The original estimate was that about 85,000 items would be involved. This has been revised upward to 110,000, or a little more since the project has discovered a lot of unknown Washington material. As far as the publishing goes, that is still in the future; the collecting phase will perhaps go on for another 3 or 4 years, and the first volumes may begin to appear by mid-decade.

Mrs. HANSEN. Will the Papers be completed in time for the bicentennial celebration?

Mr. EMERSON. They are aiming for completion of the whole project in about 1985, so this is a very long-term project.

Mr. EDGERTON. We also have supported the papers of Robert Morris, the financier of the Revolution, and of Elbridge Gerry. Another in-

teresting project done this year, connected with the bicentennial, is "Wealth Estimates of the American Colonies," subjecting a number of records to careful scrutiny, to determine, in fact, what was the economic base for the American Revolution. It is a new attempt to probe more deeply into the sources of scholarship.

MADISON NOTES

Mrs. HANSEN. I am intrigued with your proposal to scrutinize the Madison notes on the Constitutional Convention, in an attempt to discover which of the changes that Madison made in the original manuscript were made shortly after the Convention and which changes were made late in his life. I think this may give some relevant answers to the discussion on the Federal Convention. This may also answer some of the constitutional questions that are continually raised, for example, on the floor of the House.

Mr. EDGERTON. It will help answer some of the constitutional questions in terms of their chronology and their origins. It is a relatively new technique, but sufficiently well established. One Endowment grant 2 years ago regarding Edmund Burke's *Register* helped establish the technique and its application.

(Discussion off the record.)

Mrs. HANSEN. What else is involved in your request of \$300,000 for bicentennial grants?

Mr. EDGERTON. Primarily, collecting the works, and making available the works, of central figures of that period. The grant level for the category of bicentennial grants is rather limited, so we will have to be highly selective about it.

I think we all responded quite strongly to your suggestion of a while back: that the thing of primary concern to us in the American Revolution is the ideas and issues, and not necessarily the historic sites, pageants and all the things that often go along with it.

The Chairman of the Federal Council on the Arts and Humanities discussed yesterday is an ex officio member of the American Revolution Bicentennial Commission. This year it is Mr. McElroy, and he has asked me to serve in his stead on it. One of my concerns and, I know, of some of the other members of the Commission is greater attention to the ideas which vitally affected all people at that time and subsequently.

Mrs. HANSEN. This is such an appropriate time in our history to relate present issues and the issues of the past. We find ourselves today having similar concerns as there were between 1774 and 1783.

Mr. EDGERTON. Yes, it is a highly appropriate time, and it raises issues quite relevant to our concerns today.

Mrs. HANSEN. I think a good many of my fellow members of the DAR think the American Revolution was widely supported, but it was not. It was a very difficult job to keep people in the Army. It was a very difficult job to get them to go back, once they had gone home to their farms. The whole issue of today and the issue of that part of the 18th century were not dissimilar.

Mr. EDGERTON. Yes, the tenuous mandate of governments.

Mrs. HANSEN. Please insert in the record a list of the bicentennial grants awarded in fiscal years 1970 and 1971 and indicate the purpose of each grant.

(The information follows:)

BICENTENNIAL RESEARCH GRANTS MADE BY THE NATIONAL ENDOWMENT FOR THE HUMANITIES DURING FISCAL YEAR 1970

Billias, George A.; Clark University; definitive biography of Elbridge Gerry, Massachusetts statesman and politician; \$16,713. Elbridge Gerry was a leading Massachusetts political figure during the Revolutionary and Federal period. The principal investigator is a distinguished and prolific scholar who argues that Gerry's beliefs and fears (particularly his fear of arbitrary power) made him a spokesman for a larger group of like-minded Americans of the period than has generally been known and that his biography will provide valuable new insights on the motives of the men who made the Revolution.

Bowling, Kenneth R.; a bicentennial grant for a study of the fight over the location of the seat of American National Government, 1783-91: \$10,000. The long debate over choice of an American national capital presents in capsule form many of the problems facing the newly freed colonies and many of the antagonisms which divided them. A young and promising principal investigator, whose study involves consideration of larger questions involved in the capital fight.

Cappon, L. J.; Newberry Library; atlas of early American history, 1603-1830; \$75,481. matching. This thorough and scholarly historical atlas of the Colonial and Federal periods, directed by an outstanding geographer-historian, promises to present for the first time in graphic form the ways in which geography acted upon, and was reflected in, our early history. It involves original research by a wide company of scholars on geography, settlement pattern, cultural affairs, and trade and commerce, as well as on the geography of the Colonists, war with Britain. Of use in education as well as scholarship.

Champagne, Roger J.; Illinois State University; Alexander McDougall, patriot and statesman of the American Revolution; \$14,941. The American Revolution has generally been viewed by historians as beginning with a moderate movement of protest, led by moderate men, against British usurpation of traditional American rights and privileges. The interest of Alexander McDougall's career is that he was a radical from the beginning, convinced that rebellion was the only course and staking his career on it. This study therefore promises to add a psychological as well as an historical dimension to our understanding of the Revolution.

Cohen, Morris L.; University of Pennsylvania; a bibliography of early American law; \$8,394. Grant to the outstanding authority in early American law from the beginning to the year 1860. It will provide a much-needed and irreplaceable research tool for understanding our legal history.

East, Robert A.; City University of New York; Collecting and Cataloging Materials Relating to the "Loyalists" During and After the American Revolutionary War; \$43,500. Materials necessary for studying the history of American loyalists, estimated to have comprised up to a third of the population of the Colonies, have been widely scattered here, in Canada and in Great Britain. The international project seeks to locate them and make them at last available to Americans and others interested in the Revolutionary era.

Ezell, Edward C.; The Springfield Armory Museum, Inc.; Arms Manufacture During the Revolution. \$4,975. This study is based on the Colonial Arms Factory and Arsenal at Springfield, Mass. The Springfield Arsenal was our earliest arsenal and the main local source of arms and munitions for the Continental Army. It was therefore vital to General Washington's logistics and played an important role in his strategy, both now to be examined for the first time with sources which have only recently become available.

Ferguson, E. James; City University of New York; The Papers of Robert Morris, Financier of the Revolution; \$23,990. The letters and personal papers of the man whose financial wizardry was crucial to the American Revolution, giving him a place with Washington, Jefferson, Franklin, or the Adamses in our struggle for independence.

Jackson, Donald; University of Virginia; The Papers of George Washington; \$160,000 matching, 2 years. A collection of documents, including letters by and to George Washington, supplanting and greatly exceeding the previous, out-of-date 19th century edition; when completed, it will constitute the single most im-

portant documentary collection for American Revolutionary history. Supported almost entirely by matching money.

Jones, Alice H.; Washington University; *Wealth Estimates for the American Colonies*, \$11,816. Using a wide variety of unexploited legal documents and modern computer techniques, the PI, a trained economist, seeks to determine the extent and distributions of wealth in the Thirteen Colonies on the eve of the Revolution. This is the first such study based on hard factual data rather than impressionistic generalization; it will fill in gaps in knowledge about the economic background of the split with Britain.

Lemisch, Jesse; Roosevelt University; *The American Revolution Seen from the Bottom Up: Jack Tar versus John Bull*, \$25,176. An attempt, utilizing a number of novel approaches, to uncover the political beliefs and general outlook of American enlisted personnel and by inference the common people generally during the American Revolution. Almost nothing has been known about the subject of how the common man conceived the Revolution.

Malone, Dumas; University of Virginia; *Jefferson and His Time*; \$9,000, \$14,000 matching. A bicentennial grant to support further work on the comprehensive biographical work on Thomas Jefferson, whose ideas and experience are so relevant to American concerns today. Early volumes have already been hailed enthusiastically in reviews and elsewhere as outstanding works for scholars and lay readers alike.

Rapport, Leonard; James Madison's Original Manuscript Notes of the Debates in the Constitutional Convention. \$18,066. The notes Madison made on proceedings in the Constitutional Convention constitute our major (in some cases, our sole) source besides the sparse information in the official Journal about what actually went on at the Convention. The notes were later revised by Madison on two, possibly three, occasions, after his political views had altered considerably. The PI, a distinguished archivist, will use chemical and spectrographic analysis to attempt to date these revisions—crucial for judging their accuracy—for the first time; if successful, this research will settle a number of issues of practical political and constitutional importance as well as of merely historical interest.

Van Dusen, Albert E.; University of Connecticut; *Papers of Governor Jonathan Trumbull, Sr., of Connecticut*. \$25,774 matching. Governor Trumbull of Connecticut was a key figure in a key State during the Revolution. His role in helping supply the Continental Army was of great importance. Publication of his papers will add much to our knowledge of the social and economic aspects as well as the politics of the Revolution.

BICENTENNIAL RESEARCH GRANTS MADE BY THE NATIONAL ENDOWMENT FOR THE HUMANITIES DURING FISCAL YEAR 1971

Cooper, James L.; De Pauw University; *Social Stratification of Revolutionary New Hampshire*; \$6,241. This carefully planned and statistically sophisticated study will add to our understanding of the social background of the American Revolution in a significant region and, thereby, to our understanding of the context from which the Nation originated. In a broader sense, it will provide material for comparison with revolutions in general and, especially, with the revolutions and liberation movements of contemporary preindustrial nations.

Ferguson, E. James; City University of New York; *The Papers of Robert Morris, Financier of the Revolution*; \$25,627. The letters and personal papers of the man whose financial wizardry was crucial to the American Revolution, giving him a place with Washington, Jefferson, Franklin, or the Adamses in our struggle for independence.

Jackson, Donald; University of Virginia; *The Papers of George Washington*; \$10,600; \$4,000 matching so far. A collection of documents, including letters by and to George Washington, supplanting and greatly exceeding the previous, out-of-date 19th century edition; when completed it will constitute the single most important documentary collection for American Revolutionary history. Supported almost entirely by matching money. (See also under Bicentennial Grants for Fiscal Year 1970.)

Kohn, Richard H.; *The Federalists and the Army: Politics and the Creation of the American Military Establishment*; \$8,804. A basic study of civil-military relations during the founding of the Republic setting patterns for such relations in subsequent history. The principal investigator is an outstanding young scholar already widely regarded as the master of this important field.

Kurtz, Stephen G.; Institute of Early American History and Culture; A Symposium on the American Revolution, March 1971; \$21,000 matching. This symposium brought together 40 leading British and American specialists in the history of the Revolutionary period to assess the current state of studies in the field and determine most pressing needs yet remaining, looking especially toward the forthcoming observance of the national bicentennial. Their papers are to be published soon for general distribution.

Lambert, Robert S.; Clemson University; The South Carolina Loyalists in the American Revolution; \$7,855. Historical study of American Loyalists in a State where their assumed presence was considered particularly important by British strategists. That calculation proved disastrous to the British.

Malone, Dumas; University of Virginia; Jefferson and His Time; \$9,000. A bicentennial grant which will bring to completion the comprehensive biographical work on Thomas Jefferson, whose ideas and experience are so relevant to American concerns today. Early volumes have already been hailed enthusiastically in reviews and elsewhere as outstanding works for scholars and lay readers alike.

Morris, Richard B.; Columbia University; The Papers of John Jay; \$36,980. This project will make available to the public the unpublished papers of one of the Nation's Founding Fathers, who as both jurist and diplomat made enduring contributions to his Nation's welfare, particularly in delicate negotiations with the French and British in the Revolutionary War.

MATCHING GRANTS

Mrs. HANSEN. You are requesting \$3.5 million for matching grants. Do you anticipate receiving private contributions to this extent in fiscal year 1972?

Mr. EDGERTON. Yes, in 1972 we would anticipate receiving offers in excess of \$3.5 million.

Mrs. HANSEN. Have you received full funding from private subscriptions to date?

Mr. EDGERTON. We had in 1970. This year, 1971, where the figure to be matched is \$2,500,000, I have some question in my own mind whether we are going to quite reach it.

Mrs. HANSEN. You anticipate that you will have a carryover balance in this account?

Mr. EDGERTON. We may not receive gifts fully in the amount of that, mostly because we had anticipated that the development program, which involves large private gifts, would move somewhat more rapidly than it has, and that we would receive gifts in fiscal 1971 to match that \$2.5 million limitation. In fact, most of those will be received in 1972, I believe.

Mrs. HANSEN. You indicate an unobligated balance of \$2,153,000 in matching grant funds at the end of 1970. What is the explanation for that rather large unobligated balance?

Mr. EDGERTON. I am not sure I know.

Mr. TASHDINIAN. Those were gifts received too late to be obligated. They were received in time to meet the matching requirements, but not in time to be obligated by the end of the fiscal year.

Mr. EDGERTON. We make a push in the last month of the fiscal year, June, to bring in pledges and cash donations that have been discussed in the year before. Some of them come in only shortly before the end of the fiscal year, so they are listed as received in the fiscal year but not obligated.

Mrs. HANSEN. Is the reason these private contributions have been received late in the fiscal year because people wait until their income tax is paid?

Mr. EDGERTON. That is often one consideration.

Mr. TASHDINIAN. They are all on behalf of projects which have been approved.

PURPOSE OF GIFTS

Mrs. HANSEN. To what extent are your private contributions earmarked for special activity?

Mr. EDGERTON. I would say 98 percent of them are so earmarked.

Mrs. HANSEN. To what do you attribute this earmarking? Is it because the private contributors are interested in some particular phase of your program?

Mr. EDGERTON. The history of it is rather interesting. The original bill provided only for matching of unrestricted gifts, that is, the only gifts we could match were those that had no proviso attached to them whatsoever. As a result, a rather limited number of such gifts was received.

The 1968 amendments allowed us to receive both restricted and unrestricted gifts, subject to two conditions: one, that the gift, if restricted, be for the purposes enunciated in the act; and two, that it be accepted by the Council. As was pointed out yesterday, gifts are accepted for a project approved by the Council, and having the same high quality as any other.

Now, we have found, as Miss Hanks suggested yesterday, that the grantees themselves often have clearest knowledge of potential gift sources and interest donors in supporting work in which the grantees are engaged or plan to be engaged.

Mrs. HANSEN. Please insert in the record a tabulation of your private contributions for fiscal years 1966 through 1971.

(The information follows:)

DONATIONS CREDITED TO THE NATIONAL ENDOWMENT FOR THE HUMANITIES

FISCAL YEARS 1966-1971*

<u>FISCAL YEAR 1966</u>	\$00.00
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FISCAL YEAR 1967

National Council of Teachers of English	100.00
Phi Beta Kappa	154.67
National Association of Independent Schools	150.00
Lincoln University	125.00
Anonymous	10,000.00
Encyclopaedia Britannica Educational Corporation	25,000.00
National Home Library Foundation	25,000.00
Matz Foundation	1,000.00
University of Rhode Island	200.00
Meyer Foundation	5,000.00
Kreeger Foundation	5,400.00
Stern Fund	5,000.00
Rhea Radin	2,042.73
S. I. Hayakawa	1,250.00
Honorable Frances Bolton	1,000.00
Kaplan Fund	1,000.00
List Foundation	5,000.00
Freeman Foundation	2,756.25
S & H Foundation	15,000.00
Norman Sharfman	500.00
Norman Robbins	600.00
	<u>106,278.65</u>

FISCAL YEAR 1968

M. R. Babcock Foundation	25,000.00
W. H. Donner Foundation	25,000.00
The Fed-Mart Corp.	1,000.00
David Dortort	200.00
Jax Manhattan, Inc.	250.00
Jax Beverly Hills, Inc.	150.00
Jax San Francisco, Inc.	100.00
Jax Balboa Island, Inc.	100.00
Jax Boot Shop, Inc.	100.00
Jax Westwood, Inc.	100.00
Jax Chicago, Inc.	100.00
Jax Palm Beach, Inc.	100.00
Bianca Stroock	100.00
Irving and Jean Stone Foundation	250.00
P. Barry Sullivan, Special Account	200.00
Milton F. Williams	500.00
The B. W. Foundation	1,000.00
Martin & Adele Ritt	250.00
Associated Students Golden West College	12.00

*Through April 30, 1971.

FISCAL YEAR 1968 (continued)

Mrs. Nat Cole	\$50.00
Artists Foundation, Inc.	1,000.00
Barbara Lynn Stores, Inc.	1,000.00
Jennings Lang Universal TV	50.00
Bobby Darin	500.00
Atlanta Foundation	12,500.00
Singletarians	25.00
Filmways TV Productions, Inc.	1,000.00
Robert E. Wise	2,500.00
Advanced Installations, Inc.	50.00
University of Southern California	200.00
Matz Foundation	1,500.00
Philip M. Stern	4,500.00
Public Welfare Foundation	6,500.00
Helen G. Worth, Special	500.00
Colortone, Inc.	250.00
Steven A. Gewirtz	33.00
Sidney Gerwin & Co.	59.00
Pearl R. Sampson	40.00
Helen Zallen	50.00
Alice G. Harrison Memorial Fund	100.00
Pacific Palisades Human Relations Council	60.00
Occidental College	143.00
James R. Webb	300.00
United California Bank	25.00
Jarma Lewis Foundation, Inc.	250.00
The John & Francelle Metzenberg Foundation	50.00
Mt. Vernon Ladies' Association of the Union	15,000.00
In Memory of Dr. W. H. Marshall	10.00
Louis Calder Foundation	30,000.00
Old Dominion Foundation	67,500.00
S & H Foundation, Inc.	50,000.00
Mt. Vernon Ladies' Association of the Union	10,000.00
John Stewart Bryan Memorial Foundation, Inc.	500.00
George Gund III	30,000.00
Williams Fur Trust Fund	9,500.00
William H. Donner Foundation	25,000.00
	<u>325,257.00</u>

FISCAL YEAR 1969

The Adolph's Foundation	21,859.25
Kaye C. Eberhard	250.00
George Ames Plimpton	1,000.00
Peter Viertel	200.00
Tiber Productions, Inc.	300.00
Rolling Hills High School	200.00
Morley J. Kert, M.D.	50.00
Thomas Jefferson Memorial Foundation	5,000.00
C. Waller Barrett	2,000.00

FISCAL YEAR 1969 (continued)

Lawrence Richmond	\$1,000.00
Carl M. Freeman Foundation, Inc.	250.00
J. M. Kaplan Fund	1,000.00
I. L. Scharfmand	1,500.00
Albert A. List Foundation, Inc.	5,000.00
Sidney Rydell	500.00
Leon S. Newton Foundation	1,000.00
Stone Charitable Foundation	2,500.00
D. L. Kreeger Charitable Foundation	2,500.00
Norman & Ethel Sharfman Charitable Trust	1,000.00
Louis H. & Selma Weinstein Charitable Trust	250.00
Pastorale Fund	1,000.00
Joseph Bernstein	100.00
Carl M. Freeman Foundation, Inc.	400.00
Corning Glass Works	25,000.00
Samuel H. Kress Foundation	100,000.00
J. & R. Factor Foundation	2,500.00
The Winters Family Foundation	1,000.00
R. W. Hellwarth	30.00
Artists Foundation, Inc.	1,000.00
Sol Price	1,907.52
The Adolph's Foundation	2,500.00
James K. and Susan M. Webb	300.00
Nathan Kates	100.00
National General Corporation	5,000.00
Robert E. Wise	2,000.00
20th Century Fox Film Corporation	750.00
Edward M. Meyers Associates, Inc.	100.00
The Sheinbaum Foundation	3,000.00
Wyman, Balitzer, Finell, Rothman & Kuchel	2,500.00
Ben Bisgeier	100.00
Richard L. Bloch	50.00
Oscar Van Leer	12,500.00
Jennings Lang	50.00
Writers Guild Foundation	500.00
Graham Gifts, Inc.	50.00
Warner Bros.-Seven Arts, Inc.	2,500.00
Gerwin, Ostrow & Jammer, C.P.A.'s	1,000.00
Taylor Freezers of Southern California, Inc.	250.00
Tyre & Kamins	1,000.00
Mary Reynolds Babcock Foundation, Inc.	25,000.00
The Corning Museum of Glass	5,000.00
Taconic Foundation, Inc.	10,000.00
Stern Family Fund	20,000.00
American Philosophical Society	2,310.00
Gifts to Modern Language Association for support of Editions of American Authors	12,297.48
James A. Gray	6,209.00
Phi Delta Sigma Fraternity	150.00

FISCAL YEAR 1969 (continued)

Valley Charitable Trust Fund	\$10,000.00
Dr. and Mrs. Martin Peretz	2,876.39
Brooklyn Arts and Culture Association/Brooklyn Institute of Arts and Sciences	10,000.00
The Ford Foundation	200,000.00
Mount Vernon Ladies' Association of the Union	15,000.00
The Arca Foundation	40,000.00
William H. Donner Foundation .	5,000.00
Juliette M. Atherton Trust	1,250.00
Samuel N. and Mary Castle Foundation	1,250.00
Samuel H. Kress Foundation	3,000.00
New York Graphic Society, Ltd.	1,500.00
The Marcus Foundation	15,250.00
The Charles E. Merrill Trust	15,000.00
Various Donations Received by the Friends of the Bancroft Library	10,000.00
The Arts & Sciences Foundation	8,500.00
Roland (Offsetmaschinenfabrik Faber & Schleicher AG)	4,320.50
Samuel H. Kress Foundation	10,000.00
Old Dominion Foundation	25,000.00
The Andrew W. Mellon Foundation	10,000.00
Henry J. McCarthy	9,522.11
Mary Reynolds Babcock Foundation	25,000.00
The Ford Foundation	20,000.00
Council on Library Resources, Inc.	2,349.00
The William Stamps Farish Fund	8,200.00
Louis W. and Maud Hill Family Foundation	10,000.00
Alice M. O'Brien Foundation	5,000.00
The Scarecrow Press, Inc.	6,500.00
James Laughlin	1,000.00
The JDR 3rd Fund	7,000.00
William C. Whitney Foundation	2,000.00
Old Dominion Foundation	4,500.00
Avalon Foundation	70,000.00
Leonard A. Schine	500.00
Council on Library Resources, Inc.	250,000.00
Francis Drown Foundation	3,670.00
Mrs. Dominique de Menil	13,790.67
The Abraham Foundation, Inc.	800.00
Paul E. Geier	500.00
The Thomas Jefferson Memorial Foundation, Inc.	5,000.00
C. Waller Barrett	2,000.00
American Hungarian Studies Foundation	1,000.00
Institute of International Education	2,000.00
American Speech & Hearing Association	500.00
New Century, Educational Division, Meredith Corporation	1,000.00
Speech Association of America	500.00
The Lucius N. Littauer Foundation	10,000.00
The Friends of The John Edwards Memorial Foundation, Inc.	2,725.00
Anonymous	3,500.00

FISCAL YEAR 1969 (continued)

The Maryland Historical Trust	\$10,000.00
The Ford Foundation	50,000.00
Russell K. Pitzer	10,000.00
Xerox Fund	1,000.00
Faculty Student Association, SUNY	4,000.00
The S & H Foundation, Inc.	28,000.00
Great Western United Foundation	500.00
Curber Associates, Inc.	4,956.00
The Lucius N. Littauer Foundation	2,000.00
	<u>1,262,472.92</u>

FISCAL YEAR 1970

The Philip M. Stern Family Fund	10,000.00
Self Foundation	500.00
Paul E. Martin	1,500.00
James A. Nelson	5,000.00
Church of St. Bernard	753.00
Council on Library Resources, Inc.	5,000.00
Janet Bruce Nathason (Mrs. M. Jordan)	1,000.00
Louis W. and Maud Hill Family Foundation	6,000.00
Harry S. and Elinor Ackerman	25.00
The Dramatists Guild Fund, Inc.	1,000.00
Taconic Foundation, Inc.	10,000.00
Kent H. Smith	23,500.00
Southern Education Foundation, Inc.	1,623.50
Mary Reynolds Babcock Foundation, Inc.	20,000.00
F. P. Association, Inc.	200.00
Polaroid Corporation	5,000.00
Leah H. Bruce (Mrs. James L.)	4,333.49
The Hurst Foundation	2,500.00
William C. Whitney Foundation	500.00
Connecticut Research Commission	12,887.00
Nelle Boggan Reed (Mrs. Rex)	7,000.00
The Corning Museum of Glass	5,000.00
William H. Donner Foundation, Inc.	25,000.00
Cooper Foundation for Neurologic Education and Research	3,000.00
Mt. Vernon Ladies' Association of the Union	10,000.00
Council on Library Resources, Inc.	2,500.00
Mary Duke Biddle Foundation	2,000.00
International Business Machines Corporation	10,000.00
Z. Smith Reynolds Foundation, Inc.	20,000.00
Billy Rose Foundation, Int.	20,000.00
Parkside Foundation	1,000.00
Henry Freeman	3,010.00
Warren N. and Suzanne B. Cordell	66,500.00
The Ford Foundation	3,528.50
Mary Reynolds Babcock Foundation, Inc.	1,540.00
Mary Reynolds Babcock Foundation, Inc.	25,000.00
The Grant Foundation, Inc.	50,000.00

FISCAL YEAR 1970 (continued)

The Morris and Gwendolyn Cafritz Foundation	\$12,510.00
Anne S. Richardson Fund	5,000.00
The Field Foundation of Illinois, Inc.	20,000.00
The Field Foundation of Illinois, Inc.	37,740.50
Samuel H. Kress Foundation	2,500.00
Margaret Day Blake	2,000.00
The William Stamps Farish Fund	10,000.00
Dumbarton Oaks	9,000.00
Institute of International Education	11,986.00
Jerry Hirsch	100.00
Council on Library Resources, Inc.	200,000.00
The Mount Vernon Ladies' Association of the Union	15,000.00
I. Michael Lerner	100.00
Lester Aronberg Foundation	3,000.00
John Stewart Bryan Memorial Foundation, Inc.	500.00
Hoffberger Foundation, Inc.	16,580.00
Hoover Institution on War, Revolution and Peace	4,045.00
The Ford Foundation	17,000.00
Hoffberger Foundation, Inc.	50.00
J. D. Bowersock	75.00
The University of Connecticut Foundation	13,437.50
Minneapolis Star and Tribune Fund	200.00
Cyprus Mines Corporation	10,000.00
Frederick M. Watkins	500.00
Edward Elliott Foundation	2,000.00
Scott Paper Company Foundation	1,000.00
Nancy Hull Keiser (Mrs. George C.)	500.00
Gifts for the Modern Language Association of America	7,782.00
William C. Whitney Foundation	1,000.00
Jefferson Lines, Inc.	2,000.00
Dr. Conrad H. Lester	300.00
Samuel H. Kress Foundation	60,000.00
Maya Corporation	10,000.00
Council on Library Resources, Inc.	400,000.00
Eugene and Agnes E. Meyer Foundation	10,000.00
Samuel H. Kress Foundation	3,500.00
Bemis Company, Inc.	625.00
Charles E. Young	10.00
Richard F. French	1,000.00
Dr. John M. Bowlby	100.92
William S. Paley Foundation, Inc.	10,183.00
The Andrew W. Mellon Foundation	25,000.00
Council on Library Resources, Inc.	7,500.00
Patrick and Aimee Butler Family Foundation	2,000.00
North Carolina State Art Society	3,000.00
Memphis State University Foundation	1,696.50
Ellen T. Harris (Mrs. John T.)	500.00
Clarence T. and Margaret B. Leinbach	1,440.00
Mrs. Charlotte P. Ordway	1,000.00
Baker Foundation	2,000.00
North Carolina Arts Council	6,000.00
Gaylord Donnelley	8,500.00
Oscar Van Leer	7,500.00

FISCAL YEAR 1970 (continued)

The H.R.S. and G.U.S. Foundation	\$2,000.00
Gifts for the Newberry Library	20,000.00
Sudler & Company	2,500.00
Hermon Dunlap Smith	5,000.00
D & R Fund	5,000.00
J. M. Barker	5,000.00
George B. Young	1,000.00
Kenneth Nebenzahl	1,000.00
J. Bruce Bredin	750.00
Irenée du Pont, Jr.	750.00
Mrs. Mary Aiken Littauer	500.00
General Charities, Inc.	25,000.00
The Ford Foundation	300,000.00
Morris Green	5,000.00
Laurance S. Rockefeller	48,942.00
The Ford Foundation	50,000.00
William W. and Ruth Melnitz	50.00
The Winters Family Foundation	400.00
Elvira T. Marquis	100.00
Onan Family Foundation	5,000.00
The Old Republic Charitable Foundation	10,000.00
Wilkie Brothers' Foundation	1,448.00
The Friends of the Bancroft Library	4,753.00
The Lucius N. Littauer Foundation	4,000.00
The J. M. Kaplan Fund, Inc.	25,000.00
The Lucius N. Littauer Foundation	10,000.00
Xerox Fund	85,770.09
Harold M. Fredrikson	500.00
Gus N. Benakis	500.00
Irving and Jean Stone Foundation	50.00
University of Virginia Alumni Fund, Inc.	5,500.00
Judson Bemis	625.00
The Rockefeller Foundation	15,000.00
The George Fund Foundation	25,000.00
	<u>2,000,000.00</u>

FISCAL YEAR 1971

Xerox Fund	4,757.91
The Esther and Joseph Klingenstein Fund, Inc.	750.00
Seymour J. Rubin	50.00
Vern O. Knudsen	10.00
Michael M. Rea	1,000.00
The Scherman Foundation, Inc.	500.00
Marian K. Chubb	100.00
Robert H. Garrison	1,141.32
International Business Machines Corporation	10,000.00
Rockefeller Foundation	15,000.00
William H. Donner Foundation, Inc.	15,000.00

FISCAL YEAR 1971 (continued)

Kenneth Whiton	\$450.00
Mrs. Max Freedman	467.29
Mrs. Alice Toch	50.00
Hugo Dixon	175.00
Franz H. Denghausen	100.00
Mrs. G. Lyle Fischer	20.00
Mary N. Dixon	25.00
Rebecca Pollard Logan (Mrs. John A.)	5,000.00
Kemmons Wilson	75.00
Semmes Luckett	75.00
John B. Elliott	2,000.00
The Tubman Trust	1,500.00
Mrs. George C. Keiser	500.00
Frederick M. Watkins	500.00
Billy Rose Foundation, Inc.	12,500.00
Schimmel Foundation, Inc.	1,000.00
Corning Museum of Glass	2,500.00
Richard P. Gale	5,000.00
W. S. Farish III	2,000.00
Barbara Lauren	10.00
Noland Memorial Foundation	1,000.00
Appleton Wire Works Corporation	20,000.00
Margaret Cooley Wilson (Mrs. John A.)	10.00
Princess Anne Area Chamber of Commerce	50.00
Jac Holzman	11,500.00
Jac Holzman	1,850.00
Hesston College	100.00
Russellville Community Concert Association	10.00
International Business Machines Corporation	10,000.00
The Andrew W. Mellon Foundation	5,000.00
Eleanor A. Richmond (Mrs. Thomas T.)	25.00
Charles M. Nisen	1,000.00
Theodora Foster (Mrs. Linton H.)	10.00
Sol Babitz	5.00
Samuel H. Kress Foundation	8,860.00
Southern Illinois University Foundation	3,500.00
The Friends of the Bancroft Library	5,247.00
Whitesburg High School	75.08
The Abraham Foundation, Inc.	500.00
Mrs. Ashton Sanborn	1,500.00
Dr. Lillian Malcove	1,200.00
Eugene and Agnes E. Meyer Foundation	20,000.00
The Andrew W. Mellon Foundation	25,000.00
Mrs. Stephen M. Du Brul, Jr.	500.00
Mrs. Marie Reynolds	32.60
East Carolina University Foundation, Inc.	3,648.00
The Morris and Gwendolyn Cafritz Foundation	11,365.00
The Morris and Gwendolyn Cafritz Foundation	14,500.00
Ford Foundation	25,000.00
Denison B. Hull	1,000.00
Mrs. Margaret E. Freer	5.00
The Lucius N. Littauer Foundation	1,216.00

FISCAL YEAR 1971 (continued)

Frances M. Miner	\$25.00
Mary Tingley Center (Mrs. George S.)	10.00
Jane D. McGregor (Mrs. Alexander B.)	3.00
Margaret M. Byard (Mrs. Spencer)	25.00
Cathrine B. Felding	200.00
Mrs. Otis T. Russell	100.00
Mrs. Mildred Morse	500.00
John Gordon	50.00
Mrs. Helen B. Kraus	50.00
John McAndrew	25.00
Black Student Union, Riverside City College	400.95
International Business Machines Corporation	4,000.00
Gulf Oil Foundation	2,000.00
Alice S. Davis (Mrs. Irving G.)	5.00
Grace H. Spofford	5.00
Berenice R. Tuttle	5.00
Oscar Van Leer	10,000.00
H. A. Abramson	1,500.00
Barbara Buell Brown (Mrs. M. Jay)	10.00
Myrna Fenn Baskin (Mrs. Arnold M.)	5.00
University of Kentucky	100.00
Ernestine G. Cary (Mrs. Charles E.)	25.00
Mrs. Alan Valentine	1,570.96
New England College	50.00
Anne M. Lindbergh	300.00
Southern Regional Council, Inc.	1,000.00
Frances Robinson (Mrs. Solon)	100.00
The College of the Ozarks	50.00
Appalachian State University	100.00
The Grant Foundation, Inc.	2,128.00
Dennison Rice	1,000.00
Mr. and Mrs. Saul Robbins	1,000.00
Hardy A. Merrill	1,000.00
Mr. and Mrs. Eugene W. Kalkin	1,000.00
Mrs. Gilbert W. Heublein	1,000.00
Steele T. Griswold	1,000.00
Mr. and Mrs. Bingham J. Humphrey	962.54
Dr. Charles T. Schechtman	1,037.46
Dr. and Mrs. Alexander E. Bayer	1,000.00
Mr. and Mrs. Robert L. Bickford, Jr.	1,000.00
Mr. and Mrs. Robert B. Smith	1,000.00
Mr. and Mrs. Allen C. Eaton	1,000.00
George H. Cook, Jr.	1,000.00
Dr. and Mrs. Joseph N. Russo	1,000.00
Community Theatre of Russellville, Inc.	10.00
Ministerial Alliance (Thomas G. Morris)	10.00
Creative Arts Guild, Inc.	400.00
Anne S. Richardson Fund	5,000.00
Bartlesville, Oklahoma Allied Arts Council	125.00
State of Georgia, Dalton Junior College	100.00
Arkansas Polytechnic College	10.00

FISCAL YEAR 1971 (continued)

Dr. K. H. Falkenbach	\$250.00
The Jane and Justin Dart Foundation	7,500.00
Eleanor Garrison	25.00
Hobby Foundation	500.00
The Danforth Foundation, Inc.	7,440.00
Council on Library Resources, Inc.	2,700.00
Council on Library Resources, Inc.	12,096.00
Arthur D. Little Foundation	5,200.00
Rice University	100.00
Martha Baird Rockefeller Fund for Music, Inc.	9,000.00
Altschuler Melvoyn and Glasser Fund	500.00
G. William Miller	1,000.00
John Merrill and Elizabeth Ann Knapp	100.00
Connecticut Research Commission	4,874.00
American Antiquarian Society	500.00
Howard Mayer Brown	100.00
Southern Regional Council, Inc.	2,000.00
Ben Weingart	3,000.00
CBS Foundation, Inc.	5,000.00
The Morris and Gwendolyn Cafritz Foundation	10,000.00
The Edgar J. Kaufmann Foundation	100.00
University of Pennsylvania	100.00
Walter De Gruyter & Co.	5,000.00
Robert E. Anderson, Jr. Foundation	800.00
The Massachusetts General Hospital	13,000.00
United Thank Offering of the Women of the Episcopal Church	16,500.00
The National Foundation for Jewish Culture	8,000.00
Whittier Avenue Foundation, Inc.	2,000.00
The National Foundation for Jewish Culture	2,000.00
Samuel H. Kress Foundation	8,700.00
The Commonwealth Fund	12,000.00
Elis Olsson-Chesapeake Foundation	1,000.00
Anonymous	500.00
Sol Price	1,878.66
The General Electric Foundation	5,000.00
Dr. Helen Sinclair Pittman	25.00
Everett St. John	10.50
Dr. Dorothy Wrinch-Glaser	5.00
Deborah D. Wheeler (Mrs. Edward M.)	10.00
Constance S. Littwitz (Mrs. Alvin W.)	5.00
Fred J. Hughes	6,667.96
Rockefeller Brothers Fund	25,000.00
Mrs. Bannard Adams	100.00
Miss Florence H. Snow	100.00
Mary E. Clark	50.00
Marjorie White	10.00
Madeline V. Phillips (Mrs. James A.)	130.00
Memorial Foundation for Jewish Culture	6,000.00
The Andrew W. Mellon Foundation	50,000.00
The Andrew W. Mellon Foundation	4,500.00
Ryda H. Levi (Mrs. Robert H.)	50.00
Mary A. Clapp	25.00

NATIONAL ENDOWMENT FOR THE HUMANITIES

Donations and Pledges by Source

	FY 67		FY 68		FY 69		FY 70		Total FY 67-70	
	No.	Amount	No.	Amount	No.	Amount	No.	Amount	No.	Amount
Private Foundations	10	\$50,156	17	\$279,150	55	\$819,179	57	\$895,654	139	\$2,044,139
Corporations	2	40,000	17	4,434	16	305,575	14	152,895	49	502,904
Civic Organizations & Other Institutions	5	730	8	31,940	19	64,182	22	739,458	54	836,310
Individuals	<u>6</u>	<u>15,392</u>	<u>16</u>	<u>9,733</u>	<u>29</u>	<u>73,536</u>	<u>42</u>	<u>211,993</u>	<u>93</u>	<u>310,654</u>
TOTAL	23	106,278	58	325,257	119	1,262,472	135	2,000,000	335	3,694,007

SOURCES OF GIFTS

Mrs. HANSEN. Please give the committee a general summary of the origin of your private contributions.

Mr. EDGERTON. About 50 percent of them come from foundations. In the 5 years' experience, fiscal years 1966 to 1970, out of the total of \$3,700,000 of such donations and pledges, slightly over \$2 million has come from private foundations, about \$500,000 from private corporations, about \$830,000 from civic organizations and other institutions, and slightly in excess of \$300,000 from individuals. And they range in size vastly.

Last year, for instance, fiscal 1970, we had two gifts of \$100,000 or more from two major foundations, and then a very substantial number of small gifts below the amount of \$100,000.

Mrs. HANSEN. Mr. McDade?

Mr. MCDADE. No questions.

Mrs. HANSEN. Mr. Yates?

Mr. YATES. No questions, Madam Chairman.

Mrs. HANSEN. Mr. Galifianakis?

Mr. GALIFIANAKIS. No questions.

Mrs. HANSEN. I want to express the committee's appreciation for a very fine review of your program and for a fine summary of your goals.

Mr. YATES. May I retract and ask him one question?

Mrs. HANSEN. Certainly.

ADEQUACY OF FUNDS

Mr. YATES. Is the money made available to you this year adequate to carry on the program, as you see it, into the near future?

Mr. EDGERTON. One problem in answering that kind of question is that I am not quite sure about what kind of capability you expect there. Given the problem of finding really topflight people and the complexity of monitoring closely grants and making very shrewd and intelligent judgments, I think we have handled, with the size staff we have this year, about the maximum we can handle. The size staff we have presently and envision for the coming year is related to the size of the program. With the presently envisioned staff we could not handle a great deal more money than we have requested in 1972.

Two years ago we took as careful a look at needs in the humanities as one can, but it was very soft research. It really was not wildly persuasive, but we identified then, rather quickly, needs in excess of \$100 million annually, centering in large part on building institutional capacity to teach humanities better. So the needs are at least of that dimension; but for the present I am satisfied with the rate at which we are going. Barnaby had argued in the first 2 years, in which funds were very short, that it would have one beneficial effect with us. It would require us to make judgments of priorities very carefully indeed. There is some negative benefit there in identifying targets rather carefully.

Mr. YATES. We have that responsibility, too. I hope your selection of priorities is a little better than ours has been.

Mr. EDGERTON. I would not say it was a noncontroversial matter within our organization any more than within yours.

Mrs. HANSEN. I think Mr. Edgerton and his staff have given us the best review of the humanities program we have had to date.

Mr. YATES. I am grateful for his answer.

ADMINISTRATIVE EXPENSES

Mrs. HANSEN. Please insert pages 1 through 21 of the justifications in the record at this point.

(The pages follow :)

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

ADMINISTRATIVE EXPENSES

FY 1971 - \$2,663,895; FY 1972 - \$3,431,000; Increase - \$767,105

The programs of the National Foundation on the Arts and the Humanities are administered by the two Endowments and by a shared administrative staff. Functions of the National Endowment for the Arts are conducted through eight Directorships: State and Community Operations; Theatre; Dance; Visual Arts; Music; Literature; Architecture; and Education. Functions of the National Endowment for the Humanities are conducted through two staff offices - those of the Chairman and Planning and Analysis - and by four operating divisions: Fellowships and Stipends; Research and Publication; Education; and Public Programs. In the interests of efficiency and economy, a shared staff consisting of an Administrative Office and an Office of General Counsel perform accounting, personnel, legal, grants administration, and other service functions common to both Endowments.

Administrative costs as a percentage of total funds available continues to decrease from a high point of 12.6% during the early years of the Foundation to 7.4% in FY 71. Administrative costs in FY 72 are estimated to be slightly under 5%. This figure is comparable to the costs in much larger grant-making agencies in the Federal Government. Moreover, it is anticipated that planned refinement of procedures will produce greater efficiency and result in even lower administrative costs.

	Appropriation <u>FY 71</u>	Requested <u>FY 72</u>
Total Funds (millions)	\$ 36.3*	\$ 70.43*
Administrative Funds (millions)	2.66	3.43
As a percentage of total funds	7.4	4.87

*Includes gifts

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

SUMMARY OF FUNDS AVAILABLE

	<u>1970 ACTUAL</u>	<u>1971 ESTIMATE</u>	<u>1972 REQUEST</u>	<u>INCREASE</u>
Appropriation, Definite	\$ 1,610,000	\$ 2,660,000	\$ 3,431,000	\$ 771,000
Recovery of Prior Year Obligations	3,527	- 0 -	- 0 -	
Unobligated Balance Prior Year	<u>54,984</u>	<u>3,895</u>	<u>- 0 -</u>	
Total Available for Obligation	1,668,511	2,663,895	3,431,000	767,105
Obligations	\$ 1,659,600	2,663,895	3,431,000	
Transfer to GSA	<u>3,711</u>	<u>- 0 -</u>	<u>- 0 -</u>	
Unobligated Balance	<u>\$ 5,200*</u>	<u>- 0 -</u>	<u>- 0 -</u>	

*Includes \$ 1,304.54 unobligated balance lapsing.

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

SUMMARY OF OBLIGATIONS BY ORGANIZATIONAL UNIT

	1970 ACTUAL	1971 ESTIMATE	1972 REQUEST	INCREASE 1972 COMPARED WITH 1971	PAGE REF.
NATIONAL ENDOWMENT FOR THE ARTS	\$ 626,035	\$ 946,200	\$1,256,200	\$310,000	S-5
NATIONAL ENDOWMENT FOR THE HUMANITIES.....	591,248	862,200	1,237,400	375,200	S-6
SHARED STAFF.....	442,317	855,495	937,400	81,905	S-7
TOTAL.....	<u>\$1,659,600</u>	<u>\$2,663,895</u>	<u>\$3,431,000</u>	<u>\$767,105</u>	S-4

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES
 SUMMARY OF OBLIGATIONS BY OBJECT CLASSIFICATION

	1970 ACTUAL	1971 ESTIMATE	1972 REQUEST	INCREASE (+) DECREASE (-) 1972 COMPARED WITH 1971	PAGE REF.
PERSONNEL COMPENSATION:					
11.1 Permanent Positions.....	\$1,145,487	\$1,470,100	\$2,120,000	\$+649,900	S-8
11.3 Positions Other than Permanent	188,977*	224,500	300,600	+76,100	S-15
11.5 Other Personnel Compensation..	<u>6,198</u>	<u>13,000</u>	<u>9,200</u>	<u>-3,800</u>	S-17
12.1 Personnel Benefits-Civilians..	1,340,662	1,707,600	2,429,800	+722,200	
13.0 Benefits for Former Personnel.	93,178	130,200	192,500	+62,300	S-17
21.0 Travel and Transportation of Persons.....	798	- 0 -	- 0 -	- 0 -	
23.0 Rent, Communications & Utilities	147,494*	365,500	448,800	+83,300	S-17
24.0 Printing and Reproduction.....	57,728	168,400	168,800	+400	S-19
25.0 Other Services.....	31,392	47,800	83,300	+35,500	S-19
26.0 Supplies and Materials.....	42,931*	68,800	58,900	-9,900	S-20
31.0 Equipment.....	18,530	21,200	33,900	+12,700	S-21
TOTAL.....	<u>\$1,751,618 1/</u>	<u>\$2,663,895</u>	<u>\$3,431,000</u>	<u>-139,395</u>	S-21
				<u>\$+767,105</u>	

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

NATIONAL ENDOWMENT FOR THE ARTS

OBJECT CLASSIFICATION

	1970 ACTUAL	1971 ESTIMATE	1972 REQUEST	INCREASE (+) DECREASE (-) 1972 COMPARED WITH 1971
PERSONNEL COMPENSATION:				
11.1 Permanent Positions	\$396,828	\$546,600	\$780,500	\$+233,900
11.3 Positions Other than Permanent.....	108,476*	98,200	119,700	+21,500
11.5 Other Personnel Compensation.....	<u>2,247</u>	<u>5,600</u>	<u>3,700</u>	<u>-1,900</u>
Total Personnel Compensation.....	507,551	650,400	903,900	+253,500
12.1 Personnel Benefits - Civilians.....	34,643	50,200	71,500	+21,300
13.0 Benefits for Former Personnel.....	798	- 0 -	- 0 -	- 0 -
21.0 Travel and Transportation of Persons.....	102,079*	210,000	233,100	+23,100
23.0 Rent, Communications & Utilities...	14,459	18,000	25,800	+7,800
24.0 Printing and Reproduction.....	8,949	8,100	12,600	+4,500
25.0 Other Services.....	28,768	4,700	5,800	+1,100
26.0 Supplies and Materials.....	3,432	4,800	3,500	-1,300
31.0 Equipment.....	- 0 -	- 0 -	- 0 -	- 0 -
TOTAL.....	<u>\$700,679 1/</u>	<u>\$946,200</u>	<u>\$1,256,200</u>	<u>\$+310,000</u>

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES
 NATIONAL ENDOWMENT FOR THE HUMANITIES

OBJECT CLASSIFICATION

	1970 ACTUAL	1971 ESTIMATE	1972 REQUEST	INCREASE (+) DECREASE (-) 1972 COMPARED WITH 1971
PERSONNEL COMPENSATION:				
11.1 Permanent Positions.....	\$429,537	\$516,400	\$730,700	\$+214,300
11.3 Positions Other than Permanent....	63,155*	117,900	172,900	+55,000
11.5 Other Personnel Compensation.....	2,357	4,100	3,800	-300
Total Personnel Compensation....	495,049	638,400	907,400	+269,000
12.1 Personnel Benefits - Civilians....	33,597	47,000	69,700	+22,700
21.0 Travel and Transportation of Persons.....	40,705*	126,600	181,500	+54,900
23.0 Rent, Communications & Utilities.	5,674	8,000	9,400	+1,400
24.0 Printing and Reproduction.....	19,900	29,200	54,300	+25,100
25.0 Other Services.....	5,897*	8,000	7,700	-300
26.0 Supplies and Materials.....	7,799	5,000	7,400	+2,400
31.0 Equipment.....	- 0 -	- 0 -	- 0 -	- 0 -
TOTAL.....	\$608,621 1/2	\$862,200	\$1,237,400	\$+375,200

FOOTNOTES FOR TABLES ON PAGES S-4 THRU S-6Table on Page S-4

* Includes amounts obligated against Program Development and Evaluation Funds.

1/ \$92,017 obligated against Program Development and Evaluation Funds.

Table on Page S-5

* Includes amounts obligated against Program Development and Evaluation Funds.

1/ \$74,644 obligated against Program Development and Evaluation Funds.

Table on Page S-6

* Includes amounts obligated against Program/Program Development and Evaluation Funds.

1/ \$17,373 obligated against Program/Program Development and Evaluation Funds.

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

SHARED STAFF

OBJECT CLASSIFICATION

	1970 ACTUAL	1971 ESTIMATE	1972 REQUEST	INCREASE (+) DECREASE (-) 1972 COMPARED WITH 1971
PERSONNEL COMPENSATION:				
11.1 Permanent Positions.....	\$319,123	\$407,100	\$608,800	\$+201,700
11.3 Positions Other than Permanent....	17,344	8,400	8,000	-400
11.5 Other Personnel Compensation.....	<u>1,594</u>	<u>3,300</u>	<u>1,700</u>	<u>-1,600</u>
Total Personnel Compensation....	338,061	418,800	618,500	+199,700
12.1 Personnel Benefits - Civilians....	24,938	33,000	51,300	+18,300
21.0 Travel and Transportation of Persons.....	4,710	28,900	34,200	+5,300
23.0 Rent, Communications & Utilities..	37,595	142,400	133,600	-8,800
24.0 Printing and Reproduction.....	2,543	10,500	16,400	+5,900
25.0 Other Services.....	8,266	56,100	45,400	-10,700
26.0 Supplies and Materials.....	11,889	11,400	23,000	+11,600
31.0 Equipment.....	<u>14,315</u>	<u>154,395</u>	<u>15,000</u>	<u>-139,395</u>
TOTAL.....	<u>\$442,317</u>	<u>\$855,495</u>	<u>\$937,400</u>	<u>\$+81,905</u>

11.1 PERMANENT POSITIONS

FY 1971 - \$1,470,100; FY 1972 - \$2,120,000; Increase - \$649,900

The FY 1972 estimate will cover the salaries and wages of a total staff of 174.

11.1 PERMANENT POSITIONS - NATIONAL ENDOWMENT FOR THE ARTS

FY 1971 - \$546,600; FY 1972 - \$780,500; Increase - \$233,900

The increase will provide personnel to administer the substantially enlarged existing programs as well as several new ones for which a need is clearly recognized.

Director - Planning and Analysis	GS-15
Assistant to the Chairman	GS-15
Program Director - Museums	GS-15
Assistant Director - Education	GS-14
Program Director - Public Media	GS-13
Program Assistant - Music	GS-7
Secretary (5)	GS-5
Research Assistant	GS-5
Clerk-Typist (3)	GS-4
Motor Vehicle Operator	WB-6

Chairman's Office

Assistant to the Chairman, GS-15. This person will be responsible for the increasingly important publications of the Endowment. Also, he will assure that the presentations made by the Chairman and Deputy Chairman before national and regional arts-related organizations are adequately prepared. These two areas are significant parts of the Arts Endowment's "non-financial" leadership activity. It is important to perform the activities well to insure the best usage of the financial assistance aspect of the Endowment's activities.

Clerk-Typist, GS-4. The anticipated move to new quarters will require a reception area. This position will be assigned as a receptionist and will handle a portion of the general information telephone traffic.

Driver/Messenger, WB-6. This person's primary job would be to assist the Chairman in meeting the very substantial meeting and social schedule required of the job by serving as a driver and messenger. As time is available this person will perform clerical duties in the Chairman's immediate office.

Music

Program Assistant, GS-7; Secretary, GS-5. It is anticipated that more than 120 applications will be received in FY 1972 from professional orchestras, an increase of 50% over FY 1971. Also, a formal opera program will be implemented. In total, hundreds of applications will be generated as a result of the increase in the size of the music program. This requires the addition of two support positions.

Museums

Director, GS-15; Secretary, GS-5; Clerk-Typist, GS-4. The Endowment is planning a major program for museums in FY 72. Communications with the directors of 40 major museums indicates an enthusiastic response will be forthcoming upon the announcement of support categories. The museum field includes more than 7,000 institutions. The Director will be responsible for formulating and implementing the program. The two support positions are necessary for the handling of this anticipated large workload under a program which is changing from pilot status in FY 71 to a substantial program in FY 72.

Education

Assistant Director, GS-14; Secretary, GS-5. In addition to the current education program, including the Artists-in-the-Schools which will be continued with transfer funds, the Endowment plans to initiate a substantial program of support in the area of developing arts. One professional with clerical support will enable the Endowment to develop and administer this program.

Public Media

Program Director, GS-13; Secretary, GS-5. Wider availability of the arts being a prime objective of the Endowment, utilization of public media, both educational and commercial, is a necessary complement to live performances. There has been no permanent staffing for this program. These two positions would enable the Endowment to make much more prudent and effective use of this powerful distribution tool.

Research

Research Assistant, GS-5; Clerk-Typist, GS-4. With the Endowment's programs growing, more people in and out of the Federal Government are learning of its activities. As a result, the number of inquiries from Congress, the press, other agencies, and the public is expected to increase substantially. This office now

receives 135 inquiries per week. With the anticipated growth of the Endowment, this number is estimated to be 200 in FY 72.

Planning and Analysis

Director, GS-15; Secretary, GS-5. The National Endowment for the Arts' program budget has increased substantially over the last few years. The need for an ongoing program of analysis is urgent. These positions are necessary because it has proven impractical to add these duties to existing staff positions.

11.1 PERMANENT POSITIONS - NATIONAL ENDOWMENT FOR THE HUMANITIES

FY 1971 - \$516,400; FY 1972 - \$730,700 Increase - \$214,300

Of the 15 additional positions requested in FY 71, only 10 were granted. With the substantial growth in funding received in FY 71 and anticipated in FY 72, there is an urgent need for the following positions.

Program Officer	GS-14
Program Officer	GS-14
Program Analyst	GS-13
Secretary to National Council	GS-11
Research Assistant	GS-11
Program Assistant	GS-11
Program Analyst	GS-11
Program Analyst (2)	GS-9
Secretary (2)	GS-5
Clerk-Typist (2)	GS-5
Clerk-Typist (4)	GS-4
Clerk-Typist	GS-3

Chairman's Office

Secretary to the National Council on the Humanities, GS-11. The 26 Presidentially appointed, widely separated members of the Council require the services of one person for the purposes of liaison, travel, meeting arrangements, and recording of minutes. The incumbent of this position also acts as historian for the Endowment, as well as cataloguing the motions and decisions of the Council.

Clerk-Typist, GS-3. The Special Assistant to the Chairman and the Assistant to the Deputy Chairman presently share the services of one secretary. The increased workload of both these positions requires clerical support for each.

Office of Planning and Analysis

Research Assistant, GS-11. In developing a more effective system for evaluating programs supported by the Endowment, and for disseminating information about successful programs which can be replicated in other areas of the country, there is an urgent need for this position. Working under the supervision of a Program Officer, the incumbent will analyze grantee reports, collect on-site information, and assist in preparing final reports.

Clerk-Typist, GS-4. Although a Program Analyst was added to this division in FY 71, the Endowment's personnel ceiling precluded the employment of additional clerical support. Since the professional position is closely involved with program evaluation, the need for clerical assistance is acute.

Division of Education

Program Analyst, GS-13; Clerk-Typist, GS-4. The program budget for Project Grants including elementary and secondary education is being increased by 230 percent (\$1,850,000 to \$4,250,000). As a result, the number of applications is expected to grow from the present level of 450 to an estimated 750, thereby increasing the workload by at least two-thirds. These positions are required to assume this additional load.

Program Analyst, GS-9; Clerk-Typist, GS-4. The budget for Institutional Grants is being increased by 45 percent (\$2,950,000 to \$5,450,000). This will involve an increase in the number of applications from 50 to approximately 90. Although the number of applications appears to be relatively small, it must be understood that they require a tedious, time-consuming, and often difficult reviewing process. Most require conferences and on-site visits to the institution in question. Accordingly, these two positions are required to assist in this function.

Division of Fellowships

Program Officer, GS-14; Program Assistant, GS-11; Secretary, GS-5; Clerk Typist (2), GS-4. An increase of more than 250 percent (\$2,500,000 to \$6,400,000) is being requested in the Fellowship program. This will generate an increase of 66 percent in the workload, not to mention the special difficulties involved in establishing two new types of fellowships. For example, applications will increase from 1,800 to 3,100; panel meetings from 27 to 45; and panelists to be serviced from 145 to 235. In addition, the number of grants and awards will increase from 361 to 745 which will in turn double the number of final reports to be reviewed. It should also be noted that one of the clerk-typists requested will simply convert 2,000 hours of part time and temporary assistance

required during the current year to a permanent position.

Division of Public Programs

Clerk-Typist, GS-5. Although the budget requests a 245 percent increase in funds for this program (\$1,164,000 to \$2,850,000), the project characteristics result in only a small increase in the number of applications anticipated. However, the expanded amount of each grant together with the small increase in the number of applications will create a substantial need for additional clerical assistance. This position will fill that need.

Division of State and Community Programs

Program Officer, GS-14; Secretary, GS-5. This is a program currently under development, and one in which the Congress shares this Endowment's interest. The effort was begun in FY 71 by drawing on two staff members then on-board, supplemented by a part-time consultant. As the program develops and funding is increased from one million to \$3½ million, such an arrangement becomes unworkable. The present staff intends to develop and implement major demonstration grants in six states and planning grants in ten. In FY 72, the staff expects to deal with demonstration grants in 16 states and planning grants in 20. Moreover, since the program over the next two years centers on test mechanisms which may ultimately be adopted in all 50 states, the work of evaluation beginning in FY 72 is crucial and cannot be slighted. The request for two positions is minimal in this effort.

Division of Research and Publication

Program Analyst (2), GS-11, GS-9. Funds are requested for an increase of more than 100 percent (\$1,620,000 to \$3,500,000) in this program. Numbers of applications are then expected to increase from 540 in FY 71 to 700 in FY 72. In addition the numbers of panels will grow from 15 to 20, each member of which must be serviced. These positions are requested to handle the 30 percent workload increase in application review and panel action preparation.

11.1 PERMANENT POSITIONS - SHARED STAFF

FY 1971 - \$407,100; FY 1972 - \$608,800 Increase - \$201,700

The increase in program funds will generate expanded activities in the Shared Staff. Accounting, travel, printing, personnel administration, and grants administration will be proportionately affected. Therefore, 15 positions are requested.

Audit Supervisor	GS-14
Administrative Services Officer	GS-13
Personnel Management Specialist	GS-11

Personnel Management Specialist	GS-9
Grants Specialists	GS-9
Travel Clerk	GS-4
Grants Specialist Trainee	GS-6
Statistical Clerk (2)	GS-6
Accounts Maintenance Clerk	GS-4
Clerk-Typist	GS-5
Clerk-Typist	GS-4
Messenger	GS-4
Secretary to Federal Council on the Arts and Humanities	GS-13
Secretary	GS-5

Office of the Director of Administration

Travel Clerk, GS-4. The number of people traveling has created the need for a person to handle and process travel requests, make travel arrangements, and coordinate the travel requests with their appropriate claims for reimbursement. In FY 69, 740 trips were made by the Foundation staff; in FY 70, 947, an increase of 27 percent; FY 71 will see another increase of 35 percent and it is estimated that 1800 trips will be made in FY 72.

Messenger, GS-4. It is found that the two messengers presently employed cannot satisfy the needs of the agency in performing such tasks as mail delivery, errands to the Capitol, White House, OMB, (or Treasury, movement of furniture), and distribution of supplies. Moreover, during periods of leave illness or position vacancy, an unacceptable condition exists with only one messenger available. Therefore, this position will provide necessary manpower to handle these lower grade but very important activities.

Administrative Services Officer, GS-13. The growth of the Foundation has generated rapidly increasing Administrative Services activities. These activities include printing and duplicating, purchasing, equipment maintenance and inventory, mail and supplies, space control, and telephone communications, and they must be properly organized and coordinated if any agency is to function smoothly and efficiently. This position will serve that need.

Office of Finance

Audit Supervisor, GS-14. The present audit staff is being supervised by the Accounting Officer. With the growth of the agency and the present backlog of nearly \$70 million in unaudited funds,

an audit supervisor is needed to effectively schedule and review the work. Although other agencies will perform audits of those grants made to educational institutions, the Foundation's auditors must still review the audit reports received, and make the appropriate recommendations to the Chairmen of the Endowments.

Account Maintenance Clerk, GS-4. As a result of OMB and Treasury requirements, as well as the growth in program funds, the allotment ledger posting has more than doubled during FY 70 and 71, and is expected to double again in FY 72. The current workload is being carried only through the use of extraordinary amounts of overtime as well as temporary employment.

Clerk-Typist, GS-4. The aforementioned growth has also created a critical need for a position to assist the General Ledger and Reports accountant in performing lower grade but essential task. These tasks include, but are not limited to, verifying and recording expenditure report data, typing reports, performing simple arithmetical computations, and general filing.

Office of Personnel

Personnel Management Specialist, GS-11; Personnel Management Specialist, GS-9. With the growth of the agency, activities in recruiting, interviewing, and processing has increased by 68%. During the past year, the number of personnel actions has increased from 657 to 1108. This includes the actions of panelists, experts and consultants. Therefore, in order to allow the office of personnel to provide the quality of service desired by both the Foundation and its employees and employee applicants, these two positions are requested.

Office of Grants, NEA

Statistical Clerk, GS-6; Clerk-Typist, GS-5. In FY 69, the Endowment received and processed 1,100 applications; in FY 70 the number of applications had grown to 1383. With the substantial increase in program funds available in FY 71, the number of applications is expected to be 2,000. FY 72 will produce another increase to a total of 3,000. To provide for an orderly flow of applications through this office, as well as the prudent administration of an increased number of grants, (716 in FY 70; 1,000 in FY 71 and approximately 1,500 in FY 72), the positions are urgently requested.

Office of Grants, NEH

Grants Specialist, GS-9; Grants Specialist Trainee, GS-6; Statistical Clerk, GS-6. Project and fellowship applications have increased in number from 1867 in FY 69 to 3380 in FY 70. With the increased funding in FY 71, it is anticipated the number of applications will expand to 5000. In addition, both grants offices must receive and process quarterly interim expenditure reports from all project grants in accordance with Treasury regulations. Further, these offices must also review final reports on an

increasingly large number of grants. NEH grants increased from 390 in FY 69 to 605 in FY 70 and will further increase to 825 in FY 71. A realistic estimate for FY 72 is 1,200. For the same reasons as noted in the paragraph above, these positions are requested.

Federal Council on the Arts and the Humanities

Secretary to the Council, GS-13; Secretary, GS-5. With the change in chairmanship each year, the Federal Council must rely on various agencies for clerical support. Such an arrangement greatly inhibits the continuity of orderly record-keeping and erodes the Council's ability to perform its assigned function. Therefore, these two positions are requested.

11.3 POSITIONS OTHER THAN PERMANENT

FY 1971 - \$224,500; FY 1972 - \$300,600 Increase - \$76,100

11.3 POSITIONS OTHER THAN PERMANENT - NATIONAL ENDOWMENT FOR THE ARTS

FY 1971 - \$98,200; FY 1972 - \$119,700 Increase - \$21,500

This implements the proven wisdom of the recommendation of the House Appropriations Committee in 1968. Its report read, in part: "One of the best ways to achieve this (NEA purpose) is by continual appointment of panelists of the very highest caliber who are responsible for recommending awards of grants and loans. This not only materially assists in grant awards for the most meritorious projects, but also develops the highest quality of criteria available in this Nation" In short, the investment here secures participation of the Nation's best-informed advisors in the respective arts as defined by the Act.

Consultants serve basically the same purpose. They add new expertise to staff and panel knowledge and are able to objectively advise the Endowment about needs in particular art forms or areas of the country.

a. Council Meeting..... \$24,000

Four three-day meetings averaging 20 members in attendance, \$135 per day each.

b. Panelists..... \$29,700

Twelve panels averaging 5½ members, meeting on an average of four times each for two days at \$75 per day: (12 x 5 x 4 x 2 x \$75)

c. Consultants and Experts.....\$27,000

480 days averaging \$75 per day.

d. Part Time and Temporary.....\$39,000

This amount represents the most economical method of meeting seasonably varying manpower needs.

11.3 POSITIONS OTHER THAN PERMANENT - NATIONAL ENDOWMENT FOR THE HUMANITIES

FY 1971 - \$117,900; FY 1972 - \$172,900; Increase - \$55,000

To provide compensation for the National Council on the Humanities and to permit the Endowment to draw upon the resources of the most highly qualified advisory panelists and consultants within the several fields of the humanities, the Endowment requests the following:

a. Council Meetings.....\$27,000

Provision is made for four meetings of the National Council on the Humanities, one in each quarter of FY 1972. Additionally, four meetings of the Planning and Analysis Council Committee are envisaged, again one in each quarter. Meetings of other Council Committees are not provided for presently but should need arise funds allocated to Planning and Analysis Committee might be reallocated for those purposes.

b. Panelists.....\$100,000

Each of the Endowment's four divisions utilize selection panels for the evaluation of fellowship and project proposals and for recommendations on and evaluation of programs both present and projected. The amount requested for this purpose is distributed as follows:

- | | |
|-----------------------------------|----------|
| (1) Fellowships and Stipends..... | \$54,000 |
| (2) Research and Publication..... | 10,000 |
| (3) Education..... | 28,000 |
| (4) Public Programs..... | 5,000 |
| (5) State and Community..... | 3,000 |

c. Consultants and Experts.....\$29,600

Individual consultants are normally retained to perform preliminary screening of applications, both fellowship and project, prior to panel review; to offer the Endowment advice and informed judgment in specialized subjects and to act as editors of panel groups whose deliberations should be preserved in permanent form.

d. Part Time and Temporary.....\$16,300

This amount represents projected part time and temporary employment costs, as the most economical method of meeting seasonably varying manpower needs.

11.3 POSITIONS OTHER THAN PERMANENT-SHARED STAFF

FY 1971 - \$8,400; FY 1972 - \$8,000; Decrease - \$400

This amount represents projected part time and temporary employment costs.

11.5. OTHER PERSONNEL COMPENSATION

FY 1971 - \$13,000; FY 1972 - \$9,200; Decrease - \$3,800

National Endowment for the Arts.....\$3,700

National Endowment for the Humanities.....\$3,800

Shared Staff.....\$1,700

Overtime estimates are based on experience to date and reflecting seasonal variations in Foundation workload.

12.1 PERSONNEL BENEFITS-CIVILIANS

FY 1971 - \$130,200; FY 1972 - \$192,500 Increase - \$62,300

National Endowment for the Arts.....\$71,500

National Endowment for the Humanities.....\$69,700

Shared Staff.....\$51,300

This amount will finance personnel benefits including contributions to the Civil Service Retirement Fund, Social Security, Health Services, and Federal Employees' Group Life Insurance.

21.0 TRAVEL AND TRANSPORTATION OF PERSONS

FY 1971 - \$365,500; FY 1972 - \$448,800 Increase - \$83,300

To carry out the purposes of the Act, both Endowments are authorized to utilize panels of experts and special consultants. These are essential to the projects and programs of the Endowments. They make recommendations concerning grants to be made; they help initiate new ideas, and they serve to broaden the base of private participation in the Endowments' activities.

21.0 TRAVEL AND TRANSPORTATION OF PERSONS - NATIONAL ENDOWMENT FOR THE ARTS

FY 1971 - \$210,000; FY 1972 - \$233,100 Increase - \$23,100

In order to evaluate projects already funded by the Endowment, to make careful assessments of projects for future funding, to contact leading representatives of the arts in various parts of the country, and thus to help develop new programs and ideas, it is essential that adequate travel funds be available for Endowment staff. It is emphasized that the following amounts represent the Endowment's minimum estimates for travel in keeping with the various programs and their objectives, and utilizing the minimum number of panelists necessary to discharge their responsibilities as prescribed in the Act.

Staff.....	\$121,000
Council.....	12,000
Panelists.....	53,100
Consultants and Experts.....	47,000

21.0 TRAVEL AND TRANSPORTATION OF PERSONS - NATIONAL ENDOWMENT FOR THE HUMANITIES

FY 1971 - \$126,600; FY 1972 - \$181,500; Increase - \$54,900

The requested amount is necessary for FY 1972 staff travel costs to carry out program responsibilities in supervising various Endowment programs and in maintaining liaison with the academic and cultural community. Staff travel for these purposes includes meeting with various panels, site visits with grantees and with institutions both for purposes of evaluation for higher education supported programs, and for evaluation of institutional capabilities in relation to other Endowment programs. Staff travel is also required for attendance at symposiums and conferences in all the fields of the humanities, as well as in the areas of elementary and secondary education, higher education, museums, historical societies and communication media.

Travel costs of consultants and panelists have averaged \$80 for each employee who traveled within a region of the United States, and \$160 for each attendee at a national meeting. Each figure excludes per diem costs. These averages, applied to the consultant and panel use described under "Positions Other than Permanent", are the basis for travel costs.

Staff.....	\$50,200
Council.....	25,000
Panelists.....	77,900

Consultants and Experts..... \$28,400

21.0 TRAVEL AND TRANSPORTATION OF PERSONS-SHARED STAFF

FY 1971 - \$28,900; FY 1972 - \$34,200; Increase - \$5,300

The increase reflects the necessary travel costs for the audit staff, grants office personnel, and general counsel personnel as well as local travel cost for the entire Foundation staff.

23.0 RENT, COMMUNICATIONS AND UTILITIES

FY 1971 - \$168,400; FY 1972 - \$168,800; Increase - \$400

23.0 RENT, COMMUNICATIONS AND UTILITIES - NATIONAL ENDOWMENT FOR THE ARTS

FY 1971 - \$18,000; FY 1972 - \$25,800; Increase - \$7,800

This budget item will provide \$20,800 for FTS service, \$2,600 for commercial long distance telephone service and telegraph service, and \$2,400 out of town conference room rental.

23.0 RENT, COMMUNICATIONS AND UTILITIES - NATIONAL ENDOWMENT FOR THE HUMANITIES

FY 1971 - \$8,000; FY 1972 - \$9,400; Increase - \$1,400

This budget item will provide \$8,400 for FTS service and \$1,000 for commercial long distance telephone service and telegraph service.

23.0 RENT, COMMUNICATIONS AND UTILITIES-SHARED STAFF

FY 1971 - \$142,400 FY 1972 - \$133,600 Decrease - \$8,800

This budget provides for \$75,000 for space rental, \$24,000 for rental of copying equipment, \$1,800 for other machine rental, \$24,000 for local telephone service (including installation and service charges), \$800 for commercial long distance telephone service and telegraph service, and \$8,000 for postage.

24.0 PRINTING AND REPRODUCTION

FY 1971 - \$47,800; FY 1972 - \$83,300; Increase - \$35,500

24.0 PRINTING AND REPRODUCTION - NATIONAL ENDOWMENT FOR THE ARTS

FY 1971 - \$8,100; FY 1972 - \$12,600; Increase - \$4,500

The Arts Endowment receives a high volume of requests for information. Adequate supplies of materials of various kinds giving current program information must be maintained ready for mailing.

The estimate for printing and reproduction will be used to cover the following costs:

a. The need for more and better program announcements, application forms, and other program management tools is increasing. As programs develop, frequent revisions and reprinting will be necessary.

b. The Endowment's annual report as required by the Act.

24.0 PRINTING AND REPRODUCTION - NATIONAL ENDOWMENT FOR THE HUMANITIES

FY 1971 - \$29,200; FY 1972 - \$54,300; Increase - \$25,100

Printing costs will show a substantial increase in 1971 because of:

a. A steadily increasing knowledge of the Endowment and its programs by the public and by institutions eligible for Endowment support, with a concurrent increase in informational materials required.

b. The expansion of presently existing programs and the establishment of new programs, both requiring increased numbers of program announcements, application forms, instructions and guidelines.

24.0 PRINTING AND REPRODUCTION-SHARED STAFF

FY 1971 - \$10,500; FY 1972 - \$16,400; Increase - \$5,900

This estimate will cover the cost of printing letterheads and envelopes for the Foundation, as well as the cost of the various Office of Management and Budget and Congressional submissions and grant administrative forms.

25.0 OTHER SERVICES

FY 1971 - \$08,800; FY 1972 - \$58,900 Decrease - \$9,900

National Endowment for the Arts..... \$5,800

National Endowment for the Humanities..... \$7,700
 Shared Staff.....\$45,400

The estimate for other contractual services includes the costs for employee training, \$7,400; building alterations, \$10,000; machine maintenance, \$6,800; cost of two man-years of audit service to be provided at those locations where these services are available from other agencies, \$20,000; and other miscellaneous services, \$14,700.

26.0 SUPPLIES AND MATERIALS

FY 1971 - \$21,200; FY 1972 - \$33,900; Increase - \$12,700

National Endowment for the Arts.....\$3,500
 National Endowment for the Humanities.....\$7,400
 Shared Staff.....\$23,000

This amount will be required for books, technical publications, subscriptions, supplies for copying equipment, and "desk top" items such as pens, paper, typewriter ribbons, etc.

31.0 EQUIPMENT

FY 1971 - \$154,395; FY 1972 - \$15,000; Decrease - \$139,395

This estimate covers the cost of various items of equipment and office machines to support the expanded activity of the Foundation.

RELATIVE ADMINISTRATIVE COSTS

Mrs. HANSEN. For fiscal year 1970, what percentage of your total appropriation consisted of administrative and supervisory costs?

Mr. BERMAN. In fiscal year 1970, approximately 10 percent.

Mrs. HANSEN. How does this compare with the Department of HEW?

Mr. BERMAN. It is much higher, Madam Chairman, because we are a much smaller organization. As you will notice on the first page of our presentation, as our program increases our administrative costs decrease relatively.

We have gone from a high of about 12.5 in the early days of our organization until our requested funds next year will amount to less than 5 percent of our administrative costs.

INCREASED ADMINISTRATIVE COSTS

Mrs. HANSEN. You are requesting an increase of \$767,105 for administrative expenses. This represents a 29-percent increase over funds available for this purpose in 1971.

Please give the committee a general summary of the factors necessitating this sizable increase in administrative costs for 1972.

Mr. BERMAN. I think this increase, Madam Chairman, should be viewed as a corollary to the increase requested in program funds. We are requesting something over 100-percent increase in program, and can support this with a 29-percent increase in administrative costs. The larger our program becomes, of course, the more applications we receive, and the more grants we make. This generates a need for increased personnel. As pointed out before, however, relative administrative costs will decrease.

Mrs. HANSEN. Your program is one which necessitates good audits. Isn't this correct?

Mr. BERMAN. That is correct, by law.

NEW LOCATION

Mrs. HANSEN. I understand you have moved to new quarters. Where are they located?

Mr. BERMAN. 806 15th Street NW.

Mrs. HANSEN. What is the square footage of your office space at this location?

Mr. BERMAN. 31,000 square feet.

Mrs. HANSEN. What is the annual rental cost?

Mr. BERMAN. GSA, we understand, has contracted a lease for this space at the rate of \$5.25 a square foot.

Mrs. HANSEN. What was the square footage of space at your old quarters?

Mr. BERMAN. 19,000.

Mrs. HANSEN. What was the rental either you or the GSA paid on that space?

Mr. BERMAN. We were in a Government-owned building. Therefore, there was no rent, as such.

RENTAL OF MOTOR VEHICLES

Mrs. HANSEN. What is your policy with regard to the hire of motor vehicles for employees in your headquarters office?

Mr. BERMAN. Wherever possible, we use GSA motor pool vehicles, both in the city of Washington and in traveling throughout the country.

Mrs. HANSEN. Please insert in the record a listing of total vehicle rental cost by fiscal year for the years 1966 through 1970. This should include all rental costs, whether incurred in Washington or in the field.

(The information follows:)

1966	-----	\$256
1967	-----	323
1968	-----	476
1969	-----	445
1970	-----	753

TRAVEL COSTS

Mrs. HANSEN. Your actual travel costs in 1970 were \$147,494. Your budget estimate for 1972 for travel is \$448,800. Justify this increase.

Mr. EDGERTON. I might make one observation on that. Fiscal year 1970 was the year in which the administrative budget was cut substantially. It was the one category in which we could make direct cuts as a result of it.

We could not reduce salaries and get the job done, but we could tell people simply to stay home. It must be the lowest per capita figure in Washington or in any agency anywhere, so we are applying the 1970 request in part against an exceedingly small base. In the National Endowment for the Humanities, in fact, nobody traveled for the last 5 months.

Miss HANKS. And I would like to mention it is extremely important for both Endowments that the staff travel and get out and see what is going on. It is so important for the agency to be responsive to the needs of the field.

(Discussion off the record.)

Miss HANKS. We were able to get these people out. We were able, with the increase in administrative funds, to get our people out to see what is going on in the theaters, dance companies, and so forth. I just had a report yesterday that our State and community people visited 32 of the States themselves. This was extremely important, just the two men going out, as well as 20 States that came in to see them. For the first time this year this Endowment was able to get out on the ground to help the States in their own programing. I think this was so important.

Also, in the fields themselves, we cannot conceivably, from reading an application, tell the real benefit of an orchestra to a community, until we get out there and really see it. I feel that this is a tremendously important thing, in terms of technical assistance.

I just received a letter, incidentally, from the head of the Jacksonville Symphony, which had to suspend its operations. It was a two-page letter of great gratitude that we had been able to send someone down there to look at their situation for them, and ask them the questions that they did not know how to ask.

Mrs. HANSEN. Did you also help them evaluate this situation?

Miss HANKS. And to help. The man said, "I don't care whether your report is good or bad. It is just this gentleman was able to come down and give us the help we need." I think we must do more than that.

Mr. EDGERTON. A Barnaby Keeney aphorism is appropriate here. He said, "People think money is the bloodstream of this Endowment. It is not. It is ideas." Ideas exist out of Washington; and it is important to have staff people visit with them.

(Discussion off the record.)

Mr. BERMAN. Another item in our travel costs I think we should mention is that travel has gone up more than 15 percent even in the last 6 months. For example, 6 months ago a round trip from here to New York by air was \$44. Today it is \$54.

Mrs. HANSEN. I understand. Please insert in the record a tabulation indicating the schedule of travel allowances currently in effect for employees of your organization, and also for members of the Council for both the Arts and the Humanities.

(The information follows:)

Mileage allowance—12¢ per mile when it is advantageous to the Government to utilize privately owned vehicles

Per diem—based on lodging cost:

\$8.00 or less	\$18
\$8.01 to \$9.00	19
\$9.01 to \$10.00	20
\$10.01 to \$11.00	21
\$11.01 to \$12.00	22
\$12.01 to \$13.00	24
\$13.01 to \$14.00	24
\$14.01 or more	25

PRINTING COSTS

Mrs. HANSEN. Your printing and reproduction costs are also budgeted to go from \$31,300 in 1970 to \$83,300 in 1972. Please give us the justification for this increase.

Mr. EDGERTON. I might offer one observation on that, since the largest proportionate increase takes place in the Endowment for the Humanities.

I had mentioned earlier our interest in disseminating more broadly the results of those programs and grants we have undertaken in the past, and the increased publication costs seek to do just that.

PERMANENT POSITIONS

Mrs. HANSEN. You currently have 125 permanent positions authorized. Has there been a personnel ceiling imposed by the Office of Management and Budget?

Mr. BERMAN. Yes. Our ceiling for 1972 is 174.

Mrs. HANSEN. How many vacancies existed as of your last official reporting date?

Mr. BERMAN. Two vacancies in the Humanities Endowment. No vacancies in the Arts Endowment, no vacancies in the shared staff.

TELEPHONE AND TELEGRAPH COSTS

Mrs. HANSEN. Please explain for the committee the type of telephone service you utilize for long-distance calls.

Mr. BERMAN. We use the Federal Telecommunications Service, and of course, the cost is fixed by GSA.

Mrs. HANSEN. Please insert in the record a tabulation indicating your telephone and telegram costs by fiscal year for fiscal years 1966 through 1970.

(The information follows:)

Fiscal year	Telephone	Telegram
1966	\$12,360.00	\$741.00
1967	29,413.07	224.40
1968	32,103.70	671.77
1969	30,978.85	369.58
1970	31,942.09	144.00

FOREIGN TRAVEL

Mrs. HANSEN. Were any appropriated funds used for foreign travel during fiscal year 1970?

Mr. BERMAN. No, ma'am.

Mr. EDGERTON. I take it that does not refer to grantees under program funds. You are talking only about administrative funds here. I traveled to Puerto Rico.

Mr. BERMAN. That is not foreign.

Mr. EDGERTON. I just wanted to make sure of the definition.

(Discussion off the record.)

Mr. BERMAN. I want to add, Madam Chairman, when you say "appropriated funds," no funds that were appropriated to our foundation were used. Some of our people traveled under the auspices of the State Department.

WORKLOAD FACTORS

Mrs. HANSEN. You are requesting 16 additional positions for the National Endowment for the Arts. Please give the committee a summary of the workload factors which you considered in arriving at the need for these additional employees.

Mr. BERMAN. Madam Chairman, two factors are concerned in the increase in the number of people. The increase in the size of the program, of course, generates much greater increase in the number of applications, but more important I think are the number of applications generated through a much broader knowledge of the programs of the arts and humanities than the increase in dollars alone.

For example, in the first 8 months of 1970 the National Endowment for the Arts received 596 applications. In the first 8 months of 1971, they received 888 applications, which is an increase of 48 percent.

We are estimating a total of 2,000 applications in 1971, where we only had a total of 1,383 applications in 1970. This is the Arts Endowment. The same story goes in the Humanities Endowment.

As you know, each of these applications must be considered by the National Council, of the appropriate endowment, by law, because we cannot unilaterally turn down an application until it has received

the recommendation by the National Council to the respective Chairmen. These applications increase the need for secretarial and professional help, as well as the increased numbers of panelists and panel costs.

The National Endowment for the Arts is also contemplating three new programs, museums which have been discussed, public media which have been discussed and, as Miss Hanks pointed out, program evaluations and analysis. These, of course, take good professional people in order to carry out these programs. The Humanities Endowment is also contemplating a new program in education, the increased size of their State-based program, and two new fellowship programs. These, of course, are based on their requested appropriation, and will require additional personnel to carry out these programs.

Mrs. HANSEN. You are requesting 18 additional positions for the National Endowment for the Humanities. Please give the committee the same information in this connection.

Mr. BERMAN. During the first 8 months of 1970 the Humanities Endowment received 1,891 applications, and during a like period for 1971 they received 2,569 applications, which is about a 38-percent increase. We estimate that in 1971 they will receive a total of 3,000 applications, and in 1972 a total of 4,200 applications, or about a 40-percent increase.

Mrs. HANSEN. When you make individual grants to professors or other individuals for research, don't these grants entail a great deal of investigative detail to make judgments on the merits of each proposal?

Mr. EDGERTON. That is precisely right. It is extremely time consuming, and a complex matter to make judgments on the merit and the background of the proposals from each of the individuals.

Mrs. HANSEN. Isn't this true, that the better your judgments are on awarding these grants the less criticism you are going to have on your programs?

Mr. BERMAN. That is correct. The better preparation the staff can make for presentation to the panel and to the Council, the better will be the final judgment of the Council.

Mrs. HANSEN. At a time when there are differing opinions on the role of our universities and university professors, it is even more necessary that you have a complete background on the merits of the proposals.

Mr. BERMAN. I believe you are absolutely correct.

(Discussion off the record.)

Mrs. HANSEN. You are requesting 14 additional positions for the shared staff. Please give us the same information for this increase in personnel.

Mr. BERMAN. Of course, the shared staff does not process applications. However, increased program activity automatically generates an increased activity in the various administrative services.

Mrs. HANSEN. Does your shared staff include your auditors?

Mr. BERMAN. That is correct; auditors, accountants, personnel people, administrative services, and the grants offices.

Mrs. HANSEN. When you award a summer stipend or a fellowship grant to an individual, what type of reports on the progress of the

work do you require so that you know that they have actually been on the job?

Mr. EDGERTON. We treat fellowships somewhat differently than research and other project applications. Fellowship recipients are required to give us an account of the work they accomplished, precisely what they did, and in what ways it has affected their teaching and their scholarship subsequently.

We have had one instance to date of a person who did not complete the work envisaged, but we are pleased that the mechanism is sufficiently tight that we could find out.

Miss HANKS. Mr. Berman said that the shared staff did not process applications. I would like to say that the shared staff in the grants office—I am certain this is true in the humanities as well as in the arts—have been very busy in giving technical assistance, particularly in the arts, to organizations applying for funds.

Many of our organizations have never applied for funds from a Government agency, nor have they ever reported back, and that the work that the whole grants office is in the training mechanism to help them do it properly, and also review their reports coming back in.

This is a very important function being done by the staff. I know that you are requesting additional personnel in those divisions for this specific purpose.

Furthermore, I wish to mention when Mr. Berman gives you the figures on applications, he is giving you just the figures of formal applications. We have a tremendous number of informal inquiries by letter. We try to keep most of them from applying, rather than encouraging them to come in with a formal application, which takes time.

Mrs. HANSEN. Please insert in the record a list of the total number of employees and their civil service rating since the inception of the Foundation.

(The information follows:)

Grades	Fiscal year						
	1966	1967	1968	1969	1970	1971	1972
Executive level III.....	2	2	2	2	2	2	2
GS-18.....	2	2	2	2	2	2	2
GS-17.....	1	1	1	1	1	1	1
GS-16.....	1	4	3	3	3	4	4
GS-15.....	2	9	11	11	11	15	17
GS-14.....	3	7	5	8	11	15	19
GS-13.....	3	4	6	6	4	6	10
GS-12.....	3	2	2	1	3	6	5
GS-11.....	3	3	4	5	3	11	15
GS-10.....	1	1	1	1	1	1	1
GS-9.....	5	7	5	5	7	7	12
GS-8.....	1	1	2	2	8	8	9
GS-7.....	6	14	16	16	18	23	26
GS-6.....	2	3	5	4	2	2	6
GS-5.....	10	7	7	8	4	12	20
GS-4.....	1	4	1	4	5	10	22
GS-3.....	3	2	7	2	2	2	4
GS-2.....	2	2	2	1	1	1	1
GS-1.....	0	0	0	0	0	0	0
Total.....	51	75	82	82	85	125	174

EXPERTS AND CONSULTANTS

Mrs. HANSEN. You have budgeted \$27,000 for consultants and experts computed on a basis of 480 days at \$75 per day. Give us in general terms your policy in the use of these individuals.

Mr. BERMAN. Each Endowment utilizes panels for the evaluation of project proposals, and for recommendation on and evaluation of programs, both current and projected. Individual consultants are normally retained to perform preliminary screening of applications prior to panel review and to offer the Endowments advice and informed judgment in specialized subjects.

Mrs. HANSEN. The \$75 per day for consultants and experts does not include subsistence and travel allowances?

Mr. BERMAN. That is correct.

Mrs. HANSEN. Please insert in the record a listing for fiscal year 1970, indicating the name of the consultant or expert, the duration and purpose of his service, and the total amount paid including any travel or subsistence allowances in each instance.

(The information follows:)

PANELISTS

Name	Duration		Compensation Paid	Travel Paid	Purpose
	Days	Hours			
Bales, William	2	.	\$ 100.00	\$ -	Advisory Dance Panel
Barksdale, A. Beverly	1		50.00	119.60	Opera/Orchestra Panel
Beiswanger	4		200.00	251.75	Advisory Dance Panel
Brubaker, William	3		225.00	-	To review Environmental Design Applications
Burgard, Ralph	4		75.00	433.60	State & Community Panel - Sp. States Grants
Clurman, Harold E.	1		50.00	-	Experimental Theatre Panel
Cohen, Selma J.	2		100.00	-	Advisory Dance Panel
Conover, Willis	5		250.00	-	Jazz Panel
Crawford, Robert	1		50.00	-	Residential Professional Theatre
Davies, Martha	2		100.00	-	Advisory Dance Panel
Demetrios, James T.	1		50.00	151.80	Mus. Purchase Plan Panel
De Mille, Agnes	2		100.00	96.65	Dance Panel
Doblin, Jay	3		225.00	-	Review of Environmental Design Applications
Englander, Roger	3		137.50	63.55	Advisory Dance Panel
Engle, Donald L.	4		200.00	95.20	Advisory Music Panel
Englund, Richard B.	2		100.00	-	Advisory Dance Panel
Gister, Earle	1		50.00	91.25	Res. Professional Theatre
Haseltine, James L.	6		50.00	1,217.34	Museum Purchase Plan Panel
Hume, Paul	1		75.00	-	State & Community Panel, Sp. State Grants
Jowitt, Deborah	2		100.00	-	Advisory Dance Panel
Laks, John	1		50.00	-	Experimental Theatre
Lerman, Leo	1		50.00	-	Experimental Theatre
Gensel, John G.	2		100.00	-	Jazz Panel
Hall, Roger	2		100.00	-	Advisory Music Panel
Hinton, Milton	2		100.00	-	Jazz Panel
Hume, Paul	1		75.00	-	State & Community Panel, Sp. State Grants
Klein, Norman M.	2		150.00	-	Environmental Design Applies.
Labrenz, James A.	3		225.00	-	Environmental Design Applies.

PANELISTS

Name	Duration		Compensation Paid	Travel Paid	Purpose
	Days	Hours			
Mennin, Peter	4		\$ 200.00	\$ -	Advisory Music
Marganktern, Dan M.	2		100.00	164.10	Jazz Panel
Pasolli, Robert	1		50.00	-	Experimental Theatre
Rea, Oliver	1		50.00	-	Res. Professional Theatre
Robbins, Daniel J.	1		50.00	108.30	Museum Purchase Plan Panel
Snyder, Allegra F.	2		100.00	349.50	Advisory Dance Panel
Parker, John A.	3		225.00	-	Review Environmental Design Applications
Porter, Harris W.	3		225.00	-	Environmental Design Applies.
Sanjek, Russell	2		100.00	-	Jazz Panel
Severns, William	3		150.00	756.25	Advisory Music Panel
Steinberg, Michael C.	2		100.00	142.60	Advisory Music Panel
Taniguchi, Alan	2		150.00	235.00	Environmental Design Applies.
Tepper, Gene	3		225.00	-	Environmental Design Applies.
Wykes, Robert A.	1		75.00	160.15	Coordinated Arts Panel

CONSULTANTS

Name	Duration		Compensation Paid	Travel Paid	Purpose
	Days	Hours			
Bayes, Ronald H.	40		\$ 3,000.00	\$ -	Discovery Award Talent Scout
Blaisdell, Gus	40		3,000.00	-	Discovery Award Talent Scout
Bravar, James	3		225.00	480.15	Planning & Analysis
Bullitt, Carolyn	67	5-1/2	4,181.34	462.30	Prog. Dir. for Literature
Danes, Gibson A.	1		50.00	92.00	Artist-in-Residence Program
Evans, Mari	40		3,000.00	-	Discovery Awards
Holtzman, Harris	1		50.00	77.00	Artist-in-Residence Program
Jallema, Roderick H.	40		3,000.00	-	Discovery Awards
McChane, Frank	40		3,000.00	-	Discovery Awards
Manfred, Frederick F.	40		3,000.00	-	Discovery Awards
Marin, Peter	1		75.00	110.90	Curricular & Prog. Development
Mayer, Stephanie	6		450.00	358.75	Puerto Rico - Special Reports
McCard, Howard	40		3,000.00	-	Discovery Awards
Kurrin, Maxine W.	2		200.00	72.30	Creative Writing
Kuntiz, Stanley	2		200.00	71.50	Creative Writing
Marchand, Robert	2		150.00	177.45	Arizona to advise moving exhibits across state
Morrison, Jack S.	1		75.00	118.49	Program Development
Poteet, Frances T.	6		450.00	611.84	Special Reports to State and Community
Schmidt, Sandra A.	19		950.00	829.89	Review for Residential Pro- fessional Theatre
Senungetuk, Ronald	3		225.00	558.00	Attend special /rts Meeting
Stewart, David C.	38		2,850.00	57.46	Prog. Dir. for Public Media
Thurston, Jarvis	40		3,000.00	-	Discovery Awards
Nemeron, Howard	2		200.00	69.35	Creative Writing
Richards, R. Douglas	22		1,760.00	1,142.54	Orchestra Study
Schmidt, Sandra A.	14	3-1/2	721.88	889.89	Review for Residential Professional Theatre
Serunema, David	3		150.00	786.30	Program Developing
Sexton, Anne	2		200.00	69.30	American Literary Anthology
Simpson, Louis	2		200.00	66.40	American Literary Anthology
Spellman, A.B.	2		200.00	147.80	Creative Writing

CONSULTANTS

Name	Duration		Compensation Paid	Travel Paid	Purpose
	Days	Hours			
Stewart, David C.	45		\$ 3,675.00	\$ 57.46	Program Dir. for Public Media
Strand, Mark	2		200.00	38.85	Creative Writing
Williams, Galen	16		975.00	38.65	Poets in Developing Colleges

Mr. McDADE. Mr. Berman, would you clear up something for me, please. Did you say that the consultants were actually the panelists?

Mr. BERMAN. Consultants and experts, yes; the term includes all those people we hire who are not on our regular payroll. The Council members are considered experts and/or consultants.

Mr. EDGERTON. There is an ambiguity, because we also talk about panelists as such. Within house, I think we talk about consultants covering broadly people who serve on panels as well as give us individual advice. I think your question goes to the breakdown on page S-15, where we show panelists as well as consultants.

Mr. McDADE. Exactly.

Mrs. HANSEN. You are also requesting \$29,600 for consultants and experts for the Humanities. Please insert a similar tabulation in the record in this connection.

(The information follows:)

PANELISTS

Name	Duration		Compensation Paid	Travel Paid	Purpose
	Days	Hours			
Anastos, Rosemary		4	\$ 25.00	\$ -	Research Panel
Archambault, Reginald	2	5	-	163.02	Education-Projects Panel
Behlman, Dudley	1		50.00	69.42	Fellowships Panel
Barksdale, Richard	1		75.00	120.20	Education Projects Panel
Baxter, Stephen B.	1		50.00	82.90	Fellowships Panel
Baylen, Joseph	1		50.00	117.50	Fellowships Panel
Billington, David P.	2	7	192.23	147.55	Education-Develop. & Project Panels
Birenbaum, William	1		50.00	57.40	Fellowships Panel
Bowen, Catherine D.	1		50.00	59.50	Fellowships Panel
Brew, John Otis	5		275.00	204.90	Research Panelist
Broderick	1		50.00	27.40	Fellowships Panel
Brown, Albert W.	1		46.88	98.95	Ed. Development Panel
Brown, Francis	1		50.00	83.45	Fellowships Panel
Bryce-Laparte, Roy	1		50.00	98.90	Fellowships Panel
Bullock, Henry Allen	1		50.00	219.55	Faculty Development Panel
Chessman, G. Wallace	1		50.00	82.65	Fellowships Panel
Crocker, Lester G.	1		50.00	-	Fellowships Panel
Curtis, Mark H.	1		50.00	-	Fellowships Panel
Dewey, Robert	1		50.00	80.94	Fellowships Panel
Dickson, David W.		7-1/2	46.88	63.00	Ed. Development Panel
Milliard, Irving	1		50.00	62.90	Fellowships Panel
Doney, Willis F.	1		50.00	98.40	Fellowships Panel
Dorsey, Gray	1		50.00	166.00	Fellowships Panel
Fayrer, Donald	4		200.00	266.20	Research Panelist
Hardison, Osborne	1		100.00	-	Research Panel
Hendrick, Thomas	1		50.00	-	Planning & Analysis Consultant
Jackson, Blyden	1		50.00	71.65	Fellowships Panel
Kiefer, Howard	2		75.00	-	Ed. Projects Panel
Marx, Leo	1		125.00	101.00	Ed. Projects Panel
Ferber, William	1		50.00	110.75	Fellowships Panel
Fardyse, Joseph	1		50.00	151.80	Fellowships Panel
Geiger, George	1		50.00	84.40	Fellowships Panel

PANELISTS

Name	Duration		Compensation Paid	Travel Paid	Purpose
	Days	Hours			
Gerber, John C.	1		\$ 50.00	\$ 163.95	Fellowships Panel
Gicovate, Bernard	1		50.00	4.20	Fellowships Panel
Giroux, Robert	1		50.00	61.20	Fellowships Panel
Glickman, Harvey	1		50.00	-	Fellowships Panel
Gottfried, Alex	2		100.00	388.00	Public Programs Panel
Gray, Charles	1		50.00	-	Fellowships Panel
Gray, J. Glenn	1		50.00	269.20	Fellowships Panel
Greever, William	1		50.00	216.95	Fellowships Panel
Hammond, Lewis	1		50.00	75.18	Fellowships Panel
Helbling, Robert	1		50.00	118.75	Fellowships Panel
Hitchcock, Henry	1		50.00	-	Fellowships Panel
Hollowell, John	1		50.00	-	Fellowships Panel
Handy, Rollo	1		50.00	90.75	Fellowships Panel
Harris, T. George	1		50.00	54.57	Fellowships Panel
Hilberg, Raul	1		50.00	80.25	Fellowships Panel
Jacobson, E.	1		50.00	53.76	Fellowships Panel
Johnson, Sidney	1		50.00	105.50	Fellowships Panel
Kammeyer, Kenneth	1		50.00	125.90	" "
Kaplan, Justin	1		50.00	-	" "
Kem, Edith	1		50.00	153.00	" "
Kiefer, Howard E.	2	5	131.25	220.13	Ed. Projects Panel
Kroeber, Karl	1		50.00	123.00	Fellowships Panel
Larson, Otto N.	1		50.00	177.50	" "
Lawlis, Chelsea	1		50.00	82.28	" "
Leo, Sherman E.	1		50.00	223.05	" "
Leppman, Wolfgang	1		50.00	113.50	" "
Levine, Phillip	1		50.00	330.00	" "
Marillas, Juan L.		7-1/2	46.88	116.50	Ed. Development Panel
Lottinville, Savoie	1		50.00	162.44	Fellowships Panel
Lowens, Irving	1		50.00	117.97	" "
Lui, Wu Chi	6		200.00	468.05	Research Panel
Magrath, C. Peter	1	7-1/2	96.88	199.50	Ed. Projects Panel
McCormack, Mother E.		7-1/2	46.88	63.50	" - Development Panel

PANELISTS

Name	Duration		Compensation Paid	Travel Paid	Purpose
	Days	Hours			
McKinney, Robert	1		\$ 50.00	\$ 84.15	Fellowships Panel
Millar, Branford	2	5	131.25	378.50	Ed. - Projects Panel
Monday, N. Scott	2		100.00	347.00	Public Programs Panel
Mondale, Clarence	2	5	131.25	2.00	Ed. - Projects Panel
Yesner, Seymour		4-1/2	75.00	531.75	Ed. - Projects Panel
Young, James	1		75.00	123.66	Ed. - Projects Panel
Murray, John	1		50.00	106.30	Fellowships Panel
Muscatine, Charles	1		50.00	169.50	" "
Myers, Gail	1		50.00	131.75	" "
Nabrit, Samuel	1		50.00	247.30	Faculty Develop. Grant Panel
Noble, David D.	1		50.00	87.20	Fellowships Panel
Norris, Louis W.		7-1/2	46.88	406.15	Ed. Development Panel
North, Helen	1		50.00	49.15	Fellowships Panel
O'Doherty, Barbara	1		50.00	-	Fellowships Panel
O'Rourke, Dennis	1		50.00	-	Fellowships Panel
Perkins, Huel D.	2	5	131.25	227.60	Ed. - Projects Panel
Pitchell, Robert	2		100.00	4.55	Public Programs Panel
Procter, Samuel D.	1		50.00	-	Faculty Develop. Grant Panel
Raleigh, John	1		50.00	-	Fellowships Panel
Ramsey, Paul	1		50.00	44.50	" "
Robinson, David	1		50.00	159.12	" "
Saloutos, Theodore	2		100.00	747.17	Research Panel
Samara, Julian	1		50.00	31.30	Fellowships Panel
Schrader, George	4		200.00	305.30	Research Panel
Seigenthaler, John	1		50.00	95.40	Fellowships Panel
Shaffer, Jerome	1		50.00	68.03	" "
Shields, Currin	1		50.00	87.50	" "
Shor, Franc	4		200.00	-	Research Panel
Smith, Datus	1		50.00	14.40	Fellowships Panel
Smith, Francis	2	5	131.25	254.30	Ed. - Projects Panel
Smith, James	1		50.00	127.83	Fellowships Panel
Smith, Lacy	1		50.00	139.35	" "

PANELISTS

Name	Duration		Compensation Paid	Travel Paid	Purpose
	Days	Hours			
Smith, Norves L.	1		\$ 50.00	\$ 83.59	Fellowships Panel
Snepp, Donald F.	1		50.00	-	" "
Spencer, John	1		50.00	127.20	" "
Steadman, John M.	1		50.00	72.80	" "
Stein, Jack M.	1		50.00	-	" "
Sullivan, Edward D.	1		50.00	45.50	" "
Taylor, Fannie T.	2		100.00	-	Public Programs Panel
Townsend, Robert	2	5	131.25	161.50	Ed. - Projects Panel
Turner, Arlin	1		50.00	-	Fellowships Panel
Turner, John	4		200.00	565.83	Research Panel
Waggoner, George R.	1		50.00	-	Fellowships Panel
Wheat, Joe	1		50.00	-	" "
Rotberg, Robert	1		50.00	101.95	" "
Saloutos, Theodore	2		100.00	747.17	Research Panel
Schrader, George	1		50.00	302.30	" "
Smith, Francis	1		75.00	254.30	Ed. - Projects Panel
Turner, John E.	2		100.00	565.85	Research Panel
VerSterg, Clarence	6		300.00	369.50	" "
Waite, William G.	6		300.00	499.01	" "
Wellman, Carl	4		200.00	321.10	" "
Williams, T. Harry	1		50.00	-	Fellowships Panel
Winkler, Henry R.	1		50.00	63.55	" "
Yarnall, John N.	1		50.00	-	" "

CONSULTANTS

Name	Duration		Compensation Paid	Travel Paid	Purpose
	Days	Hours			
Baker, Paul	1		\$ 50.00	\$ 135.00	Fellowships Panel
Greenya, John R.	11	4	862.50	-	Chairman's Consultant
Goldstein, Sidney	1		100.00	-	Planning & Analysis Consultant
Greenleaf, Warren T.	19		1,900.00	192.14	Planning & Analysis Consultant on newsletter "Humanities"
Katz, Solomon	4		200.00	685.00	Research Panelist
Lasch, Robert	1		50.00	93.90	Fellowships Panel
Nash, Arnold	68		6,800.00	3,335.30	Consultant from Endowment to National Goals Research Staff
Palisca, Claude	1		50.00	15.54	Fellowships Panel
Peterson, Merrill D.	1		50.00	69.95	" "
Sacksteder, George	1		50.00	-	" "
Ong, Walter	5		412.50	406.60	Chairman's Consultant
Redding, Jay	13		975.00	-	Chairman's Consultant
Wells, Carolyn H.	21	4	1,112.50	-	Chairman's Consultant

NONREIMBURSABLE DETAIL

Mrs. HANSEN. During fiscal year 1970, were you involved in the use of nonreimbursable detail either in or out of your agency?

Mr. EDGERTON. Arnold Nash served in the White House as consultant to the Endowment for a period of approximately 6 months. He was on the payroll for the National Endowment for the Humanities 1 full year, working on the national goals staff there.

I might say the effort was proposed by the Endowment, rather than by the White House. It grew out of a concern I had. In reading the original statement of the goals of that group, they talked at great length about hard data and social science parameters. I saw the specter of another one of our hard social science studies, which managed to obscure the role of values and concerns and history that it seemed to me appropriate for such a study to have.

I talked to people at the White House, offered to make a person available. His job was simply to complicate some of the questions and to import into these judgments that the staff made considerations of value and ethics.

Mrs. HANSEN. Actually, in that context Mr. Nash could not be considered a member of the White House staff.

Mr. EDGERTON. In the sense that he was not selected and did not participate in the staff thing from beginning to end I think that is true, but I think he had a salutary effect there, and I think that some of the more sensible things the staff said are directly attributable to his place within that group.

Mrs. HANSEN. Please insert in the record the duration of time, the amount of funds involved, and the purpose of Mr. Nash's detail to the White House.

(The information follows:)

Arnold S. Nash, professor of history and sociology of religion, University of North Carolina at Chapel Hill, was retained by the Endowment to serve as a part time consultant on the humanities to the National Goals Research Staff. Dr. Nash served in this capacity from December 1, 1969 to January 31, 1971. Total cost of his participation in the work of the NGR staff during that period amounted to \$16,482.50 including both consulting and travel expenses.

ENTERTAINMENT EXPENSE

Mrs. HANSEN. Has there been any instance during fiscal year 1970 or so far in fiscal year 1971, where appropriated funds have been used for entertainment expenses?

Mr. BERMAN. None at all.

Mrs. HANSEN. Mr. McDade?

Mr. McDADE. No questions.

Mrs. HANSEN. Mr. Yates?

Mr. YATES. No questions.

Mrs. HANSEN. Mr. Galifianakis?

Mr. GALIFIANAKIS. No questions.

Mrs. HANSEN. I do want to express my appreciation again to both Miss Hanks and Mr. Edgerton and to your administrative staff. We deeply appreciate the material you have provided and your responses. Thank you very much.

Our hearings began on March 1, 1971, and the conclusion of the session today completes the hearings of the Interior and Related Agencies Subcommittee on Appropriations on the 1972 fiscal year budget estimates.

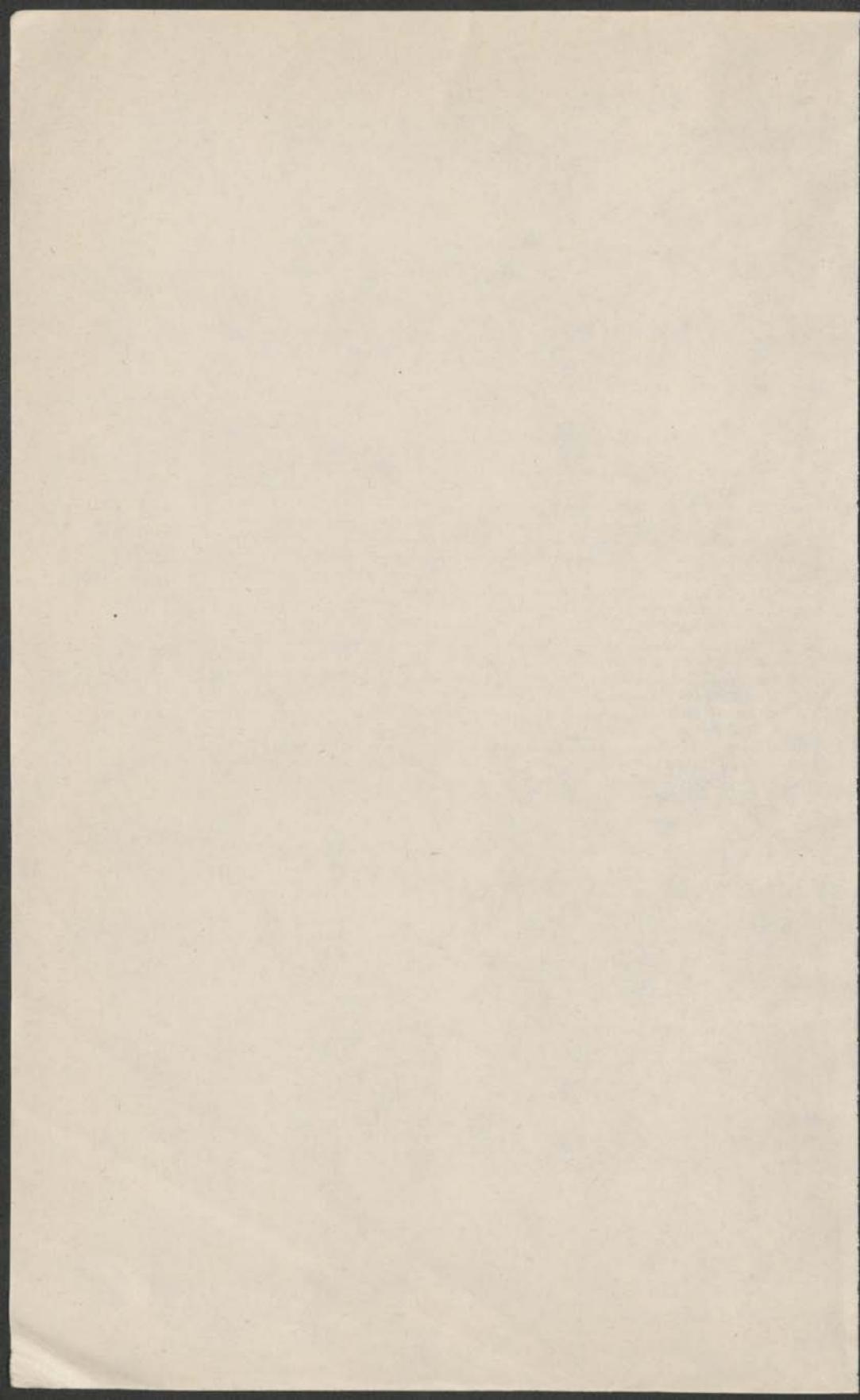
I would like to express my appreciation to each and every member of the subcommittee. You have been very able members, and I can't begin to express my appreciation for your patience. The sessions have been long, and you have been most helpful. Please accept my thanks.

I also want to thank the staff for the assistance it has provided in the conduct of these hearings.

At 3:48 p.m., May 4, 1971, I declare the record of these hearings closed on testimony relating to the 1972 budget requests associated with the Interior and related agencies appropriations bill.

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