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DEPARTMENT OF THE INTERIOR AND RELATED AGENCIES APPROPRIATIONS FOR 1974

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HEARINGS

BEFORE A

SUBCOMMITTEE OF THE COMMITTEE ON APPROPRIATIONS HOUSE OF REPRESENTATIVES

NINETY-THIRD CONGRESS

FIRST SESSION

SUBCOMMITTEE ON DEPARTMENT OF THE INTERIOR AND RELATED AGENCIES

JULIA BUTLER HANSEN, Washington, *Chairman*

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VICTOR V. VEYSEY, California

J. DAVID WILLSON and BYRON S. NIELSON, *Staff Assistants*

PART 5

American Revolution Bicentennial Commission
Commission of Fine Arts
National Capital Planning Commission
National Foundation on the Arts and the Humanities
National Gallery of Art
Pennsylvania Avenue Development Corporation
Woodrow Wilson International Center for Scholars

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DEPARTMENT OF THE INTERIOR AND RELATED AGENCIES APPROPRIATIONS FOR FISCAL YEAR 1974

THURSDAY, APRIL 5, 1973.

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

WITNESSES

NATIONAL ENDOWMENT FOR THE ARTS

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MICHAEL STRAIGHT, DEPUTY CHAIRMAN
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PAUL BERMAN, DIRECTOR OF ADMINISTRATION, NFAH

NATIONAL ENDOWMENT FOR THE ARTS

Mrs. HANSEN. The committee will come to order.

Today we have the National Endowment for the Arts. It is a particular pleasure for me to welcome the very distinguished and very capable Director of the Endowment, Miss Nancy Hanks. I may say in passing that she is the only woman director who appears before our subcommittee.

I am sure, Miss Hanks that you have a general statement, which you may insert in the record and summarize for the committee.

Miss HANKS. I would like to submit it for the record, if I might, and if I could make a few general comments about the last year or the last 3 years.

[The statement follows:]

Madam Chairman and members of the committee: It is always a pleasure to appear before this subcommittee. In the past 3 years, I have advised the members of the progress made in the immediately preceding year. On this occasion, I thought it might be interesting to the members if I briefly surveyed the program we have today with a budget of $38,200,000 in comparison to that in 1970 when the agency had a budget on the order of $8,250,000. The Endowment's appropriation request for fiscal 1974 would raise the funding level of the agency to $72,500,000.

The encouragement of President Nixon, the strong bipartisan support in both Houses of Congress, the advice of the National Council on the Arts and the advisory panels, and the labors of a dedicated staff have made it possible for us to achieve goals we set some 3 years ago.

The chairlady's own time and energy have been given generously to this agency during the past several years and we are deeply indebted. A word, too, must be said about our gratitude for the always patient and wise counsel of George Evans, longtime staff assistant for this committee.

THREE YEARS OF PROGRESS

There follow highlights of the endowment's progress since I first testified before the committee on April 7, 1970. As you know, our goals, established then, remain the same: availability of the arts; cultural resources development; advancement of our cultural legacy.

Availability of the arts

"The National Endowment for the Arts will place greater emphasis on encouraging wider distribution of artistic resources throughout the Nation. Enjoyment and benefit from the arts should not be limited by geographic location or economic condition, although availability of the arts in this country has too long been governed by these two highly restrictive factors" [appropriation request, fiscal year 1971].

FEDERAL-STATE PARTNERSHIP

The Federal-State partnership grants continue to be highly successful in making the arts more available in the country. In fiscal 1970, direct grants to State agencies were $36,363 each; in fiscal 1973, each grant is $127,250. Further, two of the endowment's major programs—artists-in-schools and coordinated residency touring program for dance—are operated through the State councils; and, of course, all programs benefit the States and their citizens.

TOURING

The dance touring program is another example of how the endowment is able to encourage certain institutions to serve wider geographic regions and more broadly representative audiences. In fiscal 1970, the program included 10 companies and reached 22 States. In fiscal 1973, 50 companies are in about 150 communities in 40 States. Last year, we began a touring program for sponsors of the three large dance companies, which will reach 13 American communities this year.

FILM AND OTHER MEDIA

In 1970, the endowment's program was basically limited to support for The American Film Institute. In fiscal 1973, over $700,00 will further projects aimed at bringing outstanding films (chiefly classics of American film) to wider audiences and bringing the arts to millions of Americans through film, television and radio.

RESIDENCY

There was a pilot artists-in-schools program in the school year 1969–70 of six visual artists in six schools. Selected poets had been located in a few schools in previous years. During the 1972–73 school year (using fiscal 1972 monies from the endowment plus additional funds from the Office of Education and the Bureau of Indian Affairs) in the artists-in-schools visual arts component alone, over 325 visual artists, craftsmen and sculptors are in over 525 schools working directly with more than 7,500 teachers and nearly 175,000 students. In the poetry component, there are some 1,200 poets in the schools.

Cultural resources development

"The National Endowment for the Arts will undertake a program of assistance to enable professional institutions to adapt themselves more effectively to the changing needs of their publics by alleviating some of their more pressing financial problems" (appropriation request, fiscal year 1971).

In 1970, in terms of the nation's cultural institutions, the endowment only had enough funds to direct toward strengthening the resident professional theaters. Today, the Endowment has established programs of assistance for orchestras, for museums, for opera companies, and for the resident professional dance companies that now exist in the country. The programs for professional theaters and for the "institutions of literature"—particularly the small literary magazines—have been substantially augmented. The orchestra program was begun in fiscal 1971 and is funded at approximately $5.2 million. The museum program, begun as a pilot at approximately $1 million in fiscal 1971 will reach $5 million in fiscal 1973. The opera assistance program began in fiscal 1972 and will reach a total of approximately $3.2 million in fiscal 1973.

Advancement of our cultural legacy

"The National Endowment for the Arts will continue its program of providing support for innovative projects, and will encourage new opportunities for audience and artist alike" [appropriation request, fiscal year 1971].

A pilot expansion arts program, basically designed for culturally disadvantaged rural and urban areas, was begun in fiscal 1972 at the $1 million level. In fiscal 1973, approximately $2.5 million will go to 196 groups in 34 States. In addition, many national service organizations benefiting whole fields are being encouraged to expand their vital assistance. And in fiscal 1973, The American Film Institute received support of $1.25 million in grants and in administrative expenses for contracts.

In fiscal 1973 there is some $3,900,000 of direct assistance to individual artists. This does not include other endowment programs that also assist the individual, such as: works of art in public places, visual arts in the performing arts, museum purchase plan, workshops, artists-in-schools, and other residencies. Direct assistance is for fellowship in almost all art forms, training program in many professions, and opportunities for experimentation largely through workshops, experimental groups and short term activities.

Three years ago in testimony there was discussion about the importance of landscape design and other areas of environmental concerns. I am pleased to report that the objective of expanding the endowment's architecture program to encompass a broader understanding of architecture as it relates to the physical environment is well on its way toward realization. The name of the program has been changed to architecture and environmental arts to reflect this new direction. And the budget of the program has gone from $178,000 in 1971 to $1,350,000 in 1973—an almost eightfold increase.

Measured against the enormity of the undertaking, the program has used its resources in highly imaginative and effective ways.

This year the majority of the funds were centered around a national theme dealing with a design problem common to many cities of the country—how to treat waterfronts, transportation right-of-ways, natural terrain features, inner city zoning, and historic landmark districts. The response was overwhelmingly positive. Another way in which this program has taken the lead to accomplish environmental design objectives has been in initiating the Federal architecture study aimed at improving the standards by which all Federal buildings are designed. These buildings because of their size, purpose, and cost exert a heavy influence on the appearance and workability of our entire country.

In addition to these major areas of concentration, the program conducts grants-in-aid programs in various areas of design education for the professional fields of architecture, landscape architecture, planning, industrial design, and interior design. The remainder of grants are used to develop films, publications, and exhibitions aimed at creating a greater public awareness of the importance of design to their lives and activities.

Also, in earlier testimony, the endowment noted the crucial need for research and analysis in cultural fields and stated its intention to encourage a program of systematic data collection and analysis. The endowment has published a booklet, "Economic Aspects of the Performing Arts—A Portrait in Figures."

another on "Encouraging American Craftsmen." In fiscal 1972, a major research project on America's museums was contracted with the National Research Center of the Arts. This project is being carried forward with the cooperation of the American Association of Museums, the Association of Art Museum Directors, the Association of Science Museum Directors ,and the American Association for State and Local History. It is scheduled for completion in summer 1973. The endowment is underwriting a national survey of attitudes of the general public toward the arts, with a completion date of early summer 1973. We are also, by using professional economic analysis, exploring the feasibility of encouraging research into economic alternatives for artists and arts organizations in order to facilitate increased cash flows to them. The Ford Foundation is presently working on a study of approximately 200 professional performing arts institutions. This work should be helpful to the Endowment in its planning for additional research projects in addition to its own programing.

PUBLIC RESPONSE

Public response to the endowment's programs in the past 3 years can be measured in a variety of ways. It would be impossible to cover all of them, but following are a few examples.

Editorial response has been almost uniformly favorable; press and other media coverage has increased substantially. Only a few years ago, grants made in the arts would have received little notice; today they elicit headlines. Visits by endowment staff or council members to communities throughout the country are covered by press, radio and television. In-depth coverage is given to general endowment activities or to specialized programs. Attachment A is a selection of articles.

Endowment publications and films are best sellers. The films on artists in schools have been seen by over 18 million people. "Our Programs" sold out as did "Encouraging American Craftsmen" (15,000 copies of both publications). The recently published "New Dimensions for the Arts: 1971–72" is in great demand.

Applications, which numbered 1,383 in fiscal 1970, now number 6,462, and are estimated to go to 18,000 in fiscal 1974. The "City Edges" program (national theme research in architecture) with announcement only in professional journals solicited 1,600 inquiries in 14 weeks and 350 formal applications, most of very high quality. The demand on fellowships in visual arts, crafts, and photography has necessitated the endowment's funding visual artists/craftsmen and photographers fellowships in alternative years.

In a 4-month period this year, the endowment's receptionist alone handled nearly 3,000 telephone inquiries. The office of program information received about 4,000 letters of general inquiry this past year. Congressional inquiries on behalf of constituents increased to over 1,500 in fiscal 1972.

In summary, by whatever barometer one might choose to use, "the impact of the growing Government support of the arts has been enormous on both individual enterprises and the whole range of artistic endeavor * * *." ("U.S. News & World Report," February 5, 1973).

THE PRESENT SITUATION

Some 3 years ago, I noted that while I recognized the difficulties confronting major institutions in the arts, I did not share a panic or crisis attitude. I stated that "I strongly suspect that despite the urgency of some financial situations, there will be rallying by the communities rather than a shutting of the doors of the major institutions. At least I would hope that would be the case."

I went on to comment: "But I can state as a fact that without Federal funds in partnership with private and other governmental moneys, the orchestras and museums and other arts organizations will find it impossible to continue and expand their public services—services that represent an exciting and important departure from established tradition as we move into the twenty-first century."

My hopes, expressed at that time, have, fortunately for the country, proven to be realistic.

There has been a rallying by communities and States. Both private and other governmental sources of funds are increasing. Artistic standards are improving. Public service activities reaching broader audiences are proving successful. There are, indeed, serious financial problems facing some of the major institutions.

However, most institutions reflect what one board member told me some months ago in noting the continuing importance of the endowment's encouragement support: "For the first time in years, board meetings are a pleasure, rather than a grind; we can see our way clear financially, the response of our audiences is exciting, our programing is much improved and artistically we are a different organization—and we feel part of the community."

PROGRAM FOR THE FUTURE

The President's 1974 budget requests funding for the National Endowment for the Arts in the amount of $80 million. These funds would be utilized in the following manner:

Definite appropriation—for national programs	$56,750,000
Definite appropriation—for State arts agencies (5g)	8,250,000
Indefinite appropriation—to match donations to the endowment (treasury fund)	7,500,000
Total Federal program funding	72,500,000
Private donations to the endowment	7,500,000
Total budget obligation	80,000,000

The intent of the endowment's appropriation request for fiscal 1974 is to achieve a level of meaningful support for cultural activities in the country, and to take a critically needed step in enabling cultural groups to plan ahead, bearing always in mind that Federal funds should be supportive of private and other governmental interests. Federal moneys are still generating well over the $1 for $1 match required of Arts Endowment grants in the enabling legislation.

Within the past 3 years, the endowment has been able to test programs, to evaluate people's needs, to ascertain the requirements of cultural institutions to fulfill their potential in improving the quality of life of the Nation, and to develop methods for stimulating the creative talents of the country's artists. Thus, many of the endowment's proposed programs for fiscal 1974 are extensions of already operating programs, or of pilot projects that have proven highly successful.

We have reason to believe that the response of the arts to the President's goal of participation in the Bicentennial will be enthusiastic. The endowment estimates that as a result, nearly $30 million (including gifts and matching) in valid requests for 1974 funds will be approved, if full funding is achieved, for artists and cultural organizations for projects, within council-approved guidelines, directed toward the Bicentennial celebration. The President has indicated his strong support in this regard, and we believe the Endowment's contribution to our Nation's celebration will be meaningful and rewarding.

A word should be said about the relationship between the endowment's programs and the Bicentennial. The National Council on the Arts and the program offices began considering the Bicentennial as early as mid-1971 when budgeting for fiscal 1974 began. It has been apparent to the Council and the endowment that the artists of this Nation and the cultural institutions view themselves as being able to contribute to the commemoration and that their requests to the endowment would reflect this desire and this ability. All Bicentennial inquiries the endowment has received fall within the three goals that were set for the endowment by the Council to carry out its congressional mandate and within already established program guidelines. The three goals are:

Availability of the arts.—To encourage broad dissemination of cultural resources of the highest quality across the country.

Cultural resources development.—To assist our major cultural institutions to improve artistic and administrative standards and to provide greater public service.

Advancement of our cultural legacy.—To support creativity among our most gifted artists, encourage the preservation of our cultural heritage, and advance the quality of life of our Nation.

The following statement, or variation of it for specific purposes, has been added at the Council's direction to all guidelines for fiscal 1974 for programs that have not already been acted upon:

The endowment recognizes that the arts will play an important role in the next few years in the celebration of our country's Bicentennial. The endowment welcomes this involvement on the part of artists and cultural organizations. The endowment has an active interest in participating in these efforts, within funds available to it, and insofar as they are directed to professional creation and presentation of new works, improvement of artistic standards, preservation of our cultural heritage, and increasing the availability of the arts for all Americans. If funds under these guidelines are sought for projects deemed by the applicant to be related to the Bicentennial, a brief description of this relationship should be made in the application.

The increase in funding being requested for fiscal 1974, which totals $29.2 million for national and State arts agency programs to be augmented by an additional $4 million Treasury moneys to be matched by private donations, is based on recognition of the awareness and desires of people. The endowment has no reason to believe that the experiences of the past will change, that is, Federal funding increases will be more than matched by increased funds from other sources.

The Endowment philosophy continues to be to use relatively small grants to stimulate interest in areas of cultural need. The National Council on the Arts has increasingly emphasized the importance of this leadership role. It can be seen most dramatically in the renovation for preservation program, the Federal design four-pronged effort, the national theme research in architecture and environmental arts, the encouragement of expansion arts, and the proposed national exhibitions and performance program (art fleet).

As noted above, almost all future program plans are extensions of previously operating or tested programs. Further, the philosophy of the Endowment that its programing, as well as specific grants, will be responsive to requests from the field, is one that we hold dearly and also implement to the best of our abilities. Programing plans for fiscal 1974 began in mid-1971 and have been developed by the staff with the Council, the panels, and other experts continuously since that time.

While actual programs will depend on the amounts appropriated by the Congress, following are the main thrusts in the Endowment's thinking:

Availability of the arts

Raise direct grants to State arts agencies from $127,250 to $150,000; provide additional funds enabling the Councils to secure program assistants, and use other means, such as regional coordinators and technical assistance, to strengthen State agencies; and encourage State councils to seek funds to enhance their relationships with professional cultural organizations as well as statewide development of local groups.

Expand touring in dance; initiate touring programs in theater and other arts; encourage regional touring; and plan for a variety of exhibition and performance activities that will involve a total concept for national accessibility to the arts.

Give major thrust to the residency concept with particular emphasis on artists-in-schools, colleges, professional schools, and community centers.

Make art more public through ongoing commissioning of art for public places, including sculpture, murals, posters, set designs.

Increase attention to the arts via media through programing for television/radio and media as art through regional film centers.

Cooperate in the establishment of a national center for American dance.

Create a new program to improve the design of cultural facilities in new buildings and renovation of old.

Cultural resources development

Raise Federal participation in programs of public service and improvement of artistic and administrative standards in museums, orchestras, opera companies, theaters, choral groups, dance companies, and in projects that make possible the availability of works of the nation's creative writers.

Advancement of our cultural legacy

Increase support for creative individuals through fellowships, experimentation, and training programs.

Provide vital support for the rapidly growing expansion arts activities that continue to emphasis instruction and training of young people by professional artists.

Augment essential preservation programs in film, dance, literature, jazz/folk/ethnic arts, crafts, architectural masterpieces.

Take leadership in improvement of the environment through the Federal design program, national theme research, industrial design, and citizen participation and school programs.

Strengthen the ability of the Endowment to be flexible in its programing to meet new and evolving needs and to be much more responsive to the increased demands for interdisciplinary programing, particularly in cultural centers and State arts agencies.

Encourage private service organizations, universities, and other educational institutions in the improvement of services to their respective fields and in the strengthening of arts administration.

The Endowment will also step up its efforts in program development and evaluation. This will include research required in the arts and significant evaluation of Endowment programs.

The increase requested to match private donations (the Treasury fund) will continue the Endowment's highly successful and increasingly important efforts to engage the private sector more fully, particularly in cultural resources development. In fiscal 1972, the Endowment received 916 donations, in comparison to 360 donations in fiscal 1970. The largest number of donations was from individuals, including our great artists. There were small businesses and major corporations, family and national foundations, banks, hotels, television stations, city agencies and universities, civic clubs and public schools. Donations ranged from $5 to $157,000. Many cultural organizations have found the Treasury fund of immense help in attracting new sources of funds in their communities. It is anticipated that the more than doubling of moneys requested in this category will be fully matched. In the event that sufficient outside funding is not secured, the money reverts to the U.S. Treasury.

Administrative funds to operate the Endowments are handled separately from program moneys. Total request for the entire National Foundation on the Arts and the Humanities administrative expenses for fiscal 1974 is $8 million, of which approximately $2,866,000 will be utilized for the Arts Endowment.

The Endowment's financial support for the arts derives its real importance when viewed as catalyst for other support, as well as a statement of national awareness of the vital role of the arts in the quality of life of the Nation. We intend to maintain this role of leadership.

This national awareness of the vital role of the arts has come not from some edict from Washington or any of the State capitals. It has come, rather, from the interest of people in all of the arts, not just the traditional established forms. It has come from the involvement of people participating in cultural activities and not merely being observers. It has come from a recognition that the description of "art" as a painting hanging on a museum wall or a performance of music or drama or dance on a stage is inadequate, to say the least. It has come from an understanding that as we move toward our third century, the "Pursuit of Happiness," which was given equal billing in the Declaration as an inalienable right along with life and liberty, has been neglected. Too often, as a Nation, we have seemed to view happiness (or translated into today's terms as the "quality of life" and concern for the environment) as a privilege or at least separable from the other two rights. None have been more vocal or important to this change of thought than our young people and those of our citizens who live in disadvantaged urban and rural areas. The heaviest pressures, for example, on the Endowment for cooperative funding are for placement of artists in our schools, in community cultural centers in poorer neighborhoods; are for concerns related to the visual environment including preservation of our architectural and cultural heritage; and are for accessibility to cultural experience of all kinds.

It is to meet these needs that the National Endowment for the Arts requests substantially increased funding in fiscal 1974.

[From Newsweek Magazine, Mar. 26, 1973]

UNCLE SAM FOR THE ARTS

In a rare change of pace, Capitol Hill is currently witnessing some happy congressional hearings. Testimony on behalf of a budget boost for the National Endowment for the Arts is not only getting a warm reception from Congress (including once-hostile Conservatives), but the Nixon administration is actually requesting Congress to double current Federal spending on the arts from $38

million in fiscal 1973 to $80 million in fiscal 1974. Though much of the public remains unaware of it, the Federal Government, in a break with long tradition, has become a grand patron of the arts.

Today grants from the National Endowment fund everything from saving totem poles in Alaska to sending a ballet company to tour rural Kentucky. Under Endowment programs 2,000 school districts in all 50 States have brought in poets, filmmakers, and painters to work directly with children. Cannonball Adderley reviews requests from budding jazz musicians, and Kurt Vonnegut, Jr., reads manuscripts sent to the Endowment's literature panel. Opera companies mount new productions, symphony orchestras give free concerts in the parks and black artists paint outdoor murals in the inner cities. Top-flight professionals sit on the various arts panels under the Endowment and make the actual decisions affecting grants. The National Council for the Arts, which sets basic policy, includes such members as Duke Ellington, dancer Edward Villella and novelist Eudora Welty. It all adds up to one of the Government's most ambitious and dynamic programs.

SAVVY

Unlike Europe, where state and muncipal patronage is common-place, the United States has relied on private philanthropy instead of Government subsidy of the arts. It wasn't until 1965, when Lyndon Johnson signed a bill creating National Endowments for both the arts and humanities, that full-time Government support officially began. Appropriations the first year amounted to only $2.5 million, but because of skillful lobbying by key members of Congress plus the savvy displayed by Nancy Hanks, the chairman of the National Endowment for the Arts, arts appropriations have doubled almost every year. "One of the reasons funds have increased," says the Florida-born Miss Hanks, "is that as usual the public is ahead of the Federal Government. People want the involvement of arts in their daily lives."

There is no doubt that Miss Hanks' own efforts have had a lot to do with the Government's increasing interest in the arts. Behind her soft southern drawl and gracious manner lies the mind of a keen administrator with a thorough knowledge of Federal bureaucracy. "Nancy Hanks has good political sense, far better than most people in the administration," says Indiana Congressman John Brademas, who chairs the House Select Subcommittee on the Arts. "I would say she rivals Sargeant Shriver in her willingness to inform Congress."

The daughter of a prominent Fort Worth, Tex., attorney, Miss Hanks gave no early indication of becoming one of the most powerful forces in American culture today. After graduating magna cum laude in political science from Duke University, she headed for Washington. "My first job was a receptionist in the Office of Defense Mobilization," she told Newsweek's Maureen Orth. "It was the smartest thing I ever did. I was forced to learn the total workings of the Federal Government in terms of defense." After doing a stint in the office of the President's Advisory Committee on Government Organization and working as an assistant to Nelson Rockefeller, Miss Hanks coordinated a special Rockefeller Brothers Fund report on the performing arts in 1963.

When Roger Stevens, the Endowment's first chairman, finished his term in 1969, President Nixon named Miss Hanks to take his place. It was a period of fiscal crisis in the arts: when she took over, she found many of the country's most important cultural institutions in deep financial trouble. Private philanthropy, which still far outstrips Federal subsidy of the arts, was no longer enough to do the job.

"The first thing I realized," says Miss Hanks, "was that there was no point in just talking to the country about the arts. Fortunately I've had enough experience to go in and talk to individual Members of Congress. I told them what was going on in their own States, their own districts. Many of them didn't even realize that the Guthrie Theater in Minneapolis, for example, serves a five-state region." Before Congress voted to fund the last appropriations bill for the Endowment in 1970, Nancy Hanks and her deputy, Michael Straight, talked to 150 Members of Congress. Their efforts paid off—100 previously negative votes switched in favor of the program.

So far the Endowment has managed to rise above politics; most artists seem to have lost their fear that Federal patronage means Federal control. But some Democratic Members of Congress are worried that the current legislation, which earmarks $30 million for programs relating to the Nation's bicentennial in 1976, might be used by the administration to help Republican candidates in a Presidential election year. "This is our first big test," says Straight. "We're putting no money in parades or things that are purely celebratory. We'll only support things of lasting value."

CEILING

Of course the arts are still in trouble financially, and the Endowment has its shortcomings. W. McNeil Lowry, Ford Foundation vice president for the humanities and arts, worries that the Endowment is spreading itself too thin. Ford itself has given more than $250 million to the arts in the last 16 years, far more than the Government or any individual. "The normal Endowment ceiling to grants to the theater or opera is only $100,000 to $150,000 a year," Lowry says. "When those companies want real money to live on they don't get it from the Endowment."

In the hearings last week, however, a parade of notables—such as movie star Charlton Heston, playright Edward Albee, and movie critic Pauline Kael—praised the Endowment's work and urged increased Federal support. In the meantime, Nancy Hanks is making sure the impact of the Endowment's program is being felt where she thinks it is most important—among the people. An "Artrain" manned by working artists is whistlestopping through the Rocky Mountain States, serving as catalyst for the only arts festivals many small towns have every had. And recently, a rural town in Connecticut was treated to its first-ever square dance caller—courtesy of the Endowment.

THE BLADE: TOLEDO, OHIO, SUNDAY, FEBRUARY 25, 1973

The World Of Music

Economics Chief Barrier To Development Of Arts

By BORIS NELSON
Blade Music Critic

MUCH IS BEING made these days of President Nixon's inclusion in his budget of a record $80 million for the arts, and Gov. John J. Gilligan's requested increase for the Ohio Arts Council from a token $200,000 to a budgeted $2.2 million for the coming biennium.

I have long advocated that the fine arts and established cultural activities need and deserve national, state, and local tax money. To date, much has depended on the contributions of a few in private life and in business and industry, with foundations supplying the bulk. In a time when operating expenses are on a steady increase alongside the materials and services involved, it is a general fault to forget that artists, musicians, managers, even public relations people also eat, live in houses and wear shoes.

Over the last two decades or so, we have experienced a cultural explosion of major proportions, with more cultural activities and an increasing general audience for these activities than ever before. What has hampered the natural development of these activities in this basically very creative nation has been an old economic stumbling block: the point of diminishing returns.

A painting or a poem is not a matter of simultaneous mass-entertainment. Similarly, a piano recital or a dance demonstration can be performed only in a restrictive hall with a limited seating capacity. These facts are obvious, but we tend to forget them when we draw up the cost sheet. Every seat (overpriced in order to reach as near a break-even point as possible) that goes empty is not only a loss to the performer but also a loss to some interested viewer-listener who simply cannot afford that seat. When a concert is performed before an unfilled house, it is not always caused by lack of interest, but often those with interest lack the money to buy a ticket.

Even with filled houses — small ones by necessity — economics have proven that the break-even point cannot be reached. Yet the general demand for such activities has increased. One can cite long statistics which show a steady growth in attendance of an ever-increasing bill of cultural fare.

* * *

It seems not only unfair but also risky to have to go begging at the beginning of each new season, hat in hand, for support in order to keep the train running, never knowing when the lack of fuel may stop it in the middle of nowhere, i.e. in midseason. It is demeaning to the entire endeavor and those engaged in it, and it lessens the attention on good management of an assured undertaking.

Even the National Endowment for the Arts must spend considerable energy every two years to present its case anew in an attempt to obtain further funding. But as Nancy Hanks, chairman of the organization, has repeated: The arts are not the property of a few but the privilege of many. And the oft-told tale of the starving composer does not make this condition a sine qua non for artistic achievement. By the same token, not many composers today receive a payment of $30,000 (comparable to $200,000 today) for a commissioned work, as did Giuseppe Verdi from the Khedive of Egypt for his opera "Aida" back in 1871.

In recent years America has been turning out extremely well-trained young musicians who are in need of a helping hand to fulfill their lives in the arts. From chamber music to genuine folk music, from the dance to theater from jazz to rock, from electronic music to experimental avant-garde — there has been an amazing upsurge with a new generation of participants and audiences.

Such phenomena represent the essence of a nation to a much deeper, more meaningful degree than do articles for export. By various governmental measures, we have supported such exports and exchange trade in general, but we are jonny-come-lately for government support of these other "exports" among ourselves. With all due respect to our technical productivity, I believe an orchestra on tour makes us more genuine friends than all the other items combined. And every nation these days needs genuine friends.

We have made a belated and, financially speaking, only half-hearted, attempt at eliminating the order of a handout, of grudging charity to the arts. Individuals as well as smaller organizations have been helped by councils on the arts in every state of the nation. The National Endowment, together with private funds, has helped the well-known and established organizations to stay alive and to maintain their high standards of performance.

But now we find ourselves in the precarious situation where, unless substantial help is forthcoming on the state and local levels, some of our major orchestras — in Ohio the world-renowned Cleveland and Cincinnati orchestras — won't be able to sustain their existence.

* * *

We face, then, a dual dilemma: to seed-bed what is available in talent, and to sustain those organizations already well-established and functioning at their peak. President Nixon has a strong record of support for the arts in financial terms. His appointment of Nancy Hanks to head the National Endowment was a fortunate one, a sheer stroke of genius. It is to be fervently hoped that Congress will see to it that the President's suggestion and request be honored.

* * *

The same is true of Governor Gilligan's budgetary assignment. Among the individuals sponsoring the arts in both federal and state governments, there is no demarcation along party lines. We have friends on both sides of the house and that is as it should be.

This nation is now approaching its bicentennial observance, and nothing could be more meaningful to the people of this land and to the world at large than the firm financial involvement of national tax money in the arts. It will enrich the quality of life in this nation and give expression to the creative spirit.

If letters to congressmen and representatives in Washington and Columbus need to be written to let them know that we are for the arts, then let's write them and write them now. We need to voice our sentiments, our wishes, our requests.

GLENS FALLS, N. Y.
POST-STAR AND
TIMES
D. 18,500

FEB 1 1972

The Clarion-Ledger

FEB 9 1972

OTTAWA, ILL.
TIMES
D. 14,500

JAN 29 1972

SALAMANCA, N. Y.
REPUBLICAN-PRESS
D. 4,000

FEB 2 1972

AS WE SEE IT

More For Arts, Humanities

During the past several years the United States has quietly advanced in the ranks of countries that support the arts and humanities out of public revenues. The sums committed for this purpose have doubled within a relatively short time, and the upward trend is continuing. The latter point was emphasized by word that the proposed federal budget for the next fiscal year will include an increase of 20 million dollars over the present spending level.

The initial impetus was given to this important development by passage of legislation in 1965 setting up the National Endowment for the Arts and the National Endowment for the Humanities. Since then there has been a striking increase from year to year in the amounts authorized by Congress. The sums voted for the arts group have risen from slightly over 15 million dollars for fiscal 1970 to 30 million for the current fiscal year. Currently 28.5 million is allocated to the humanities.

Considered in absolute terms, these figures are not large. If even a mere dollar a year per capita were committed to the arts and humanities, that would provide more than 200 million as against the 78 million anticipated for the coming fiscal year. Numerous countries spend proportionately far more of tax funds for such purposes than the United States does.

Still, the rapid advances now being made in this country are most heartening. They reflect growing public awareness that money spent in this way is a sound investment in enhancing the quality of American life. All of us benefit in some degree by this cultural and intellectual enrichment.

TAX MONEY FOR ARTS: WHAT IT IS BUYING

Concerts, ballets, plays, poetry are reaching wider audiences, aided by the Federal Treasury. Outlook is for still higher spending for culture.

The U. S. Government is moving in a big way into financial support for the fine arts in America.

Federal money earmarked for such fields as symphony orchestras, ballet, opera and the theater is expected to reach a record 42.5 million dollars in the year that will end next June 30, compared with virtually nothing as recently as 1965.

Some White House officials are pushing for still larger sums for future years.

Hundreds of artistic endeavors in all 50 States are being paid for fully or in part by Government money. Proponents are enthusiastic over the results. Examples include:

- An official of the American Ballet Theatre says that organization might not have survived without Government aid.
- More than 250,000 students have received intensive instruction in poetry through a "poetry in the schools" project in 49 States.
- In Texas, the Houston Grand Opera Association used part of a $50,000 grant to help pay for 12 full-scale opera performances for 36,000 children.
- A variety of musical compositions and ballets, such as Alvin Ailey's "The River," have been completed and widely performed because of federal aid.

The impact of the growing Government support of the arts has been enormous on both individual enterprises and the whole range of artistic endeavor, say cultural experts. Hundreds of thousands of Americans have had their first introduction to serious music, dancing and the theater over the past few years at performances underwritten by Government money.

Managers of many local artistic groups say they would have had to shut down operations, or cut back drastically, were it not for federal aid.

All these efforts do not meet with universal approval, however. Critics of federal spending for the arts contend that the Government has no business subsidizing them. Says Representative William J. Scherle, of Iowa:

"Culture should not be spoon-fed to an effete elite at the expense of the general public."

To the rescue. Still, opposition to the arts program generally has been mild ever since Congress in 1965 created the National Endowment for the Arts. Before that, the Federal Government had offered little or no support to most artistic ventures—except for aid to some cultural fields during the Great Depression of the 1930s.

According to Nancy Hanks, chairman of the Endowment, the program was established to encourage "broad dissemination of the arts of the highest quality across the country."

The effort began largely as a result of rising costs which were undermining many cultural institutions.

Musicians, artists and others complained that traditional supporters of the arts—millionaires, private foundations and corporations—could not keep creative enterprises solvent by themselves.

Endowment authorities say that much of their success is a result of high-level support from President Nixon and influential members of the White House staff. The program has continued to enjoy this backing at a time when many other federal projects are being reduced.

Private donors. At present, private contributions to the arts—estimated at more than 85 million dollars a year—are substantially higher than support from the U. S. Government. State and local governments contribute about 25 million dollars a year.

The money is used to make up for huge deficits caused by the sale of tickets which are priced lower than actual costs of performances.

Artists argue that a further increase in ticket prices—which often run from about $10 to $20 for a single seat—would eliminate all but the richest Americans from many audiences.

Government officials estimate that about one third of the U. S. population—and a higher percentage of young people—have heard or seen cultural presentations supported by federal funds in the past five years.

The National Endowment counts its over-all literature program as among its most successful ventures. Under a grant from the agency, writers visit schools in communities such as San Francisco and Arminto, Wyo., and spend several days at a time reciting, explaining and composing poetry, and encouraging creative efforts by the students.

Inspired by a course in Weakley County, Tenn., a fourth-grader wrote:

"The poems are miracles.
They are wonderful indeed.
Miracles are the things
That children have fun with."

Teachers in many parts of the country report a marked increase in interest in poetry, which long has been neglected in some U. S. schools. Tests have shown an improvement in grammatical skills among students who have attended the sessions.

The Endowment also has made a big endeavor to help orchestras expand their audiences. More than 5 million dollars is slated for aid this year to dozens of musical ensembles from Norfolk, Va., to Honolulu.

William L. Denton, manager of Washington's National Symphony Orchestra, describes a $200,000 grant from the fund as "desperately needed money that's extraordinarily helpful to us."

A typical effort, partly paid for by federal funds, is being undertaken by the San Francisco Symphony Orchestra. That group is providing instruction in music for several hundred youngsters and performing free concerts for thousands of others, many of them in lower-income neighborhoods. In one area, the first concert was not well attended, but after the word got around, there was standing room only for the second.

Life for the opera. A high-priority federal drive is aimed at creating new audiences for opera. The Houston Grand Opera Association was able to sponsor an opera festival which 80,000 people attended free. One of the works presented was "Postcard from Morocco," composed by Dominick Argento with financial assistance from the Endowment.

Federal aid also is widely credited with helping to foster the growth of live drama in dozens of cities and towns around the United States. Sixty-five theater groups in 24 States receive funds from the Endowment.

One recipient, the Alley Theater in Houston, is devoting part of its $75,000 federal grant to a search for new talent on stage and behind the scenes.

The effort includes the production of contemporary American plays which are seldom performed because they are relatively unknown and attract small audiences. Bill Pogue, business manager of the company, said:

"New works are much more expensive to produce than previously performed plays. Without federal support, we wouldn't be able to attempt that sort of thing."

Funds from the Endowment also are awarded to finance writing by promising individuals. Twenty-seven authors, for example, currently are undertaking projects supported by grants of $5,000 each.

John J. McAuley, of Four Lakes, Wash., who holds such a grant, describes himself as "a teacher-poet—a kind of bard." The money, he says, has provided him with the opportunity to work toward publication of a volume of poems.

"It's hard to put a finger on the advantages this kind of work will have for the general public," he says. "But poetry is very important, because it brings into focus many ideas that wouldn't otherwise be heard."

Few troubles. Few of the Endowment's projects have run into much difficulty, although a seven-letter poem—"lighght"—caused a flurry of criticism in 1970. The poem, for which a federally funded effort paid $750, was among those selected for an anthology. The work was praised by some writers, but denounced as a waste of money in Congress and in a number of newspapers.

Michael Straight, deputy chairman of the Endowment, reports the incident was "our greatest trouble."

Mr. Straight personally was called to the offices of 46 members of Congress to explain the matter. The project subsequently was terminated.

Some federal officials believe that the Endowment's present role is mainly a "holding action"—simply to keep alive a wide variety of artistic endeavors across the country.

Beyond that, Mr. Straight says, the agency hopes to stimulate an interest in the fine arts in a majority of Americans within 10 years.

"We know we can't get them all into concert halls and museums," he says, "so we're aiming to reach them in their homes through better use of such means as television. We're hoping that all our efforts will contribute to a renaissance of the arts in America."

Around Town

Good Talk About Good Design

"There will be good talk in Washington," the architecture critic of an out-of-town newspaper told her readers a few days ago. "And bad design forever."

The "good talk" the critic had in mind, is the First Federal Design Assembly which will convene here on April 2 and will include administrators from all federal agencies, state governors and a small group of leading designers of everything from postage stamps to freeways. The theme of the meeting is "The Design Necessity," which the sponsors of the assembly consider to be great. The chief sponsor, in a sense, is President Nixon, who has been invited to address the session and who last May, in a message to the Associated Councils of the Arts, launched the program to improve government design.

The immediate sponsor is the Federal Council on the Arts and the Humanities, headed by S. Dillon Ripley, and the National Endowment of the Arts, directed by Nancy Hanks. They are not inclined to be satisfied with good talk alone.

The assembly, in fact, is only a prelude to some fairly solid and well-funded staff work that is already under way. The April meeting is to sanction that work, as it were. Its purpose is to start convincing the bureaucrats that "design is necessary because it serves human needs."

That, says the invitation to the meeting, "is its only excuse for being. As human needs have become more complicated, and human beings more numerous, the design necessity has become more intense. Nowhere is design more necessary than in the federal government, the nation's largest client for design in visual communications, interiors, architecture and the landscaped environment. Yet federal design, like corporate design of 20 years ago, is often mistaken as a luxury. There are easily understood reasons for this. A responsible government has to defend whatever it does on all fronts, and the handiest defense is quantification. It is easy to suppose that we cannot afford what we cannot measure.

"Easy but invalid," the statement continues. "Some design achievement—more than one might think—*can* be measured; but even where it cannot be, the *results* of design are measurable. And so are the results of non-design, which are indefensible. Non-design is truly what we cannot afford."

We think this is pretty good talk, indeed. But we, too, would be skeptical about bureaucratic indifference if it were not for that follow-up work the President has ordered. It includes the preparation of realistic guidelines for federal architecture, a federal graphics improvement program and a Civil Service Commission review of the way federal designers are hired and commissioned.

So on our part we are inclined to keep an open mind. It is true, as the out-of-town critic pointed out, that previous efforts to improve the looks and function of government buildings have bogged down. But this time, we think the "good talk" will meet with a good response. Dillon Ripley, Nancy Hanks and all the others, who have been working on this program for almost a year now, strike us as pretty responsible people.

WASHINGTON POST, MARCH 13, 1973

A better-designed America

Three years isn't too long to wait after two centuries. And Nancy Hanks, whose word no one in Washington takes lightly, has said she expects "significant changes" to be apparent in less than three years after the First Federal Design Assembly next month. These changes could affect the design of the government form you get in the mail, the architecture of a new government building down the street, the Civil Service procedures for evaluating and employing artists, architects, and designers for federal projects.

Such steps toward improving the national environment are not regarded as luxuries by Miss Hanks, chairman of the National Endowment for the Arts, which is funding the $100,000 design program. Indeed, the theme of the April assembly is "The Design Necessity," and it will endeavor to show that "effective design of public services is in itself an essential public service."

No argument here on that. The question is whether the conference will be followed by appropriate action in the hands of talents equal to the job. If they are eventually to influence the look of the printing, landscaping, and construction for so vast a client as the federal government, they had better be good.

We are encouraged not only by Miss Hanks' exemplary leadership during the expansion of government support of the arts in recent years — but by the fact that the chairman of the design assembly task force has been so discriminating in an important design project under his own care. He is J. Carter Brown, director of the National Gallery of Art, whose new East Building, now under construction, promises to be a contemporary masterpiece as designed by I. M. Pei.

Not the least factor in the federal design equation is President Nixon himself, who called for the assembly and for improvement in government design. His action goes back to the origins of his show of decisive support for the arts by speaking to the convention of the Associated Councils of the Arts two years ago.

The President considered the arts central to a revival of national spirit and purpose in the mood of the bicentennial. He told the arts conference that "there is a growing recognition that few investments in the quality of life in America pay off so handsomely as the money spent to stimulate the arts."

And Mr. Nixon, while making budget cuts elsewhere, has continued to support increases in federal outlays for the arts and humanities (though these, to be sure, at less than a dollar per capita, are still dismayingly lower than in many other countries). Without depreciating the President's own piano-player's and former violinist's instincts for the arts, we can only assume that the arts in America are now established as good politics, too.

Clearly, it is logical to improve the government's own use of the arts in the new design program. Mr. Nixon said at the arts councils' conference that he was asking all federal agencies to consider, in effect, what they could do for the arts and what the arts could do for them.

The response was "gratifying," Mr. Nixon says, and now the agency people will be meeting with designers to work together toward what can be done. One of their propositions is that "non-design" is "truly what we cannot afford." We agree, and we await results.

CHRISTIAN SCIENCE MONITOR, MARCH 20, 1973

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Money for The Museums

By HILTON KRAMER

ONE of the least remarked upon of recent developments in the art world in this country has been the allocation of significant sums of Federal money for artists, critics, scholars, museums and other creative and institutional activities in the visual arts. The public silence that has greeted this outlay of Federal money is itself remarkable. No longer do know-nothing legislators hasten to denounce money spent on contemporary art as part of a Bolshevik plot. But the enlightened are equally reticent. I think it is fair to say that President Kennedy got more attention in the press by inviting André Malraux to dinner—a relatively cheap undertaking that did not require a single fiscal request to Congress—than President Nixon has yet received for his initiative in channeling much needed funds into the professional activities of artists and art institutions. Being generally "left," or at least Democratic, in its political sympathies, the art world scarcely knows what to make of this unexpected generosity on the part of a Government whose leader is not (shall we say?) one of its most beloved living Americans, and so it does little or nothing to interrupt the silence. In public, that is. In the privacy of the mails, the applications for a share of the bounty continue unabated. And the grants received are already making a difference in the conduct of our cultural life.

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This is not the place to review the accomplishments of the National Endowment for the Arts, which, together with the National Endowment for the Humanities, is the principal agency responsible for making these grants. For one thing, these accomplishments embrace a good deal more than the visual arts. For another, even to list them would require more space than I have available on the present occasion. But we may gain some notion of what this expansion of Federal subsidies has come to mean in our artistic affairs by taking a look at the latest list of grants in one specialized area: museum programs.

On Feb. 26, the present chairman of the National Endowment for the Arts, Nancy Hanks, announced grants totaling $1,972,624 to museums and related institutions in 31 states and the District of Columbia. ($40,000 came from private sources, the rest from the Federal Treasury.) The grants—131 in all—were made in three categories of museum work: aid to special exhibitions, the utilization of permanent collections, and what is called "wider availability" of museum resources.

*

The largest share—57 grants totaling $823,737—went to special exhibitions. So far as New York is concerned, this sum includes $25,000 to the Solomon R. Guggenheim Museum for its forthcoming Dubuffet exhibition, $25,000 to the Jewish Museum for an exhibition called "The Jewish Experience in the Art of the 20th Century," $10,000 to the Metropolitan Museum for a retrospective exhibition of the sculpture of Elie Nadelman, $60,000 to the Museum of Modern Art for the big Duchamp exhibition it is organizing with the Philadelphia Museum of Art, $15,000 to the Museum of American Folk Art, $20,000 to the New York Cultural Center for its Man Ray exhibition, $33,500 to the Studio Museum in Harlem for an exhibition called "Shango in Art and Ritual: A Worldwide View," and $26,915 to the Whitney Museum for its historical survey of, alas, Pop Art.

Outside New York City, the grants to exhibitions are even more wide ranging. The Emily Lowe Gallery at Hofstra University in Hempstead is

getting $5,000 for an exhibition comparing the use of the visual arts in the dance companies of Diaghilev's Ballets Russes and of Merce Cunningham—a marvelous idea; the Field Museum of Natural History in Chicago is getting $30,000 for an exhibition of contemporary African art; the Museum of Fine Arts in Boston is getting $30,000 for a show of Austro-German Baroque sculpture of the 18th century; and Pasadena Art Museum is getting $22,099 for a Richard Diebenkorn show.

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In the second category of grants, designed to utilize permanent collections, there are 49 totaling $627,700. These include $15,000 to the Baltimore Museum of Art for reinstallation of its famous Cone collection; $9,896 to the Farnsworth Library and Art Museum in Rockland, Maine, for publication of a catalogue of its collection of American art; $7,200 to the Yale University Art Gallery for publication of a booklet on its collection of American painting and sculpture, and $29,338 to the Henry Art Gallery at the University of Washington in Seattle for the preparation and publication of four catalogues: "Artists of the Pacific Northwest," "The Masked Rituals of Afikpo, A Study of African Art," "History of Ceramics in the Pacific Northwest," and "Imogene Cunningham: The Early Years."

The 25 grants on "wider availability" total $521,187, and include, among much else, $100,000 to the Metropolitan Museum to support a three-year plan for community programs—an item certain to be carefully scrutinized. Also in this category are—to choose at random—a grant of $10,000 to the Portland, Ore., Center for the Visual Arts to support an exhibition program devoted to contemporary art for both the city and the region; and another, for a mere $1,940, to the Fresno Arts Center in Fresno, Calif., to circulate portions of the center's collection of Mexican folk art to communities in the area.

Lists are always boring, of course, and the foregoing is only a sampling of the grants on the current agenda. But I cite them in order to indicate where the National Endowment for the Arts is directing its money. For it seems to me that this money is being spent with a remarkable understanding of what our museums are doing and what their present needs are. There is a professional intelligence at work in this program that is truly impressive, and these latest grants are only a part of the Endowment's museum program. It also gives money for fellowships to museum professionals, for conservation, and for the purchase of works of art by living American artists. And beyond the museum program, there are grants to artists, critics and scholars, to teaching programs and workshops.

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So far as I am able to judge, these grants are based on professional judgment rather than political considerations. They are also implemented with a minimum of bureaucratic fuss, and are guided by professionals who know what they are doing and therefore do not have to be educated at public expense to learn the ropes. It is, to say the least, an interesting development in our cultural life, and especially interesting that it has been so notably accelerated under an Administration generally regarded by our cultural spokesmen as backward and unsympathetic to humanistic values. One cannot help wondering how long it is going to take for the reality of the Government's current cultural policies to make itself felt in discussions of the national ethos. At the moment, the whole subject remains shrouded in a silence that is indistinguishable from hypocrisy.

The Afro American

2/17/73

'Arts' Keep Students In Schools

WASHINGTON, D.C. — During the past year, there has been a great deal of energy generated by community arts groups in the Washington, D.C area.

These grass-roots programs, like hundreds of other blossoming throughout the country, embody the new-found pride and strength of the people in these communities.

Many of these projects were given the vital support they needed to become self-sustaining institutions through grants from the Expansion Arts Program of the National Endowment for the Arts.

Outstanding Quality

The Expansion Arts Program, directed by Vantille E. Whitfield, channels all of its funds into such programs.

• • •

In Washington, D.C., fine programs of outstanding quality and service to the community were funded.

These include:

Workshops for Careers in the Arts, which received a $30,000 grant and had received a grant the previous year.

Cultural Center

"Workshops" is a Community Cultural Center offering free professional training to high school students through departments in dance, theatre, visual arts and film-making.

The program, which runs all year, allows students to participate during the school year for a half-day basis on released time and during the summer on a full-time basis.

For their participation, students received up to 50 per cent of their credit towards high school graduation.

Tours Neighborhoods

In addition to the classes, students participate in performances, film and art exhibits, which are an extension of their training.

During the summer, the WCA Street Theatre Company tours neighborhoods all over the D.C. area, terminating with a performance at Lincoln Center and performing in another city.

WCA provides other services: college placement and counseling and apprenticeship with professionals.

New Thing Art

The New Thing Art and Architecture Center, in the Adams Morgan Community, received a $30,000 grant this year (they have received grants before).

The programs are in four major areas: children's program, learning center, At-Large program and economic development program.

Expansion Arts is primarily concerned with the children's program, which provides personalized motivation and instruction in graphics, filmmaking, creative writing, African dance and percussion to youth and adults.

School Alternative

The Learning Center provides, with a major emphasis on the arts, an alternative to the public education system for hundreds of young people who have rejected that system.

The At-Large Program projects a positive image of black culture through performances, exhibits, production of radio shows, concerts, lecture series and film series.

The above two projects, because of their status as community cultural centers providing alternative

certs, lecture series and educational programs, have each received an additional $20,000 from the Educational Programs Division of NEA.

Talented Dancer

The Capitol Ballet Guild received a grant of $21,700 and has previously received two other grants.

The Guild is a pre-professional dance center which provides excellent training and performing experience for talented young dancers in Washington, D.C.

They have a fellowship program, which began in 1971, that enables talented and needy dancers, under 16 years of age, to train and perform with the company while continuing to live at home.

Ongoing Vehicle

The New Theatre School of Washington, D.C. The Black American Theatre Company received a grant of $20,000 and also one the year before.

The company seeks to utilize the talents of black actors and actresses from the Washington Community, and to provide an ongoing vehicle for their efforts.

Black Creativity

The theatre seeks to legitimize black creativity in drama by institutionalizing it. In addition, the products of this creativity can be honored instead of exploited.

The program is divided into two categories: producing company and workshop training program.

The producing company, whoes members are selected on the basis of auditions, joins the entire company for one year. During this season, six plays and — or musicals are presented.

Polish Skills

The Workshop Training program is in two parts: a program to develop and polish the skills of the resident performing company, and a Student Theatre Workshop composed of university students and young adults from the community, who learn basic theatre skills.

The Back Alley Theatre received a grant for $15.-000.

It is a semi-professional community theatre, which involves community residents in all aspects of production, from back stage work to acting.

Topics Chosen

The topics chosen in the plays represent issues pertaining to the Washington community, as well as current conditions prevalent in society.

A non-racial policy governs all productions. People are free to complete for any role they wish to play.

Some of the works which Back Alley's Theatre Ensemble has presented are original children's musical plays; original works by local writers: Imamu Baraka's "Dutchman;"

Lonnie Elder III's "Ceremonies in Dark Old Men;" various anti-war plays; and plays from the modern repertoire, i.e., "Slow Dance on the Killing Ground."

Professional Staff

The Ebony Impromptu Theatre Company, Inc. received a $15,000 grant.

It is comprised of a staff of local theatrical professionals working with high school and college drama students in intensive studio sessions.

The group's ultimate goal is to become a repertory touring company, offering a variety of plays and presentations to the community, performing in area schools, clubs, service organizations to the commu-schools, clubs, service organizations, hospitals, etc.

Creative Outlet

nity, performing in area

Fides Neighborhood House received a grant of $15.000.

Fides House provides leisure time activities to youth in the neighborhood and a creative outlet for young people through training in the uses of portable video tapes.

The goal of the project is to try to give people control over the content of programming which affects their lives.

Street Corner Rap

Some of the tapes which were produced are regular visits to the Anacostia museum and other cultural institutions:

Coverage of local government (i.e., school board, city council) meetings; street corner rap sessions on various subjects;

Community cultural and artistic events; instructional tapes which can be used in schools, community action groups and special interest groups.

'Summer Hut'

"Compared To What?" received a grant of $5.000.

"Compared To What?" is an organization designed to provide meaningful outlets for community talent in music, art, drama, dance, writing, filmmaking recording and photography.

Toward this end. it has sponsored a 12-week "Summer Hut" program in which large tents housed ongoing activities, which included concerts, art shows, lectures, seminars and workshops with specialists in 18 different art forms.

3-11-73

FINANCIAL DILEMMAS

The Paradoxes of Dance

By GEORGE GELLES
Star-News Staff Writer

In "New Dimensions for the Arts: 1971-1972," a biennial report issued recently by the National Endowment for the Arts, we find the obvious reiterated — the development of dance is full of paradoxical dilemmas, despite its rapid growth.

"In the past six years," according to figures compiled by the Association of American Dance Companies, "the number of dance performances has increased 700 percent, and the audience has grown by 600 percent." And as the Wall Street Journal noted in the spring of 1971, ". . . dance has become the U.S. Government's leading cultural export . . .," a situation that still prevails.

YET ECONOMICALLY the situation remains as perilous for dance as for any of the performing arts. Most professionals earn less than $5,000 annually — indeed, their willingness to work for so little is in itself the prime source of subsidy for the art — and even the best-managed of companies are always in danger.

The endowment gives cause for hope. Its overall funding has spiraled from $2.5 million in 1966 to more than $38 million for the current fiscal year. For fiscal 1974 President Nixon has requested $80 million, including public contributions.

In the two years covered by "New Dimensions," the support for dance climbed from $1¼ million to a bit more than $2¼ million. It's small beer still, but significant.

A wide variety of activities were aided with the money. Touring, for instance. Last year the Endowment enabled 27 modern dance companies to play in 35 states and the District for a combined total of 148 weeks. And our three major classical companies— the New York City Ballet, American Ballet Theater and the Joffrey — were assisted in 14 communities in 10 states and the District for 33 weeks.

Individual commissions were also awarded, both to those well established — Paul Taylor, Alvin Ailey, Arthur Mitchell — and to those as yet less heralded.

TWO PROGRAMS, though, seem especially outstanding in their ambitions and achievements. The Artists-in-Schools Program, administered jointly by the Endowment's Dance and Education divisions, sent modern dancers into primary schools in 10 states and the District, not simply to show themselves and disappear, but to stay for several weeks and work with the children, and show them how gracious and graceful their bodies can be. As you can see in a film called "Dancers in Schools," a documentary record made by D. A. Pennebaker, the program is a solid success with results that are often touching.

The other program is concerned with the "Regional Development of Resident Professional Dance Companies." It was started just last season, its need is great, its potential enormous.

The program implicitly addresses itself to young dancers of proven gifts who for reasons of temperament or training choose to work outside of New York, the admitted center of dance activity. Companies that received Endowment support are located in Atlanta, Salt Lake City, Boston, Washington (the National Ballet), Philadelphia, and San Francisco, among other cities.

Many of the ensembles were founded in the early 1960s through the largesse of the Ford Foundation. A decade later their continued well-being is of critical importance; as New York reaches a saturation point, there will be many fine dancers who would prefer to practice their art elsewhere in the country rather than to drive a cab in Manhattan or wait on tables while waiting for the big break that as often as not never comes.

It's more than a question of charity. Supporting these regional companies — which are fully professional, unlike the "Regional Ballets" I wrote about several weeks ago — is investing in the future vitality and diversity of American dance on a national scale. Nothing at this time seems wiser.

Minneapolis Tribune
MINNEAPOLIS, MINN.

FEB 6 1972

The dance is fastest growing art

By Mike Steele
Staff Writer

It may be hard to imagine the beer-guzzling, frost-covered, hockey-hooting Upper Midwesterner planted placidly in his seat watching dance—but it's happening in a big way.

It's hard to believe in many ways, but undeniable. Of all the art forms around here, the dance has shown the biggest, most profound, most dramatic growth.

Part of that growth, of course, is attributable to the fact that dance had the longest way to go. And indeed, two years ago any dance concert outside of the major ballet companies was the best possible place to go for silent meditation. The more gregarious went to places where crowds would be larger, such as Phenomenology lectures or films on the mating rites of the lesser kudu.

Dance, especially that specifically American creation, the modern dance, simply couldn't find an audience. Shoeless girls swooping across the stage didn't do it and men, naked to the waist and wearing tights, played on every man's most masculine fears.

Some of the great names in modern dance, such as Alwin Nikolais and Jose Limon, played to half-empty houses. The local companies, Nancy Hauser and Loyce Houlton, heard echoes instead of applause.

But witness what's happened lately. The Walker Art Center held a virtually unpublicized concert featuring young, local, unknown and untested choreographers on the night of the winter's worst snowstorm—and turned away hundreds for lack of seats.

Alvin Ailey played to 3,000 and Erick Hawkins, one of the most esoteric of the moderns, played to about 2,800 people at Northrop a few weeks ago.

Loyce Houlton's crowds have improved steadily and Nancy Hauser, who moved from her 85-seat auditorium into the Cedar Village Theater, has had very large and very enthusiastic crowds—1,200 last weekend.

And look at the parade of dance now sprawling across our stages. The Dance Theater of Harlem, Ballet West this week, Murray Louis at the College of St. Benedict this month, Ailey again up in Moorhead. The Hauser company will be featured in the 11 a.m. service at the First Unitarian Society next Sunday. The Houlton winter season begins Friday and Saturday with no fewer than two world premieres and one local premiere.

That doesn't even cover it, but it's enough to show that dance has arrived and with it audiences, coming seemingly out of the woodwork. And these audiences are young, enthusiastic, lively, spontaneous, very informal—great audiences, in fact, who talk when they're bored and applaud with delight when moved to, genuinely, even in the middle of dances.

Why has dance caught our fancies so? One reason has to be the National Endowment for the Arts' residency program where companies come for either a half week or a full week and give classes, lectures and performances, part paid for by the Endowment, part by the State Arts Council, part by the sponsoring group.

A couple of years ago, the Walker Art Center brought in Murray Louis and James Cunningham, both to the Guthrie. Both performances were electric and both companies have come back. I suspect a lot of the local interest in dance began with those two concerts. Far from being cerebral and portentious (which was modern dance's image for some reason), they were lively, upbeat, witty and exhilarating.

Far from threatening the local companies, this enthusiasm has carried over to them. The Hauser company especially has reaped rewards. Louis loves the Hauser company and likes to work with them. They've become associated with each other and, sure enough, the audience at the Hauser events includes many of the same faces seen at the Louis concerts.

That helps explain the exposure. What about modern dance itself? Of course that label goes way back to Isadora Duncan and means nothing more than non-ballet. And modern dance styles today go all the way from the cerebral elegance of Merce Cunningham to the witty nihilism of James Cunningham (no relation).

But they all share qualities that make them attractive today. First, and most obvious, is the body itself. Dance embraces, displays, magnifies the body at a time when people are learning to celebrate the body as a magnificent, sensuous instrument rather than hide it as something unclean.

And modern dance is iconoclastic. It discards traditional requirements of form and structure and technique and makes its own form. It doesn't resist the past as much as it revels in the present by constantly redefining the idea of what dance is.

Murray Louis once put it this way: "What appears to be a wild, senseless, undisciplined scene among some young artists IS their direction. They are going back to principles, to new basics closer to the origins . . . Some artists are going backward to ward life penetrations and some toward art encounters; and in doing so they are using the one same sensory and perceptive system they possess: the body. Is it life or is it art? The new seeker doesn't care."

In modern dance, all movement becomes expressive, not just the grand gestures of ballet but the simple gestures of everyday life. And modern dance doesn't exclude non-ballet bodies. Everyone moves and bodies in many shapes and sizes do different things in new and intriguing ways.

And above all, I suppose, this free-swinging, energetic, sensuous, often chaotic art form captures the flavor of America more than any other. It doesn't try to change the world, simply heighten our awareness of being alive in the world. And Minnesota audiences, it appears, are beginning to discover the amazing vitality of this youngest of art forms.

TV: Ravel's 'Bolero' Is Seen as Well as Heard

By JOHN J. O'CONNOR

The "sneak preview," long a favorite tactic in movie theaters, got a workout on television last night. Channel 13, nearing the end of a week-long campaign for new subscribers, scheduled a 9:30 showing of a half-hour film called "The Bolero." The film will have its official premiere on the national Public Broadcasting Service Monday at 9 P.M.

Created by Allan Miller, an associate conductor of the Denver Symphony, and William Fertik, a film maker, "The Bolero" features a musical performance of the Ravel chestnut that has often been described as a sustained sexual crescendo. As either interesting exercise or clever gimmick, the composition is a popular repertory item, particularly for adolescents beginning to glimpse the enormous potentials of both serious music and sex.

It has been used in the movies: "Boléro" and George Raft and Carole Lombard dancing suggestively on top of a giant drum. It has been used on stage: At the Radio City Music Hall, the Rockettes slink in sultry unison down the sides of the theater walls. The possibilities would seem to be unlimited.

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In their film, Mr. Miller and Mr. Fertik use the Ravel composition for the considerably broader purpose of exploring ways to present music visually. The result is unusually successful, enough to impress even those who may have thought they would have been quite content to spend the rest of their lives without ever hearing "Boléro" again.

From classical to rock, music is a problem for television. There is the purely technical problem of cheap speakers and poor sound reproduction in most TV sets. This is now being solved occasionally through the use of simulcasts, in which the TV picture is synchronized with a stereo soundtrack that can be received on superior radio equipment.

Then there is the problem of a visual context. In recording a musical performance, monotony is inevitable when the camera is forced to focus on the anonymous mass of a symphony orchestra or the repetitive gyrations of a rock star. And special effects, such as light shows, tend to wear thin rapidly.

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In the Miller-Fertik film, the actual performance is prefaced with brief introductions to several members of the Los Angeles Philharmonic and Zubin Mehta, the conductor. The musicians are seen arriving at the studio for a recording session. Those who will play key roles in the opening sections of the performance are interviewed briefly. In a conference room, Mr. Mehta discusses his conception of the piece. As the musicians warm up, snippets of the basic theme can be heard.

The performance begins. Ravel described the work as "lasting 17 minutes and consisting entirely of orchestral fabric, without music, of one long, very gradual crescendo." Against a soft rhythmic background, the flute introduces the simple melody (Mehta: "The flute in the beginning plays as if it were coming from off stage, as if the wind is bringing it in." The camera concentrates on the single musician.

The melody is picked up by the clarinet, then the bassoon, the oboe, the saxophone and on through most of the orchestra's instruments. The camera stays with the specified musicians until gradually, as the tension and volume build, the entire orchestra is involved. At that point, through incredibly intricate and precise editing, the pacing of the images quickens, at times spewing out pictures that are almost subliminal.

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Some of the images include the conductor, the entire orchestra or large sections of the orchestra. Some are exteme close-ups of an instrument, a musician's hands or the conductor's back, close-ups that are transformed into visual abstractions. Throughout, the fusion of sound and image is virtually seamless.

"Boléro," of course, lends itself beautifully to this par- Performance Trust Fund. One visual terms. The same technique might not be applicable to Beethoven's Ninth. That's another problem. But Mr. Miller and Mr. Fertik give every indication that they would find equally interesting solutions.

The film was financed by grants from the National Endowment for the Arts, the Corporation for Public Broadcasting and the Musicians final note: Its presentation Monday will be preceded by an hour-long British Broadmentary called "The Mysterious Mr. Eliot: Aspects of T. S. Eliot." For culture vultures and anyone else, that is an unusually worthwhile hour and a half of programing.

New York Times
February 17, 1973

Gee whiz idea packs 'em in

Michigan's 'Artrain' promotes arts

By Dorothy Brush

Lansing, Mich.

Responsible for promoting art in the state, E. Ray Scott, executive director of the Michigan State Council for the Arts, put into effect a "gee whiz" idea that is packing people in to look, learn, and listen. Mr. Scott borrowed the idea from Kentucky, where a studio car featuring state crafts and arts chugged around the state via railroad tracks. He enlarged the concept to 3 coaches, 1 baggage car, and the conventional little red caboose. The result is the Michigan Artrain.

Mrs. William G. Milliken, Michigan's first lady, was named honorary chairman of the project and from the idea in 1968 to the rolling of the wheels in 1971 her enthusiasm pushed many stumbling blocks out of the way. She laughingly admits, "The title has become less and less honorary as I have become more emotionally involved with the project."

Early in the planning stage Mrs. Milliken traveled to Washington, D.C., to meet with Nancy Hanks, chairman of National Endowment for the Arts. She generated enough enthusiasm at the federal level to loosen the purse strings for a portion of the monies needed to move forward on the ambitious project. Miss Hanks called the idea "a tremendously exciting thing."

Back in Michigan foundations, corporations, and individuals pledged the lion's share of the financial support. "For every dollar of government money in Artrain, there are four dollars of private money," Mrs. Milliken explained.

Though money was an important beginning, equipment, materials, and services were also vital to transform a standard train into a traveling art museum, and an impressive list of contributors developed. One couple volunteered to decorate the caboose as their very special donation. Bright with their creative efforts this most unconventional caboose interior is a relaxing space for the staff and volunteers.

When the Artrain rolled into the first Michigan community in the spring of 1971, its exterior, with the exception of windows painted in the varying shades of a color wheel, still looked like a train. But oh! the interior! A professional team of designers had risen to the challenge with bold graphics on the walls, carpeting underfoot, and a lavish use of mirrors and imaginative lighting to expand the narrow space.

With the use of sophisticated hardware, slides, sound, and motion pictures, the visitor is exposed to a whole education in the arts during the 45-minute tour. On loan from art galleries and individuals are paintings and art objects from a variety of cultures — each period in the history of art from the caveman to today is covered either by film or on-the-spot examples. Anything but static and museumlike, the approach is lively, changing, and crammed with easy-to-take information.

From the beginning the thrust was to totally involve each area visited by Artrain. The onetime baggage car, now a studio, is manned by artists at work, talented citizens from the community being visited. Volunteers greet the public, serve as guides on the train, and publicize the event. Mrs. Milliken terms it, "a catalyst in community development," and tells with pride of the communities art councils that have been formed because of the impact of Artrain.

The unique train generally stays from 4 days in smaller towns to 10 days in larger cities, but regardless of the length of the stay the local effort always includes attractive landscaping of the site.

Accompanying the train is a young staff of seven. They will never forget their experiences in one village with a population of 606. The average attendance was an overwhelming 1,600 a day, and it was necessary to stretch the evening hours to as late as 11 p.m. to accommodate the people who drove miles to tour Artrain.

Michigan's approach to promoting the arts has proved a smashing success.

Here March 28

Unusual Artrain draws excitement

The Artrain — a museum contained in a train — is exciting, says Amy Roosevelt, because "It is so novel. And all of us like trains, don't we?"

Miss Roosevelt, assistant director of the Colorado Council on the Arts, is helping Fruita residents coordinate a visit of the Artrain March 28 to March 31.

The train will be parked at a railroad siding by the Fruita beet dump.

Miss Roosevelt says she finds communities are "turning themselves inside out" to prepare for the event.

The train is to display art works from the Detroit Institute of Art and a display of art from Western state artists.

Artists working at their craft will be seen in one of the cars.

In addition, local artists will be aboard the train to display their talents.

Miss Roosevelt suggested that Fruita might wish to call on the Navajo and Zuni Indians in the Cortez area to be part of the Artrain festivities.

She said slide shows will be available to acquaint interested persons with the displays. Groups can view the slide shows before the Artrain comes and "talk about art — what is it — so that it doesn't seem so strange as a language," she suggested.

Groups who would like to view the slide show or related films may contact Jerry Gibson, chairman of the local committee, in Fruita. The film "Hidden Treasure" will be shown Feb. 12 to 23 and a film, "Art Is" will be available Feb. 19 and 23.

Florence (Mrs. Robert) Orr of Fruita is coordinating participation of local artists.

The train will also carry five administrators and three artists — a painter, potter and jeweler.

Mrs. Orr says persons interested in providing housing for train personnel during the Artrain four-day stay can contact Sue (Mrs. Bob) VanDeusen of Grand Junction.

High school and college students will be used as guides for the train. Forty students are needed, and volunteers may contact Roxanne Stephenson, an instructor at Fruita Monument High School.

Miss Roosevelt said she was responsible for choosing the four Colorado communities which will host the Artrain.

She chose Fruita after meeting two teachers and four students who attended the Colorado Council on the Arts and Humanities workshop in Grand Junction last November.

She was impressed with the arts festival Fruita Monument High School organizes every spring. Miss Roosevelt described the Artrain. Ted Lorts, a music instructor at FMHS, told her it would be great if the train could stop at Fruita.

She later telephone Lorts. "I asked him, 'Did you mean it?'" He did.

Miss Roosevelt said she tried to select communities where the arts needed a boost.

Rocky Ford and Craig were two of these.

She choose Greeley, a larger community, because she was impressed by its "Forward Together" program, affiliated with the Chamber of Commerce, to plan for the future.

The Artrain is a joint project of the federation of Rocky Mountain States and the Colorado Council on the Arts and Humanities. The two groups are providing a total $23,000 for funding in Colorado from monies granted by the National Endowment for the arts, a federal program.

The Michigan Council for the Arts originated the train and it toured throughout Michigan for a year and one-half.

The train will tour 32 communities in eight Rocky Mountain states. It is now in New Mexico and will also tour Arizona before arriving in Colorado in March.

Railroads of the Rocky Mountain area, including the Denver and Rio Grande Western, the Colorado and Southern, the Sante Fe and the Union Pacific, are cooperating to haul the Artrain.

JANUARY 28, 1973
DAYTON DAILY NEWS

$3 Million for Opera Aid, Much to Lure Young Crowds

By BETTY DIETZ KREBS

It doesn't take a financial wizard to recognize that the cost of opera is enormous.

But it's an equally indisputable fact that if opera or any of the other arts are to survive, consideration has to be given to both the performers and the audiences of tomorrow.

It's all the more encouraging for this reason that the National Endowment for the Arts grants of nearly $3 million for fiscal 1973 look as though they'll be spent fairly wisely. At least, the projects for which the grants were made make sense.

Much of the fund is helping companies to provide more and better apprentice-performing opportunities for young people; to reach greatly increased audiences through expanded tours; in-school performances, and to improve the artistic quality of the performance. Hooray for that!

ONE OF THE OLD, old criticisms of opera is that it has been for the chosen few, that the audience is limited and always will be. Nobody's saying that it's going to catch up with baseball or even football but a widening base may well make a vast change.

Nancy Hanks, who heads the National Endowment, treasures one letter about the opera program from the director of a Head Start center who said in part: " . . . our children are from lower income families where cultural o p p o r t u n i t i e s tend to be scarce . . . It is almost impossible to measure what the effects are, but we can see kids turning on, learning new words from a music vocabulary, more curious to try and experiment, listening to music in a new way, seeing and hearing."

Majority of the 22 grants were for professional services to aid opera companies in improving artistic and administrative standards.

LARGEST of the three grants to programs for young people was made to the Metropolitan Opera in support of a student program of classroom studies and weekday matinees. Part of the $194,500 grant also went to four "look-ins," an hour and a half introductory program for 10 to 14-year-olds. Entertainer Danny Kaye recently served as host for the first two of the programs.

In contrast, a $9,800 grant was given the Fort Worth Civic Opera to help in strengthening the company's chorus and in adding a second $1 student matinee. Classroom aids and materials will also be covered—a sign that Fort Worth is making a small amount of money go a long way.

Another major grant—$200,000—also went to the Metropolitan for the establishment of both classic and contemporary chamber operas in the "Piccolo Met" at Lincoln Center. The Seattle Opera was given $100,000, a fourth of which was raised in Seattle, for student matinees and a regional opera touring program through the development of a College Opera workshop. The fund will also be spread over an administrative intern program, a national artists' program and lecture-demonstrations, new works and fund raising projects.

The long-established Opera Guild of Greater Miami was given $25,000 to increase its "family opera" performances which have been planned to encourage young people to attend with their parents.

LOUISVILLE'S Opera received an $11,000 grant to continue to increase rehearsals and add a full student matinee for each Louisville production.

The Santa Fe Opera's grant of $128,239 which represents some $64,000 of local money, for an apprenticeship training program for both singers and technicians. Also covered is the American premiere of the opera, Melusine, by Aribert Reimann.

The National Opera Institute of Washington received the largest chunk $700,000—but that also includes more than half from the local source. The Opera Institute which is headed by George London will use the grant to assist in training young opera singers, training in allied operatic professions, aid with production of new or rarely performed operas, commissioning new ones and innovative programs in production techniques.

The pint-sized Turnau Opera company which has a great many friends in the Dayton-Yellow Springs area was given $20,000 on a matching basis to assist with a five-week season in Sarasota. Part of this program will be production of Seymor Barab's opera, Chanticleer, for some 6,000 school children.

EDITORIAL PAGE

6A Tuesday, March 20, 1973

Minneapolis Tribune

Established 1867

Charles W. Bailey Editor
Wallace Allen Managing Editor
Leonard Inskip Editorial Editor

Volume CVI Number 300

'Of Mice and Men'--and money

The Guthrie Theater Company's traveling production of John Steinbeck's "Of Mice and Men" returned last week from a 10-week tour of the Upper Midwest that took it to 15 cities in six states. Augmenting its presentations of the play with visits to schools, seminars and workshops, the group reached 66,000 people. The tour was financed by a $50,000 grant from the National Endowment for the Arts. It was a pilot project to test the Endowment's idea that it should concentrate on promoting regional touring by arts organizations within the United States.

How did the pilot project go? Here's the assessment of Nancy Hanks, chairman of the National Endowment for the Arts, expressed in a telegram sent to the Guthrie company upon the completion of the tour: "To the cast, crew and staff for 'Of Mice and Men': Congratulations on your successful tour. You have demonstrated that high-quality, full-scaled productions can be toured regionally to large, appreciative audiences. Your reaching of 66,000 people through performances, class visits and creative dramatic sessions is a remarkable achievement. I was happy to report on the tour before congressional committees last week. Your efforts in making this pilot project successful, we believe, will benefit the entire nation."

That benefit is already starting to be felt. Other companies have been notified that they will receive federal funds for regional tours next year. That means that top-quality, professional artistic performances will be reaching new groups of Americans who might not otherwise have an opportunity to see them. The Guthrie Theater Company is to be congratulated for its role in proving that government money spent on the arts is money well spent. By its leadership in that effort, it has demonstrated once again that it is one of the Twin Cities' outstanding assets.

Keach and "Hamlet" Light Up the Park

Hamlet, the Shakespeare play. Directed by Gerald Freedman; setting by Ming Cho Lee; costumes by Theoni V. Aldredge; lighting, J. Sloyan; stage manager, John Bevn. Presented by the New York Shakespeare Festival, Joseph Papp, producer. At the Delacorte Theater, Central Park.

Bernardo.....John Michalski
Francisco.....Roger Brown
Horatio.....Robert Stattel
Marcellus.....Michael Goodwin
Claudius.....James Earl Jones
Cornelius.....Jomes McGill
Laertes.....Sam Waterston
Polonius.....Bernard Hughes
Hamlet.....Stacy Keach
Gertrude.....Colleen Dewhurst
Ophelia.....Kitty Winn
Reynaldo.....Frank Dwyer
Ghost.....George Taylor
Rosencrantz.....James J. Sloyan
Guildenstern.....Reno Roop
Player.....George Taylor
Player Queen.....Linda Hunt
Lucianus.....Frank Dwyer
Fortinbras.....Michael Goodwin
A Norwegian captain.....Greg Wnorowski
A lord.....William Robertson
Sailors.....Nathaniel Robinson, Charles Dinstuhl
A lady.....Anna Brennen
First gravedigger.....Charles Durning
Second gravedigger.....Tom Aldredge
A priest.....Mel Cobb
OSRIC.....Raul Julia
Lords.....Roger Brown, Gerald Finnegan, James McGill, Jim West
Ladies.....Christine Baranski, Bonnie Gallup
Guards.....Mel Cobb, Charles Dinstuhl, John Nichols, Nathaniel Robinson, Frank Seales, Alan Tongret, Greg Wnorowski, Richard Yarnell, Mark Zeray.

(By Clive Barnes, *the New York Times*)

For the last year or so the New York Shakespeare Festival has experienced difficulty in doing anything wrong. It has not done anything wrong with its new production of "Hamlet," which on Wednesday night got its Central Park summer season underway. Indeed, this "Hamlet" is very possibly the best Shakespearean production that Joseph Papp and his merry men have ever given us. It lights up Central Park.

The director, Gerald Freedman, has elected to give us a very full "Hamlet." With the intermissions it plays for nearly 4 hours, but Mr. Freedman's staging is full enough and fast enough to let us forget time. This is a remarkably cogent "Hamlet," and a production that does not concentrate on any particular aspect of the play, but rather lets Shakespeare speak up for himself. Mr. Freedman and the Shakespeare Festival have gathered together one of the finest casts I have ever seen for the play, and with no fuss or affectation these actors are permitted to do their abundant best.

Shakespeare's plays always move with tremendous speed—one scene leading into the next with a dazzling ease—and the interest is constantly maintained by the clear and swift development of themes and characters. Mr. Freedman exults in this simplicity. Ming Cho Lee has designed him a glittering revolving set, which with its staircases and rostrums can literally keep the play on the move. And it is this sense of movement that is the production's sovereign virtue.

The Shakespeare Festival has enlivened many Central Park summers, and over the years it has won itself a formidable reputation. Yet nothing previously has had quite the effortless authority of this "Hamlet." Not only is there not a

weak performance in sight, but also all of these actors have been associated with the New York Shakespeare Festival before, and most of them for long periods of time. The result is a specific style of ensemble playing—the feeling that one is watching a company of actors rather than an assembly of actors. This company has a very properly established air to it.

While all the acting is brilliantly accomplished there can be no "Hamlet" without Hamlet, and there the Shakespeare Festival has produced one of its coups of the year. It is offering Stacy Keach, coming into his own as a classic actor.

Mr. Keach has always been gifted. With the Shakespeare Festival he has given a flamboyantly boisterous Falstaff, in wild contrast, and a Peer Gynt, and his modern repertory has run from O'Neill to Arthur Kopit. Mr. Keach's versatility promise, indeed brilliance, have not for one moment been in question. And earlier this year he acted his first Hamlet at the Long Wharf Theater in New Haven, and it was a most telling and convincing performance. But nothing Mr. Keach has done in the past prepared me for this blazing performance in Central Park, which must, in my opinion, be regarded as one of the great Hamlets of our time. Mr. Keach must surely be the finest American classic actor since John Barrymore, and this Hamlet is there to prove it.

This is not usual hesitant Hamlet, wrapped in pale thought and inky despair. Mr. Keach is fierce and demanding—he is a Hamlet hellbent for revenge and only waiting a proper opportunity. This is a Hamlet possessed by a demon—his eyes shine with despair, and every action and gesture bespeak a man driven by his tragic destiny. This is magnificent. Here is a performance that brings luster to the entire American classic theater.

But what is fascinating here is no mere one-man show. Mr. Keach is positively illuminated by the rest of the cast, who by fighting him every inch of the way manage to put his accomplishment in its proper perspective.

For example, I have never in my life seen such a coolly stylish Osric as Raul Julia (commuting between Central Park and "Two Gentlemen of Verona") is giving. It never occurred to me that Osric could have so much grace, passion, and venom. But this is typical of the sumptuously acted production.

James Earl Jones as Claudius, noble but astute, a little like an old political boss angling for reelection, is superb in his power and authority. Here is a Claudius fit mettle for such a Hamlet, and Colleen Dewhurst's attractively wayward Gertrude also maintains the production's balance between Hamlet and the rest.

How good for that matter are Kitty Winn's poignantly distracted Ophelia, Sam Waterston's heroically tortured Laertes (he would make a good Hamlet one day), Robert Stattel's unpriggish and attractive Horatio, Barnard Hughes' agreeable unfussy Polonius and Charles Durning and Tom Aldredge, both splendid as the gravediggers. Even Rosencrantz, and Guildenstern, James J. Sloyan, and Reno Roop, are superior performances.

Whether you think you like Shakespeare or not, I suggest that this "Hamlet" is very much worth your while. See it free now in the park, because it would never be surprising to see it, for love and money, one day on Broadway.

Portland Press Herald
PORTLAND, MAINE

DEC 1 1972

Symphonies' Lot Improving, Conductor Finds

By ROBERT S. NISS
Staff Writer

Although many symphony orchestras in the United States are "in trouble," the situation is far brighter than it was a decade ago.

That's the opinion of Donald Thulean, music director of the Spokane, Wash., Symphony who's in Portland to appear Dec. 5 as guest conductor of the Portland Symphony Orchestra.

Thulean credits the National Endowment for the Arts with infusing new vigor into the cultural life of America, particularly the dying ballet and orchestral programs across the country.

"Many orchestras are in trouble today, though it's not necessarily of a financial nature," he says. "It's a lot better than it was a while ago, however.

"THE NATIONAL ENDOWMENT was formed in 1965 and that was really just the right time."

In 1965, Thulean adds, ballet was a virtually dead discipline and community orchestras were stumbling blindly toward perhaps a smiliar fate.

"Ballet would've died then if the National Endowment hadn't done something about it. People realized that it's one of our most precious national resources and decided that they didn't want it to vanish."

The struggle for solvency and stability is not over yet, he says.

"We can support an orchestra in the city and county of Spokane, but we need help — and perhaps it's the natural role of state and local government — to function outside that area."

THULEAN SEEMS to feel

that the problems facing symphony orchestras these days depend to a great degree on the character of their communities.

Musicians, he says, are discovering that the big city orchestras may have the tradition and reputation sufficient to attract highly talented personnel, but it's the smaller communities which the musician of today is showing a greater affection for.

"In cities like Portland and Spokane, which are a lot smaller than the country's megalopoli, musicians are discovering that there's a quality of life possible which is not possible in the large cities with big orchestras.

"In a big city the only security you have is playing for an orchestra in a 52-week season which you often find is really limited in its repertoire."

THULEAN MET with the members of the Portland Symphony String Quartet yesterday and cites them as examples of the growing love for smaller communities.

"I asked them if they'd prefer to be with a big city orchestra, and they all said that they enjoy things right here in Portland."

Each of the quartet members could probably find work with the symphonies of several major U.S. cities, but they're not in the business for longer press clippings and national acclaim.

Thulean feels that the small exodus of top-drawer musicians from the larger cities is due to both dissatisfaction with urban life and a desire to identify with people rather than organizations.

The latter factor, he adds, contributes to the need for National Endowment financial aid if orchestras and other cultural groups are to reach a greater volume of people.

"IT'S THE OBLIGATION of an orchestra in a city such as Spokane or Portland to present a variety of attractions, particularly if no one else around is doing so or if it means a chance for more revenue."

By "a variety of attractions", Thulean means not only concerts by such symphony groups and the String Quartet, but a system of booking other music, dance, drama and similar troupes for local appearances.

Boston Pops conductor Arthur Fiedler expressed almost precisely the same opinion during a visit to Portland earlier this month.

Thulean's Portland visit marks his first sojourn to New England but he's already aware of many similarities between the Spokane and the Portland areas.

"There are a lot of similarities in our two orchestras, although Portland's probably gives a longer season.

"Of course, Spokane is pretty far inland, but the Puget Sound area of Washington is very much like the coast here. There's a proliferation of seafood in both places, but you people have a slightly more Downeast accent than we do."

The weater is even very similar in most cities. Thulean spoke with his family last night and found that the recent cold wave here must be originating in Washington.

The similarities are numerous, and PSO conductor Paul Vermel will add to the chain when he visits Spokane in January in the same capacity that Thulean is here today.

TACOMA ~~NEWS~~ NEWS TRIBUNE
AND SUNDAY LEDGER
SUN., OCT. 29, 1972

School Artist Plan's Author Visits Tacoma

Photos by Russ Carmack

Nancy Hanks of Washington, D.C., national chairman of the National Endowment for the Arts, spoke with pleasure and justifiable pride following her visit here Thursday to observe firsthand the Tacoma School District's Artists-in-the-Schools Program, for which she is responsible both in concept and realization.

The concept is the result of her work as far back as 1963, on a special studies project on the performing arts for the Rockefeller Brothers Fund — the realization the result of her ability to convince leaders in Washington, D.C., of its importance.

The Artists-in-the-Schools Program was launched nationally in the 1969-70 school year by the NEA and the U.S. Office of Education with $100,000 for six states, one of which was Washington. This enabled the Tacoma School District to become a pioneer participant in the program which, in three years, has expanded to place professional artists in elementary schools in all 50 states and five special jurisdictions with 25 times the original funds—$2,500,000.

Miss Hanks' visit to Tacoma provided her with her first opportunity to see the results and effectiveness of the program. She visited the classroom-workshop at McCarver School, talked with artists-in-residence and their young students.

Miss Hanks comments on the program and its future:

"For my own part, the overall Artists-in-Schools Program is a matter of great pride — and of great concern. The NEA has seldom undertaken a program of such broad appeal, and although it is affecting 2,700 schools in the 1972-73 year, that is still only three per cent of the existing schools in the nation.

"If we believe in the extraordinary creative value of this program, then greater interest must be engendered at the state and local levels to find increased funds to carry on this kind of work.

"Essentially the concepts of the program are no different than methods used by creative teachers since the beginning of formal education. They involve the child and the teacher in the most exciting of all educational processes — recognizing something of worth inside themselves and learning to express that to others.

"I believe that every child who is exposed to the poets in this program will come out of it better equipped to express his own thoughts and appreciate those of others.

"I do not believe the program will produce vast quantities of artists, or that the picture the child paints in the artist's class will be of any artistic value, but he will be able to better interpret the world he lives in and the art that is being produced by painters and sculptors.

"At the same time, we do not pretend that putting good artists in the classroom with creative teachers and young people is some kind of educational cure-all. And, of course, there are problems in this program, just as in any worthwhile project.

"Not all artists, for example, can work well in a classroom situation, nor can all of them adapt to dealing with younger children or with children at all grade levels.

"Teachers are sometimes resentful of intrusions from 'experts from out of town.' But that does not happen often. Most teachers welcome an additional resource, a new face with new ideas who can instill a sense of excitement and satisfaction in the learning process.

"In general, state art councils and local coordinators have worked together beautifully in solving problems when they exist. And that, to me, is one of the finer aspects of this program. It has an impact on all of us, not just the children. And those of us who prize education know it is a process which never really ends."

The Des Moines Register
DES MOINES, IOWA
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SEP 17 1972

In Sioux City— An Affirmation by An Indian Artist

By Joanne Soper

EARL EDER, Oglala Sioux and recent master of art graduate from the University of Montana, spent six weeks in the Sioux City area this summer as Indian artist-in-residence.

The Siouxland Council of Arts and Sciences took the initiative for the project, first of its kind in the area, a year ago. Eder, from Great Falls, Mont., answered an invitation to participate in the program, and the National Endowment for the Arts agreed to pay the artist's salary if the community would match its funds by providing living expenses and art materials.

Joanne Soper is president of the Siouxland Council of Arts and Sciences.

How does a community utilize the talents of an artist-in-residence who also happens to be Indian? The head of Morningside College's art department, Frank Breneisen, needed staff to teach a sculpture course in the second summer session. Public Library Director Ron Dubberly wanted an Indian artist to enrich the Urban Indian Library Project, which serves 3,000 Indians in the area's immediate Iowa and Nebraska environs. Paul Morris, new Sioux City parks director, was looking for ways to strengthen arts and crafts in the city's recreation program. So college sculpture classes and community craft classes were set up.

Eder's sculpture students had varying attitudes toward the class. Melba Rundquist of Sloan, a community in southern Woodbury County, was worried about her scanty art education.

"His quiet confidence reassured me," she discovered. "He constantly encouraged me in my first wax casting of an owl."

Steve Kammerer, master's graduate in Art and German, encountered his first formal training in sculpture with Eder.

"I found the whole thing fascinating. Earl Eder plays no racial games. From the first day in class you couldn't help accepting him as a real person—a fine artist, as well as a proud American Indian."

Marjorie Hoppe of Correctionville found the communication between teacher and student flowing both ways. She was amused to find herself incorporating high cheekbones into her plaster cast of an Iowa pioneer milkmaid.

The afternoon classes with community youngsters were another story. The problem was twofold: Keeping classes small enough for the artist to function on an individual basis with the children and making sure the community's Indian children were involved.

The first situation was resolved with registration assistance from a parks department crafts supervisor, and the second by holding one of the afternoon classes at the headquarters of the American Indian Council. Other classes met at the Sanford Center, in a neighborhood where most of Sioux City's black population lives, and at a branch library building on the other side of town.

"The urban Indian doesn't know his culture, and hide painting is a good place to begin," Eder said in discussion with library and parks staff members about the activity of the classes. It would be different, too, from beadwork, the principal Indian craft practiced in the area.

Eder chose hide paintings because of their significance in the historical and artistic development of the Plains Indian. Because of his nomadic life, the Plains Indian needed something portable to record his personal deeds and the history of his people. Buffalo and other animal hides were easily accessible, hence the development of hide paintings.

Books and films were provided by the Public Library as well as the media center of the University of South Dakota, 35 miles away at Vermillion. Rabbit hides and leather lacings were purchased from a local leather company, Eder himself spent several hot afternoons before classes began, cutting willow branches from the trees along the banks of the Big Sioux River near the confluence with the Missouri.

The children viewed the films on Indian art and Indian legend, and pored over the books containing Indian symbols and Indian designs. With Eder assisting and supervising, they bound the hides to the willow switches and created their own hide paintings.

Eder says he's amused to find that it's *in* to be Indian in today's art world. But he's glad, too. With a wife and two small children to support, he's pleased to be getting requests from New York galleries. And it's nice to be named in national magazines as a prominent contemporary Indian artist, he says. (The most recent is the July-August issue of Art in America.)

Eder's art includes jewelry as well as painting and sculpture. While an undergraduate art student in San Francisco, he apprenticed to a Chinese jewelry maker and learned the art of wax casting. His jewelry reflects several influences—his Oriental teacher, his Indian heritage, plus his own artist-response to material and form.

At 28, Eder has survived some rugged experiences. Besides the expected minority discrimination there was the struggle to keep body and soul together during years of art study.

In his quiet, self-possessed way, Eder lives the Indian artist's affirmation:

"Don't wait in your personal darkness. Help . . . through your art, your blood, your knowledge, your attitude."

THE EVENING STAR and DAILY NEWS
Washington, D. C., Tuesday, December 12, 1972

WORKSHOP, INC. — It is enjoyable to report that Workshop, Inc., Lou Stovall's screen-printing operation, because the enlightened patronage of Philip and Leni Stern and the National Endowment for the Arts and because of its own unflagging efforts, is doing as well or better than ever. Workshop, you will recall, was displaced last summer when the Corcoran School took over its quarters in the Dupont Center building.

Today, it is a trimmed-down organization with a finer sense of purpose. It has become exclusively an art-printing operation, with results that could be seen, for instance, in the virtuoso prints for Ed McGowin's Name Change project. New prints are planned in collaboration with Washington artists Christenberry, White, Reed, Gilliam, MGowin, Bridge, Davis, and "a lot of younger people" according to Stovall.

The occasion for this happy account is a group show — it's that season — of Workshop prints at the Washington Gallery of Art (3005 M St. NW). These are not always the best of the Workshop efforts, but the overall quality is good, and the prices are right.

GENERAL STATEMENT

Miss HANKS. I am very pleased to be here. I sort of miss seeing George Evans who has been here for so long. We are glad Dave Willson is with you. He has certainly been very helpful to us to date. I would like to say in reviewing what we did last year and would do this year, we have carried out all the goals we set with the exception of the Art Fleet, which for two reasons—the cut in the budget and also because of time problems—we decided to delay a year. We are testifying later this afternoon about the Art Fleet.

I want to say that the figures that are presented by the administration were not pulled out of thin air, but basically were responsive to the needs and potential of the field in terms of the Art Endowment's programs.

Mrs. HANSEN. How did you convince OMB to approve this level of funding?

Miss HANKS. I visited in 22 States this year, and Mr. Straight was in I don't know how many others, and we talked to mayors and Governors and legislators of all types, and artists and cultural groups, and found out what they wanted and came back and were able to say this was a program that was valued in the communities and States, and OMB agreed with us. In the written testimony as the members will note, I cover the 3 years of progress because I thought it important to take the 3-year span, since we were reauthorized 3 years ago. I have also written briefly on the public response which has been very favorable. I am not talking about public only in terms of the press and other media, and the good coverage we have gotten, but also the response of our constituents who are interested in making arts a more meaningful part of the life of the country. I also talked at considerable length in the testimony about the programs for the future.

I will, as you suggested, not even summarize that whole statement, but rather I would like to talk a little about what we want to do this coming year based on the conversations we had with the people in the field. I thought it might be helpful also if I noted if we don't get full funding in terms of the request, what effect it might have on the programs. This will be very brief so we might go to questions quickly.

FEDERAL-STATE PARTNERSHIP

The first thing I would like to mention is that we are requesting an increase of moneys for the block grants to the States' arts agencies from $127,000 to $150,000. Far more important in the development of our budget is a concentrated effort to strengthen the arts agencies. You can do this to some extent through the block grants, but we have found it particularly important in talking with the State agencies over the last year that they need program assistants. In other words, living people to come in and help them plan their programs as their moneys become larger. They need to have regional coordinators. We had the first regional coordinator in the Northwest a year ago. We now have one in the Southeast. Those two gentlemen have proved their weight in gold in terms of the States and eventually we hope to have six regional coordinators. Incidentally, the regional movement is very strong in terms of the arts in the country. As a matter of fact, there

are so many regions that they are somewhat overlapping and Mr. Mitze is having a meeting at the end of this month to try to sort out the regional boundaries.

It is quite clear that at least for the present we cannot fit the arts into the normal Federal regions because they do not work that way at the present time. The moneys for those two purposes would in the budget be about $1 million.

Those are for the staff assistants in the State councils and for the regional coordinators. We also want to substantially augment the technical assistance programs for the State councils, giving them an opportunity to travel to other States to see what is going on, to meet in a national situation as well as in regional situations.

In addition, we would be allotting approximately $1,400,000 to enable the State agencies to augment their activities with their community councils and community groups, and additionally, very importantly in many of the States, to augment their relationship with the professional organizations either within their own States, or, if they don't have any, without.

The point I am making is that this is a great increase in strengthening the State arts councils in addition to increasing the basic grant.

STATE ART COUNCILS

Mrs. HANSEN. Miss Hanks, does every State have an arts council?

Miss HANKS. Every State and the five jurisdictions have a State arts council. All but three are funded with State appropriated monies, varying from a very few thousand dollars to $14 million in New York. All of the what you might call have-not States will have appropriations this coming year.

Mrs. HANSEN. Will the State legislatures provide the funding?

Miss HANKS. Yes.

Mrs. HANSEN. Which States have not been funded by the State legislature?

Miss HANKS. The three were Nevada, Arkansas and Wisconsin. The way I can remember them is that spells "naw." Nevada is attempting to get $15,000 this year. Arkansas will probably go from a flat zero to $164,000, which is a fantastic increase. The Wisconsin Legislature is debating on a sum around $50,000.

Mrs. HANSEN. Please insert a list in the record of all the arts councils and their appropriated funds.

Miss HANKS. Yes.

Mrs. HANSEN. Indicate how the council members are selected.

I imagine most of them are appointed by the Governors.

Miss HANKS. Most of them.

[The information follows:]

There follows a list indicating fiscal 1973 State legislative appropriation and the method of selection of State agency/council/commission members:

State	Fiscal 1973 State legislative appropriation	Selection of agency council/commission members
Alabama	$125,000	Appointed by Governor.
Alaska	143,000	Do.
American Samoa	30,000	Do.
Arizona	66,200	Do.
Arkansas		Do.
California	207,923	Do.
Colorado	41,873	Do.
Connecticut	130,125	5 appointed by Governor, 10 by president pro tem of senate, 10 by speaker of the house.
Delaware	37,721	Appointed by Governor.
District of Columbia	5,000	Appointed by mayor.
Florida	60,422	Appointed by secretary of state.
Georgia	70,512	Appointed by Governor.
Guam	10,000	Do.
Hawaii	131,876	Do.
Idaho	27,250	Do.
Illinois	600,000	Do.
Indiana	44,000	Do.
Iowa	38,465	Do.
Kansas	39,000	Do.
Kentucky	153,930	Do.
Louisiana	36,000	Do.
Maine	91,000	Do.
Maryland	399,725	Do.
Massachusetts	300,000	Do.
Michigan	251,000	Do.
Minnesota	200,000	Do.
Mississippi	75,000	Do.
Missouri	607,693	Do.
Montana	25,000	Do.
Nebraska	25,620	10 appointed by Governor 15 elected by council.
Nevada		Appointed by Governor.
New Hampshire	30,000	Do.
New Jersey	321,627	Do.
New Mexico	30,311	Do.
New York	14,325,000	Do.
North Carolina	196,149	Do.
North Dakota	10,200	Do.
Ohio	192,140	Do.
Oklahoma	88,011	Do.
Oregon	26,994	Do.
Pennsylvania	236,000	Do.
Puerto Rico	3,248,630	Do.
Rhode Island	122,064	Do.
South Carolina	196,698	Do.
South Dakota	29,751	Do.
Tennessee	476,000	Do.
Texas	152,776	Do.
Utah	100,000	Do.
Vermont	40,000	Elected by council members.
Virginia	174.130	Appointed by Governor.
Virgin Islands	160,000	Do.
Washington	63,337	Do.
West Virginia	185,000	Do.
Wisconsin		Do.
Wyoming	9,624	Do.

TOURING

Miss HANKS. Another major increase that we are asking is in connection with touring. As you will recall we have had the touring programs in dance since 1968. We are now in 150 communities with 50 smaller companies. We have the three large companies touring into

approximately 13 communities. There is a tremendous improvement in the program but 150 communities is just not very many when you think of the whole country. Therefore, we are requesting funds to enhance and advance and expand that program.

Mrs. HANSEN. You have received requests from smaller communities?

Miss HANKS. Yes.

Mrs. HANSEN. Are the 150 communities located throughout the Nation?

Miss HANKS. They are in about 40 States now, so it is really very good coverage. But it could be better.

The program is working well. We will make slight adjustments in it to improve its administration.

As you know, in this program the Federal dollar generates about five of private or local support. Local sponsors not only pay for two-thirds of the fee of the company but they also provide all local costs such as box office and backstage and music and that type of thing.

In theater we are extremely pleased with the Guthrie tour which was a pilot. We had two pilots this year in touring theater. One is the Guthrie going around its region and the Center Stage from Baltimore in its region. I believe the Center Stage tour started this week. The Guthrie tour has just been completed and it was highly successful. They had a larger audience on the road than they had had in Minneapolis. The involvement with the schools was marvelous. We got many letters and editorials. Mr. Kirk from our Office of Evaluation was traveling with the company all the time.

[Discussion off the record.]

Miss HANKS. Based on the Guthrie tour in six States and the plans for the Center Stage in this region we are asking funds to tour eight of the companies this coming year, 1974. So this is a major expansion of the program and we are very pleased with the thought that we might be able to get professional theater out into this country. Mostly these companies, which are very fine and great companies, are going into the small towns and not large towns. We are not going to send them into Chicago, New York, or Los Angeles. They are going into the smaller towns which have no professional theater.

ART FLEET

We are asking approximately $1½ million for the coming year for what we call the Art Fleet concept. This has developed over the last 2 to 3 years; as you recall, we had the prototype in the Corcoran Gallery showing how to move very fine art works throughout the country.

Based on the Artrain I mentioned to you a little earlier, we have changed our concept of Art Fleet. It started in the State of Michigan. It is the Michigan Artrain, but it has appeared in several other States in the Rocky Mountain region. I have just had a phone call from Price, Utah. The Governor was there. Price, Utah, had 10 inches of snow the day before the opening and still everybody turned out. The sponsors are enthralled with the emphasis in the train which is on the environment this time. The older and younger and disadvantaged people were

pleased with the activities of the train. By activities of the train, I mean it has five cars, an orientation car and two cars of very fine art, and also a car with the working artists—the potters and woodworkers and painters. It has a caboose where the youngsters who are professional artists and go with the train can rest up a little bit. What is exciting is that all around the train people come and they have their own art shows and they bring in their own music performances, and this really mobilizes a total community. The letter that we have coming back and the newspaper articles such as Rocky Ford show the spirit and excitement of the whole town.

Mr. EVANS. Madam Chairman, this is a Colorado town.

Miss HANKS. Yes.

I might mention in Rocky Ford, which I understand is 7,000 or a little more, the attendance was 7,572 people. In Greeley, 10,500 came. It is just incredible with respect to the community involvement. The important thing we discovered in connection with the Artrain, and it has made the Council think differently of the whole Art Fleet concept, is the question of mobility, to get arts to people so they are accessible to them.

What kind of arts? It is quite clear to us from the experience of the Artrain that people do not want to just see the fine arts, but they want their own participatory activity. The three components that made it successful have been the advance work—they have people going in advance to work with the schools and community to help them organize for it. Second, the superb quality of the presentation when the train is there. In other words, the very fine art work there.

In Michigan it was from the Detroit Institute. Here it is from the Denver Museum and from the Remington Museum in Cody. So they bring it from their own area.

Third, which is very important as far as arts are concerned, is the residual. When that train leaves town, it leaves a community with people working better together, the schools more interested in the arts, and oftentimes—the experience has been in Michigan—and it is too early to tell in other States—they set up their own community arts councils to continue the work. It is not a one-time thing roaring through town with the band playing. It has an in-depth effect. It occurred to us with the experience of Artrain that we should expand our own thinking in terms of Art Fleet.

Basically, it would be mobile activities, whether they moved 10 miles or 100 miles, but they would have the three components: very solid advance work, particularly with the schools, second, high quality as directed by our legislation, and third, they would leave an ongoing program when they left the community. We also are determined that the National Endowment for the Arts would not operate the components of an Art Fleet but rather that the State governments or the organizations themselves would operate it.

For example, the State of Alaska has 33,000 miles of coastline. They would like an LST fitted up. They have the LST, they want to fit it up so they can move their art around that way. They also want to fly it. They also want to have special radio broadcasts using the different dialects, because they have that problem. Therefore, we view the Art Fleet as a concept using diverse things that people want to do

throughout the country, and really just packaging it and helping them in terms of technical assistance. That is our major new program as far as the Endowment is concerned in touring.

As you will recognize, it is really made up of the components of the old program, because it is carrying forward what has been successful. In other words, to refer back to the theater touring, the theater tours would be part of an Art Fleet with their educational programs.

ARTISTS-IN-RESIDENCE PROGRAMS

Quickly onto the residencies, this House has been particularly interested in the development of residencies by artists, and we have greatly expanded some of the programs. Artists in schools, of course, is the largest one. We are very pleased with the way it is working.

I would have to say 3 to 4 years ago we were in almost no schools. This year we are in 2,700 schools.

Mrs. HANSEN. Is this nationwide?

Miss HANKS. Yes, in all 50 States and the 5 special jurisdictions. We are in 2,700 schools and there are some 90,000 in the country. So we have gone from zero to 2,700, but we have a long way to go. We do not view that the Federal Government will have artists in all 90,000 schools, but increasingly the local sources are coming up with the moneys to be involved in the program.

Mr. EVANS. Madam Chairman, if I may, could you explain to us how you accomplish this?

Miss HANKS. Yes.

The program is operated largely through the State arts councils. Funds are made available. A State arts council comes to us and says, we would like a poet in residence or more. They are all different, I might add. For example, a visual artist. We want to put them in such and such schools. The schools, if it is a visual artist, have to put up the studio space. The poets usually work within the English departments of the schools. They go from a period of time of from 2 or 3 days to sometimes a whole year in one school, or they move around among schools within a district or region.

Mr. EVANS. Do your funds match local funds in paying the salaries and expenses?

Miss HANKS. Yes.

Mr. EVANS. On what basis?

Miss HANKS. We are generally on a one-to-one basis except in some of the visual arts programs which were started with Office of Education moneys which did not require matching. In some of those we are on a nonmatch basis. In the rest of the program we are on at least a one-to-one match. Private moneys are starting to come in.

For example, the Hill Foundation was so pleased with the poetry in schools program in Minneapolis-St. Paul that they came in with a $30,000 grant to expand it. In Arkansas we have had for the first time not only the legislature coming from a zero to $164,000 for the coming year in terms of its appropriation, but most of those moneys will go for artists in the schools to augment their program.

Governor and Mrs. Bumpers feel very strongly that the arts can help the school system. The Office of Arkansas State Arts and Human-

ities came to us for a special treasury fund grant of $50,000 more which will in effect augment their program by $100,000 next year.

They have been operating artists in the schools programs for 2 years in Arkansas. It has proved so successful that they are going with it very strongly.

Mr. EVANS. Thank you.

Miss HANKS. We also have the poets in the developing colleges which are part of the residencies, and we also have artists and craftsmen working in all types of community situations and in colleges. We are having tremendous pressure, particularly because of the Bicentennial coming, of people wanting to put works of art in public places. This is in part sculpture but it is also in the wall murals that people are very excited about and very interested in.

DANCE CENTER

There would be a major increase in that program. To return a moment, I have talked about dance in terms of touring, but as you know, the United States is the dance capital of the world, particularly in modern dance. We also have two of the six major classical companies in the world. Yet there is no theater dedicated to dance on a year-round basis in the entire country. There is no center for American dance. In cooperation with two large private foundations and the New York State Arts Council, we have an evaluation program going now to set up on a 2-year basis an American Dance Center in New York. It would not be operated by the Federal Government but rather by a private association. The funding would come from the two private foundations and the New York State Arts Council along with the National Endowment for the Arts.

In terms of making arts available, you have to have spaces where they can perform.

Mr. MCKAY. If I may interrupt, in connection with the center you are talking about setting up, would you in any way be involved in funding, advertising, locating, or is that a strictly private function that you are encouraging?

Miss HANKS. We would be putting in matching funds for the operation of the center. It would be on far more than a one-to-one basis. Probably one to two.

One of the exciting things about this is that for many years people have wanted such a center, but the dance companies themselves have not felt they could work cooperatively together. Now we have so many of the small dance companies, and this is what they want. They would like not only a place to perform, but we would gear very much into technical assistance for their management, and educational programs which they need very much.

REQUESTS FOR CAPITAL CONSTRUCTION ASSISTANCE

The single largest request that we have at the Endowment that we have to answer no to is the requests for bricks and mortar. People want to build cultural facilities where their groups can perform and so forth.

The funding levels of this endowment in no way are able to go into bricks and mortar except in the special renovation work we do for preservation.

The Council has constantly passed resolution, no bricks and mortar. However, we have become concerned, and the Council has, not only about the need for facilities, but also about the fact that so many facilities that are being built are poorly designed. Therefore, one of the requests for increased funds for next year is for a new program for cultural facilities design assistance. These grants would be on a one-to-three basis. Very importantly, I might add, if you have a good design and if you have a model, then the private money comes because they can see what it looks like and not just respond to a theory.

Mrs. HANSEN. Please expand on this subject for the committee. The average member probably receives more inquiries about this particular field, as you say, "bricks and mortar" than any other.

Miss HANKS. We have 50 requests a month.

Mrs. HANSEN. Will you explain what you intend to do in your design field?

Miss HANKS. A community group or a cultural organization could apply. This will be a new program. They could apply to the Endowment for a design assistance fee. There are two parts of the program, and this is the first. This is assistance for the design fee, $1 Federal for $3 private. Fees for good design can be quite expensive. It depends on the size of the building, of course. We are very hopeful and we have no reason to believe that it won't be highly successful if we do put up a portion of these moneys. The community will come in with the others. Then when they have the plans, they will be able to raise the building funds locally. We simply do not feel we can get into building cultural facilities around the country, but that we can help communities to design good facilities.

I might add a great deal of this design assistance would not be for design for new buildings but renovation of old buildings. Frank Thompson's old railroad depots bill, for example. People all over the country want to reclaim their railroad stations for use as cultural facilities. They are very good for facilities because of the big space they have and the parking lots. This money will come in to help them redesign. The second part of it—as you perhaps know, the building of schools around the country was tremendously improved by the Educational Facilities Research Group which did studies on the technical needs of schools. Whether it is accomplished through that group or another group, there is a crying need for development and spreading of information on cultural facilities.

People today are still building stages on which no dancer can dance, unless they have very heavy personal liability and do not care whether they don't dance again. This is very critical. You also have acoustical problems. Even some of the major institutions build buildings where the acoustics are worse than the ones they left.

CULTURAL RESOURCES DEVELOPMENT

In Cultural Resources Development, in the budget for 1974, we would like to expand the support that we give for the major cultural institutions—the orchestras, theaters, museums, opera companies, and

the new resident professional companies that are starting to develop in dance. There were only a few 3 to 4 years ago. We have at least 12 now that are putting their roots down into the community. That is a major increase.

People always say to us, why support a big orchestra? First, we all know that our funds are very small in terms of our cultural institutions, total costs, maybe 3 to 4 percent, and in some of the large ones, much less. Second, in orchestras, for example, 63 percent of our assistance is for youth activities. This is not giving money to an institution that is not reaching out into its communties.

PARTICIPATION OF YOUNG PEOPLE

Mrs. HANSEN. How many young people do you feel are participating?

Miss HANKS. In the programs of the orchestras, I would have to supply for the record. We could estimate that.

Mrs. HANSEN. Please do.

[The information follows:]

The Endowment estimates that 15 million young people between the ages of 4 and 18 are being reached by its programs. There are about 60 million in this age range in the country today. Estimates are made particularly difficult when one considers programs involving the media, but taking into consideration the Endowment's artists-in-schools and expansion arts programs, plus the high percentage of young people who use the Nation's museums as well as the even higher percentage of youth involvement in the Endowment's orchestra, dance, and theater programs in particular, the Endowment feels that the above estimate may, in fact, be a conservative one.

ADVANCEMENT OF OUR CULTURAL LEGACY

Miss HANKS. When we talk about the advancement of our cultural legacy there are two parts. Incidentally, our program goals are staying exactly the same as they were 3 years ago, because we have not finished the job by any manner of means. They are flexible enough to take in all kinds of activities. When you talk about the cultural legacy we are talking about two things: First of all, preservation—preserve what you have—and second, new creative development.

FILM PRESERVATION

In the preservation area, as you know, we have in film been working with the Library of Congress. The American Film Institute, the Museum of Modern Art, and George Eastman House to save the films that are deteriorating. They are deteriorating faster than we are saving them. The need is tremendous. In this budget is a request for approximately $1 million additional for film preservation.

Mrs. HANSEN. How will this be divided?

Miss HANKS. This will be divided on the basis of a group of people who meet together from major institutions—the Film Institute, the Library of Congress, George Eastman, and the Museum of Modern Art—and they take a look not only at their own holdings but at the rest of the field and see what films are in most critical need of preservation.

Mr. EVANS. Madam Chairman, if I may interrupt here, are any of those funds used by the Library of Congress?

Miss HANKS. The Library of Congress holds a very significant number of these films.

Mr. EVANS. The money you are speaking of, would any of the money go to the Library?

Miss HANKS. Yes.

Mr. EVANS. We have a separate line-item appropriation by Congress for the identical purpose.

Miss HANKS. Yes, I know you do.

How much will go to the Library of Congress for these purposes, I just simply don't know.

We could check and see what went last year. What happened, Mr. Evans, is that the Library of Congress, when this program started, was hardly putting in any money at all. Films were disappearing; they were saving books but they didn't have the moneys or the staff to be involved in preservation of film. Because of the efforts of the National Endowment for the Arts, through The American Film Institute, the Library of Congress started the program and started requesting funds for its own specific purposes for that. If I am not mistaken, the figure at the Library of Congress last year was about $350,000. It was quite separate from this. They run the facilities and they do the storage and that type of work.

Mr. EVANS. Thank you.

Miss HANKS. I might say there are preservation programs other than film. I will get into architecture later.

FELLOWSHIP PROGRAMS

When you are talking about the future in terms of creative development, that is the future of our cultural legacy. The programs that we have and want to expand are the fellowship programs. We now have fellowships for artists in almost all fields.

We have as large a pressure on this program as any at the Endowment. We still receive between 700 and 800 applications in visual arts and make about 40 fellowship grants. There is a great need, and we are trying to expand the program as quickly as funds are available for it.

There is also a very serious administrative problem in order to handle 700 applications and see they are properly reviewed and come out with some 30 to 40 of the final grants. As I mentioned, there are fellowships in almost all fields.

CITY EDGES PROGRAM

I also wish to mention the city edges program. I testified before this committee for the last 3 years, for the first 2 years saying I am sorry we don't have much of an architectural and environmental arts program. This was questioned by the committee time and again. I am very happy to tell you we now have a thriving achitecture and environmental arts program and it is going so well we are asking for a very substantial increase in that program.

If I might give you a quick example, rather than just have a research program the people could come in and ask for funds to do research on environmental arts questions, just sort of what they wanted to do. Mr. Lacy who is director of the program, and his panel with the

strong advice of Messrs. Halprin, Eames, and Ford determined to undertake what they would call a national theme research program.

Mr. Halprin, Mr. Eames, and Mr. Ford were very concerned that cities look toward their alternative futures in terms of their visual environment. They set up the program called "city edges" and we invited applications for research programs to investigate problems and solutions for their city edges. You might say to me, what is a "city edge?" That is exactly what we wanted people to do, to come back to the Endowment and say, "This is what we view our city edge as. "One city views its city edge as its skyline and is taking a look at its whole skyline in terms of making it more useful to people. For example, there are acres of rooftops.

Many were concerned with their river edges because the industries in many cities of this country were built around the rivers and are no longer there. So what use can they make of the old building? We had 1,600 inquiries in this program in a 3-week period. Finally we had 350 formal applications and we will be able to make approximately 35 grants. Most of the grants will be going to cities.

Mrs. HANSEN. What is the average size of the grants?

Miss HANKS. About $35,000 for organizations, I believe.

Mrs. HANSEN. In what ratio do the cities match your funds?

Miss HANKS. Most will be considerably more than matched, certainly in terms of implementation. I will supply that for the record. In the total program we will be on much more than a one-to-one match. In some of the instances the research grants are partially matched.

[The information follows:]

In the initial research steps, each Federal dollar is being matched by nearly half that amount in private funds. However, conservative estimates on actual implementation projects would indicate that each Federal dollar would generate at least $10 from other sources.

Mrs. HANSEN. Is this nationwide?

Miss HANKS. Yes, nationwide. It is just fantastic.

Mr. EVANS. I have one question at that point. Is there any limitation on the size of a city that can receive such grants?

Miss HANKS. No.

Mr. EVANS. You have from the small to the large.

Miss HANKS. Yes, from the very small to the very large. New York does have one, but Lexington, Ky. also has one. Any city could apply.

Mr. EVANS. Thank you.

Miss HANKS. Next year our hope is to have an expanded program on what we will call perhaps "City Options." Incidentally, the reason we were so pleased with the quality of these programs is that the cities were usually working with architectural schools, or one in their State if they did not have one. So the quality of the applications was superior.

FEDERAL DESIGN PROGRAM

In closing, I would like to say in terms of architecture, as I mentioned to you last year, we had the hope that we would have a very strong program in terms of improvement of Federal design.

I am very pleased to say—I believe Mr. Evans, as a matter of fact, spoke at the Conference in May, 1971—the Associated Councils of

the Arts Conference—and at that time the President spoke and said to the Federal agencies, "I want to know not only what you can do for the arts, but would you please advise what the arts can do for the Government programs." Responses to that inquiry of the President were largely in the field of design and architecture. There was a very strong thrust coming from the Federal agencies wanting assistance in design and architecture. We have a four-part program operating now. First we have an Office of Federal Graphics Coordinator. Mr. Perlmutter is on loan to us from the Department of State. They are reviewing at the agency's requests graphics of the Federal agencies.

Mr. HANSEN. Are you reimbursing the State Department for Mr. Perlmutter's services?

Miss HANKS. Reimbursable now. He was on loan and is now reimbursable from State. Mr. Perlmutter was an acknowledged expert in the field because he had not only run a major department but had also done an analysis previously of the problems of graphics. The second part of the program is that we have a task force working with the Civil Service Commission because we found that one of the serious problems was the procedures by which artists and designers and graphic people are hired by the Federal Government. If you are a scientist, your scientific work and qualifications are reviewed. If you are an artist, to put it simply, they do not even look at your portfolio. They just read your educational experiences.

The third part of the effort is the review of the Guiding Principles of Federal Architecture. These were approved in 1962.

I am certain the committee is aware of all the magnificent structures that have been built since 1962 by the Federal Government. I say that somewhat facetiously because it is difficult to find the good buildings that have been built since that time.

Mr. EVANS. Madam Chairman, if I may ask a question here, there is some talk these days about changing our policy from that of just selecting an architect to design a building to a system which would hire five architects to develop competitive designs for a particular building. Does your group have any recommendation on this regard?

Miss HANKS. This will be one of the key areas to be discussed by the task force working on this question—the whole question of competition. It is very hotly argued. There are people who believe in competition and people who do not. It is quite clear that a major problem is in architect selection and how that is done.

I have no way of telling you what the results will be because the task force has only met for the first time. Perhaps the committee might be interested if I submitted for the record a list of the task force members.

[The information follows:]

FEDERAL ARCHITECTURE TASK FORCE MEMBERS (CONSULTANTS)

Florence Knoll Bassett, Miami Beach, Fla.—Interior designer/architect; cofounder of Knoll International, Ltd.; American Institute of Architects Gold Medal.

Edward Hall, Chicago, Ill.—Educator/anthropologist; researches and writes about man's perception of space; Author: *The Silent Language* and *The Hidden Dimension*; professor of anthropology in the College of Arts and Sciences at Northwestern University.

Lawrence Halprin, San Francisco, Calif.—Landscape architect, writer, former member of National Council on the Arts; member of Advisory Commission on Historical Preservation; Director of Urban American, Inc.

Jerome Lindsey, Washington, D.C.—Architect/planner, new dean of the School of Architecture and Planning at Howard University; director of the United Planning Organization (1967–68); partner in Urban Design Associates; associate dean of faculty, Graduate School of Design, Harvard.

Eliot Noyes, New Canaan, Conn.—Architect/industrial designer; consulting director of Design for IBM, Westinghouse Electric Co., Mobil Oil Corp., Pan Am Air Lines; president of International Design Conference, Aspen.

Ieoh Ming Pei, New York, N.Y.—Architect/designer; received numerous outstanding fellowships, awards, and honorary degrees; member of American Academy of Arts and Sciences, National Institute of Arts and Letters, National Academy of Design, AIA task force on national urban policy, The Corporation of the Massachusetts Institute of Technology; former member of National Council on the Humanities.

Richard Ravitch, New York, N.Y.—Lawyer; president and director of HRH Construction Corp.; former U.S. Delegate at United Nations Conference on Housing, Building and Planning; director of: National Housing Conference, National Committee Against Discrimination in Housing, A. Philip Randolph Institute, Recruitment and Training Program, Inc.

Chloethiel W. Smith, Washington, D.C.—Architect; commissioner of the National Capital Commission of Fine Arts; member of the Architectural Advisory Committee for the National Capitol Downtown Committee.

Franklin Thomas, Brooklyn, N.Y.—Director, Bedford Stuyvesant Restoration Corp.; board of trustees, Columbia University; board of directors, Carnegie Foundation.

Walter Wagner, Jr., New York, N.Y.—Editor, Architectural Record; associate editor, Factory Management and Maintenance magazine; assistant managing editor, House and Home.

Harry M. Weese, Chicago, Ill.—Architect/designer; member of advisory committee on Environmental Quality; awards: AIA National Honor Award—Milwaukee Performing Arts Center, honor AIA—Time Life Building, Chicago, fellow—AIA for Design.

SPECIAL ADVISERS

Charles Eames, Venice, Calif.—Architect/designer/filmmaker; member, National Council on the Arts.

O'Neil Ford, San Antonio, Tex.—Architect; member, National Council on the Arts.

Hon. Howard Baker, Jr., U.S. Senator.

Hon. Frank Thompson, Jr., U.S. Congressman.

Miss HANKS. It is quite clear that any decisions or recommendations made in terms of improving the Federal architecture have to be based in terms of reality. The fourth part of the Federal design program was the design assembly that we held on Monday and Tuesday. We found that many of the Federal Government administrators did not fully understand what design was. They knew it was a good sounding thing and was important, but what was it?

We brought some of the finest designers and architects to make presentations to them. We had 1,000 people on Monday night at an assembly. Rawleigh Warner, chairman of the board of Mobil Oil Corp. made the opening address. People said, why did you bring the chairman of the board of a corporation down? Well, he is chairman of the board of a very big corporation that 4 to 5 years ago made a major change in terms of its total communications and he can speak, and did very well, about the problems that he had in changing the whole image of Mobil. The purpose of the image of Mobil was to communicate with their customers. This is really the purpose of our whole effort in design, and our whole thinking in design—the Federal Gov-

ernment has the biggest constituency of people in the whole country, and yet our communications are as bad, if not worse, than almost any other sector.

I did bring copies of the design necessity case book. The case book shows the efforts of agencies of the Government that have had good design to accomplish purposes.

Internal Revenue is one of the case studies that you will be very pleased with. Internal Revenue has good graphics.

ARCHITECTURAL PRESERVATION

In closing I would like to say that the Endowment is moving ahead to act as a catalyst. I would like to talk briefly in this regard about architectural preservation and give you two examples. In the town of North Adams, Mass., a town that is economically very deprived because industry had closed down, they have absolutely marvelous architectural structures. They were falling into disarray, unused, the whole center of the town was decaying and, more importantly than that, the spirit of the community was decaying. We gave a matching grant to North Adams, Mass., for planning. To date, as a result of that very small grant for that purpose, the town of North Adams now has benefited from grants totaling more than $420,000 for the actual implementation of plans.

Mrs. HANSEN. Do you work closely with the National Historic Trust Preservation?

Miss HANKS. We work closely with them. I would imagine our staff people meet with theirs once or twice a month at a minimum. They are working in the closest cooperation with them.

NATIONAL COUNCIL ON THE ARTS

Mrs. HANSEN. Will you please insert the names of the members of the National Council on the Arts in the record at this point?

Miss HANKS. I would be glad to.

[The information follows:]

Washington, D.C., February, 1973.

NATIONAL COUNCIL ON THE ARTS

Nancy Hanks, Chairman.

Maurice Abravanel, conductor and musical director, Utah Symphony Orchestra; musical director, Academy of the West, Santa Barbara, Calif.; professor, University of Utah.

Richard F. Brown, director, Kimbell Art Foundation, Fort Worth; former director, Los Angeles County Art Museum. Member and former president, Association of Art Museum Directors; member of the executive committee, American Association of Museums.

Henry J. Cauthen, president and general manager, South Carolina Educational Television Network; vice chairman, Southern Educational Communications Association, Columbia, S.C.

Jean Dalrymple, theatrical producer; director emerita, City Center Light Opera and Drama Companies; author, director, former actress, New York, N.Y.

Kenneth N. Dayton, president, Dayton Hudson Corp.; director and past president, Minnesota Orchestra Association; member, Business Committee for the Arts; former member, Rockefeller panel on "The Performing Arts; Problems and Prospects."

Charles Eames, designer, film producer, author; former Charles Elliott Norton professor of poetry, Harvard University; recipient, 1972 A.I.A. Gold Medal for Industrial Design. Venice, Calif.

Clint Eastwood, film actor, producer and director. Sherman Oaks, Calif.

Duke Ellington, musician, bandleader, composer. Has performed in countries all over the world since first appearance as jazz musician in 1916. Recipient, Medal of Freedom. New York, N.Y.

O'Neil Ford, architect, F.A.I.A.; heads own firm in San Antonio. Lecturer here, in England, and Scotland. Elected member, College of Fellows, A.I.A, 1960. Member, Visiting Committee for School of Design, Harvard Unviersity, 1959–65. San Antonio, Tex.

Richard Hunt, sculptor, specializing in medium of welded steel and cast aluminum. Taught at Chicago Art Institute, University of Illinois, Yale, and other schools. Member, Illinois Arts Council. Commissioned by Chicago Sesquicentennial Committee for monumental sculpture. Retrospective exhibition, Museum of Modern Art, 1971. Chicago, Ill.

Judith Jamison, principal dancer, Alvin Ailey City Center Dance Theatre; formerly with American Ballet Theatre and the Harkness Ballet. Recipient, Dance Magazine's 1972 Annual Award. New York, N.Y.

James Earl Jones, actor; Tony Award (1969) for starring role in "The Great White Hope"; Village Voice Off-Broadway Award (1962); Theatre World Award (1962); film and television. New York, N.Y.

Charles K. McWhorter, attorney; executive assistant and attorney, American Telephone & Telegraph; member, boards of Interlochen Center for the Arts, Newport Jazz Festival, Association of American Dance Companies, Ballet Theatre Foundation, Inc., Alvin Ailey City Center Dance Theatre. New York, N.Y.

Robert Merrill, Metropolitan Opera singer. Has performed in opera, motion pictures, TV, radio, and records. Awarded Metropolitan Opera Auditions of Air in 1945. New York, N.Y.

Gregory Peck, actor, producer. Numerous stage and film roles, including Academy Award winning performance in "To Kill a Mockingbird." Recipient, Medal of Freedom; Jean Hersholt Humanitarian Award. Member, board of trustees, the American Film Institute; former president, Academy of Motion Picture Arts and Sciences. Culver City, Calif.

James D. Robertson, partner, firm of Goldman, Sachs & Co.; director and treasurer, San Francisco Opera Association; trustee and executive board member, San Francisco Conservatory of Music; governor, San Francisco Symphony. San Francisco, Calif.

Rosalind Russell (Mrs. Frederick Brisson), stage and film actress; trustee, Motion Picture Relief Fund. President, Blue Ribbon of Music Center; member, Screen Writers Guild. Beverly Hills, Calif.

Rudolph Serkin, concert pianist. Director, Curtis Institute of Music, Philadelphia. Recipient, Medal of Freedom; first artist to receive newly created Vermont Council on the Arts Governors' Award for Excellence in Arts. Artistic director, Marlboro School of Music. New York, N.Y. and Vermont.

Beverly Sills, coloratura soprano; New York City Opera. New York, N.Y.

Billy Taylor, jazz pianist, composer, conductor; musical director, David Frost Show; member, Board of Governors of the Newport Jazz Festival; member, Harlem Cultural Council and of the Special Advisory Committee on Jazz at Lincoln Center. Riverdale, N.Y.

Edward Villella, principal dancer and choreographer, New York City Ballet; recipient, Dance Magazine's 1964 Annual Award; soloist, all major TV variety programs. New York, N.Y.

E. Leland Webber, director, Field Museum of Natural History; chairman, Committee on Museum Needs that prepared the Belmont Report; past vice president, American Association of Museums; former board member, Illinois State Museum; member, Board of Governors, Illinois State Colleges and Universities; member of executive committee, American Association of Museums. Chicago, Ill.

Eudora Welty, novelist; author of a number of novels, including "Losing Battles" and the "Optimist's Daughter;" honorary consultant in American Letters, the Library of Congress. Member, National Institute of Arts and Letters and American Academy of Arts and Letters; recipient, National Institute of Arts and Letters 1972 Gold Medal. Jackson, Miss.

Anne Potter Wilson, arts patron; member, the Nashville Ballet Society, the Tennessee Botanical Gardens and Fine Arts Center, and numerous civic organizations. Nashville, Tenn.

Robert E. Wise, producer-director; member, board of governors, Motion Picture Academy of Arts and Sciences; president, Directors Guild of America; trustee, Franklin College, Franklin, Ind., recipient, Academy of Motion Pictures Arts and Sciences Irving Thalberg Award; recipient, two Academy Awards for "West Side Story" and "The Sound of Music." Hollywood, Calif.

James Wyeth, painter. Member, Postal Service Stamps Council; designer of 1971 Christmas Stamp. Chadds Ford, Pa.

STATUS OF AUTHORIZING LEGISLATION

Mrs. HANSEN. Your authorizing legislation expires this fiscal year. What is the status of the new legislation?

Miss HANKS. The status of the new legislation is that the Senate committee has reported out the bill and it is awaiting floor action. We had thought that it would go to the Senate floor this afternoon or tomorrow afternoon, but apparently there has been some delay in legislation over in the other House.

Mrs. HANSEN. I am not surprised.

Miss HANKS. The Senate markup is a combination of the bills presented by Senator Pell and by Senator Javits, who introduced the administration bill.

Incidentally, in keeping with past tradition, both bills from both sides of the aisle were cosponsored by Members from the other side.

On the appropriation levels that were set by the Senate, you recall the administration request was for such sums as may be necessary. In other words, the administration bill did not contain a dollar figure—the Senate markup does.

Mrs. HANSEN. The administration was being optimistic.

Miss HANKS. Madam Chairman, I would say that they would say it was perhaps the prerogative of the Senate and the House to put the figures in.

Mrs. HANSEN. I wish they felt the same way about impoundments.

Miss HANKS. The Senate markup figures for the Arts and Humanities, of course, are the same. They total $80 million for the National Endowment for the Arts. In the definite appropriation, for national programs (5c), there is a ceiling level in the Senate bill of $59 million. The administration is asking for $56.750 million in its budget.

In terms of the definite appropriation for States arts agencies, the figure in the Senate bill is $11 million. In terms of the indefinite appropriation to match donations to the Treasury Fund, the figure is $10 million. That adds up to the $80 million. The administration budget request is a little below the authorized ceiling levels, but they are approximately the same.

Mrs. HANSEN. What is the status of the House bill?

Miss HANKS. The House bill we had thought would be marked up this week in subcommittee, but we were told late yesterday afternoon—I did not talk to the staffs myself personally—that the markup was delayed indefinitely. So I simply don't know the answer to the question. That was indefinitely, wasn't it?

Mr. STRAIGHT. That is my understanding.

Mrs. HANSEN. For the benefit, particularly of the new members of the committee please explain your panel system. Would you explain for the committee how the panels are selected, the number of panels, and the decisionmaking procedures.

Miss HANKS. Yes. I would be pleased to do so because, while it's a complicated system, we believe it to be working very well. We know that it will be working better within the year.

We have panels in all of the major fields—music, theater, dance, Federal-State partnership, expansion arts, et cetera.

Mrs. HANSEN. Who selects the panels?

Miss HANKS. That is also complicated. We get recommendations from the National Council and from the staff. We get recommendations from the currently operating panel members. We get advice from the national private associations. Then Michael Straight—perhaps he should be discussing this—as Deputy Chairman, in working with the panels and the program directors, suggests the final members of the panels.

Mrs. HANSEN. The reason I wanted you to discuss your panel operation is because, as you will recall, in establishing the National Foundation on the Arts and the Humanities it was felt that Congress should not decide which specific projects should be funded. There was a fear that Congress would become either the advocate or the adversary of programs. The consensus, I think, in the authorizing committee was that this would restrict the freedom of the arts.

This committee has had the same view. We wanted to support the arts but at the same time not be put into the position of either an advocate or an adversary.

It is your panels who select the orchestras dance companies, fellowship programs, poets, and your residencies. You also support certain literary publications and theater groups around the country. Would you discuss that for the committee, Mr. Straight?

Mr. STRAIGHT. Madam Chairman, the selection is based on many factors, one being geographical representation, to make certain that all sections of the country are represented on each panel. One is to make sure there is a spread in terms of youth and middle-aged at least. One is to assure that there are women and representatives of minority groups in balance. Above all, we try to get the very best people we can. So we have to put all those factors togethers. For example, in literature, it may appear that two or three members of the panel are in fact from New York. When you look at them they are people who may be living currently in New York but are not there as New Yorkers. They are there because they are the leading poet in the country or the leading man associated with publishing or the leading man who appeals to rather alienated youth in this country. One name, Kurt Vonnegut.

We had an open meeting in Berkeley last month and these rather alienated kids asked us who was on the literature panel. We named them and they acknowledged they had representation there. At least they had someone who understood them and represented them. I say

it's a combination of all these factors. You try to strike a balance in all of them.

Mrs. HANSEN. The panelists select the projects and individuals to be funded? Is this correct?

Mr. STRAIGHT. That is right, Madam Chairman. The chairman, with the advice of the Council, determines in a general way how much, what proportions may go to dance as against literature.

Mrs. HANSEN. For example, if you have 500 people applying for fellowships, the selection is made by the panel with particular expertise in that field?

Miss HANKS. That is right. The initial selection is by the panel, but then its recommendation goes to the National Council on the Arts. It also reviews it.

Mrs. HANSEN. So that you have a two-step acceptancy role?

Miss HANKS. That is correct.

Mrs. HANSEN. Please insert in the record the names of all the panelists and indicate their fields.

Miss HANKS. We would be proud to do so because it is the greatest list of people in this country who are interested in the arts. I am just proud that they are working for the Government. They give their time and meet three to four times a year at 3 to 4 days at a stretch. Mr. Mitze is here. His State and community panel is downtown meeting. The Public Media Panel is actually meeting today in Boston. So they are really after it.

[The information follows:]

NATIONAL ENDOWMENT FOR THE ARTS—FISCAL 1973

ARCHITECTURE AND ENVIRONMENTAL ARTS CONSULTANTS

Dr. Crosman Jay Clark, Saratoga, Calif.—Systems analysis/consultant/mathematician; worked for various principle industries: Northrop Corp., Texas Instruments, Inc., Sylvania Electronic Defense Lab., Continental Oil Co.; author on various research publications; member: American Mathematical Society, Mathematical Association of America, Society for Industrial and Applied Mathematics, Phi Kappa Phi, Sigma Pi Sigma, Pi Mu Epsilon, Sigma Xi.

Rodney E. Engelen, Chicago, Ill.—Planner/architect; senior vice pres., Barton-Aschman Associates, Inc.; chief planner, Minneapolis City Planning Commission; executive director and director of planning, St. Paul Housing and Redevelopment Authority; lecturer at many of the universities; written many publications and papers; member: American Institute of Planners (president Ill. chapter), National Association of Housing and Redevelopment Officials, Society for College and University Planning, Ely Chapter-Lambda Alpha.

Hugh G. Hardy, New York, N.Y.—Architect/designer; partner, Hardy Holzman Pfeiffer Associates; hon. awards: first prize for Playhouse in the Park, American Institute of Steel Construct.; involved in many planning, civic, exhibits, planning projects; member: American Institute of Architects.

William G. Houseman, Bronx, N.Y.--Writer/environmentalist; editor, *Environment Monthly;* former exec. ed., *House & Garden Magazine;* president, Environment League, Inc. consultant, developers of new communities; member, Institute of Environmental Design, The Allagash Group, board of directors of the Metropolitan Center for Mental Health, Sigma Delta Chi.

Frank S. Kelly, Dallas, Texas—Architect; vice president of Omniplan (Harrell and Hamilton); written many publications; honors: Architectural Award of Excellence—American Institute of Steel Construction, Honor Award—Texas Chapter of AIA, Henry Adams Award, Alpha Rho Chi Medal, Hiron's Alumni Prize Competition; member: American Institute of Architects, Tau Sigma Delta.

Ralph E. Rapson, Minneapolis, Minn.—Architect/designer/professor; head of School of Architecture, University of Minnesota; winner of 12 national archi-

tectural competitions and received many other outstanding awards and honors; member: Fellow—American Institute of Architects, Royal Institute of British Architects, International Congress of Modern Architecture, honorary lifetime member—Boston Architectural Center.

Anderson Todd, Houston, Texas—Architect/professor; Professor of Architecture, Rice University; member: Fellow—American Institute of Architects; board of trustees and building committee of the Houston Museum of Fine Arts (also member of exec. committee); planning consultant, Duke University and Southern Colorado State College; architectural consultant on design, Chilean Communities Facilities Program; Tau Sigma Delta Honor Society in Architecture and Allied Arts.

DANCE ADVISORY PANEL

Cora Cahan, dancer, teacher, New York; panel chairman.

Jerry Bywaters Cochran, choreographer; member, Texas Fine Arts Commission Dance Panel; instructor, Texas Christian University, Dallas.

Merce Cunningham, choreographer, dancer, director, New York.

Alexander Ewing, vice chairman, City Center Joffrey Ballet, formerly general director, Joffrey Ballet, member, Board of Association of American Dance Companies, New York.

Kathleen Stanford Grant, dancer, teacher; resident teacher, Dance Theatre of Harlem; former director, Clark Center of Performing Arts, New York.

Doris Hering, executive director, National Association for Regional Ballet, Inc., critic at large, *Dance Magazine*, New York.

Thelma Hill, choreographer, dancer; lecturer and instructor, University of Cincinnati, Ohio.

C. Bernard Jackson, composer, lyricist, author, producer; executive director, Inner City Cultural Center, Los Angeles, Calif.

Joe Layton, choreographer, director, New York and London Productions, dancer, New York.

Richard LeBlond, chairman of the board, Association of American Dance Companies; board member, Garden State Ballet (New Jersey); Bucks County, Pa.

Robert Lindgren, choreographer, dancer, teacher; dean, School of Dance, North Carolina School of the Arts, Winston-Salem.

Stella Moore, member and dance panel chairman of the Pennsylvania Council on the Arts; Philadelphia.

Frances Poteet, board member, National Association for Regional Ballet; executive director, Missouri State Council on the Arts, St. Louis.

Judith Sagan, producer, Chicago Dance Foundation, Illinois. Member, Board of Association of American Dance Companies.

Ruth Beckford Smith, choreographer, dancer; former member, Katherine Dunham Dance Company; instructor of Afro-Haitian dance, Oakland, Calif.

Michael Steele, writer; arts critic, *Minneapolis Tribune*, Minnesota.

Ethel Winter, choreographer, dancer, teacher; former lead dancer with the Martha Graham Dance Company; New York.

EXPANSION ARTS ADVISORY PANEL

Stephen Benedict, associate, The Rockefeller Brothers Fund, New York.

Leslie Butler, freshman, Howard University, Washington, D.C.

Marie Cirillo, program director, Model Valley Industrial Development Council, Clairfield, Tenn.

Enrique Duran, drama and Spanish teacher, J. H. Francis Polytechnic High School, Canoga Park, Calif.

Miriam Colon Edgar, executive director, Puerto Rican Traveling Theatre, New York.

Makoto Iwamatsu, artistic director, East-West Players, Inc., Los Angeles, Calif.

Anthony S. Keller, executive director, Connecticut Commission on the Arts, Hartford.

Manuel A. Rodriguez, assistant professor of foreign languages, Fort Lewis College, Durango, Colo.; panel chairman.
Joan Sandler, executive director, Black Theatre Alliance, New York.
Alfred B. Spellman, poet; editor, *Rhythm magazine*; coeditor, *Cricket* magazine; contributing editor, *Black Dialogue* magazine; codirector, Atlanta Center for Black Art; Georgia.

FEDERAL-STATE PARTNERSHIP/SPECIAL PROJECTS ADVISORY PANEL

Ralph Burgard, arts consultant, New York.
James Camp, former director, Florida Center for the Arts, Tampa.
Cliff Frazier, director, Community Film Workshop Council, New York.
Terrell L. Glenn, attorney; former chairman, South Carolina Arts Commission; president, South Carolina Art Foundation, Columbia; panel cochairman.
John H. MacFadyen, architect; former president, Associated Councils of the Arts, New York.
Jimilu Mason, sculptress; former member, National Council on the Arts; Alexandria, Va.
Mel Powell, director of music programs, California Institute of Arts, Valencia.
Shelley Shakas, freelance writer, Albuquerque, N. Mex.
Robert N. Sheets, chairman, National Assembly of States Arts Agencies; Denver, Colo.
Durward B. Varner, president, university of Nebraska, Lincoln; panel cochairman.
Robert A. Wykes, composer; teacher, Music Department, Washington University, St. Louis, Mo.

LITERATURE ADVISORY PANEL

Edward Albee, playwright, New York.
Simon Michael Bessie, president, Atheneum Publishers, New York; panel chairman.
James Boatwright, editor, *Shenandoah Review*, Lexington, Va.
Robert Gottlieb, editor-in-chief, Alfred A. Knopf, Inc., New York.
John Hove, chairman, North Dakota Council on the Arts and Humanities; chairman. Department of English, North Dakota State University, Fargo.
John Leonard, editor, Sunday Book Review, *New York Times*, New York.
Toni Morrison, editor, Random House, New York.
Thomas Parkinson, director, Creative Writing Department, University of California, Berkeley.
Webster Schott, critic; vice president, April House Publishers, Kansas City, Kans.
William Stafford, poet; director, Creative Writing Program, Lewis and Clark College, Portland, Oreg.
Kurt Vonnegut, Jr., novelist, New York.

MUSEUM ADVISORY PANEL

William T. Alderson, director, American Association for State and Local History, Tennessee.
J. Carter Brown, director, National Gallery of Art, Washington, D.C.
J. C. Dickinson, director, Florida State Museum, University of Florida, Gainesville, panel cochairman.
Edmund B. Gaither, director, National Center of Afro-American Artists, Elma Lewis School of Fine Arts, Dorchester, Mass.
Louis C. Jones, director-emeritus, New York Historical Association, Cooperstown, N.Y.
Thomas W. Leavitt, director, Andrew Dickson White Museum of Art, Ithaca, N.Y.
Sherman Lee, director, Cleveland Museum of Art, Cleveland, Ohio.
Nancy Neilson, associate curator, City Art Museum of St. Louis, Mo.
David E. Nelson, executive director, Montana Arts Council, Missoula, Mont.
Gerald Nordland, director, Frederick S. Wight Galleries, University of California, Los Angeles, Calif.

Daniel Robbins, director, Fogg Art Museum, Harvard University, Cambridge, Mass.
Joshua Taylor, director, National Collection of Fine Arts, Washington, D.C.
Evan Turner, director, Philadelphia Museum of Art, Pennsylvania; panel co-chairman.
Otto Wittman, director, Toledo Museum of Art, Ohio.
James Woods, president, Studio Watts Workshop, Los Angeles, Calif.

ADVISORY MUSIC PANEL

Planning section

Donald L. Engle, Chairman (also chairman, full advisory music panel) president, Minnesota Orchestra (Minneapolis, Minn.)
Richard C. Clark, president, Affiliate Artists, Inc. (New York, N.Y.)
Donald W. Dillion, executive director, Oklahoma Arts and Humanities Council (Oklahoma City, Okla.)
Morton Gould, conductor and composer (New York, N.Y.)
Roger Hall, arts consultant (New York, N.Y.)
Robert Mann, first violinist, Juilliard String Quartet (New York, N.Y.)
Mildred Miller, mezzo-soprano (Pittsburgh, Pa.)
Herman E. Muller, Jr., senior partner, Milligan, Muller & Co. (New York, N.Y.)
David Rockefeller, Jr., assistant manager, audience and public affairs, Boston Symphony Orchestra (Boston, Mass.)
Seymour L. Rosen, managing director, Pittsburgh Symphony (Pittsburgh, Pa.)
Howard Taubman, former music critic, drama critic, and critic-at-large, *The New York Times*, Danbury, Conn.
Wililam E. Thomson, kulas professor of music, Case-Western Reserve University (Cleveland, Ohio)

Choral section

Elaine Brown, director, Singing City (Philadelphia, Pa.)
Thomas Dunn, editor in chief, E. C. Schirmer Co. (Boston, Mass.)
Paul Hill, music director, National Choral Foundation, Inc. (Washington, D.C.)
Margaret Hillis, chorus director, Chicago Symphony Orchestra (Chicago, Ill.)
Joseph Liebling, director, Oakland Symphony Chorus (Oakland, Calif.)
Norman O. Scribner, music director, Choral Arts Society of Washington (Washington, D.C.)
Robert Shaw, music director, Atlanta Symphony Orchestra (Atlanta, Ga.)

Jazz/folk/ethnic section

Dan M. Morgenstern, cochairman, editor, *Down Beat Magazine* (New York, N.Y.)
Milton Hinton, cochairman, jazz artist (New York, N.Y.)
Julian "Cannonball" Adderley, jazz artist (Bel Air, Calif.)
David N. Baker, chairman, department of jazz studies and associate director, Black Music Center, Indiana University (Bloomington, Ind.)
Pepe Barron, director, Programs for Spanish-Speaking Americans, American Association of Community and Junior Colleges (Washington, D.C.)
Helen Johnson, professor of English York College, City University of New York (New York, N.Y.)
Marian McPartland, jazz artist (New York, N.Y.)
Father Norman J. O'Connor, Paulist Fathers (Oak Ridge, N.J.)
Jimmy Owens, jazz artist (New York, N.Y.)
Jean Ritchie, folk singer, writer, folklorist (Port Washington, N.Y.)
Willie Ruff, associate professor of music, Yale University, jazz artist (New Haven, Conn.)
Martin Williams, director of the jazz program, Smithsonian Institution (Washington, D.C.)

Opera section

Joy Blackett, mezzo-soprano (New York, N.Y.)
Edward Corn, manager, San Francisco Opera Association (San Francisco, Calif.)
Frank Corsaro, stage director (New York, N.Y.)
David Gockley, general director, Houston Grand Opera Association (Houston, Tex.)
George London, executive director, National Opera Institute (Washington, D.C.)
John Ludwig, general manager, Minnesota Opera Co. (Minneapolis, Minn.)
Gian-Carlo Menotti, composer (Mount Kisco, N.Y.)
Judith Raskin, soprano (New York, N.Y.)
Rise Stevens, mezzo-soprano (New York, N.Y.)

Orchestra section

Margaret Harris, conductor (New York, N.Y.)
Philip Hart, writer (Santa Fe, N. Mex.)
Karney Hodge, president, Fresno Philharmonic (Fresno, Calif.)
John Mauceri, director, Yale Symphony Orchestra (New Haven, Conn.)
Gerhard Samuel, associate conductor, Los Angeles Philharmonic (Los Angeles, Calif.)
Stephen Sell, general manager, St. Paul Chamber Orchestra (St. Paul, Minn.)
Robert Shaw, music director, Atlanta Symphony Orchestra.

PUBLIC MEDIA ADVISORY PANEL

James Blue, director, Media Center, Rice University, Houston, Tex.
Polly Buck, chairman, Delaware State Arts Council, Wilmington.
Virginia Duncan, producer/director, KQED–TV, San Francisco, Calif.
Roger Englander, television producer, CBS, New York.
Charles Hobson, director, Department of Mass Communications, Clark College, Atlanta, Ga.
Richard Leacock, visiting professor of architecture (film), head, film section, Massachusetts Institute of Technology, Cambridge.
Arthur Mayer, professor, Dartmouth College, University of Southern California, Stanford University.
Donn Pennebaker, Pennebaker, Inc., New York.
David Stewart, director, national program projects, Corporation for Public Broadcasting, Washington, D.C.
George Stoney, chairman, Department of Film and Television, New York University, New York.
Willard Van Dyke, director, Department of Film, Museum of Modern Art, New York; panel chairman.
Fred Wiseman, Zipporah Films, Boston, Mass.
Colin Young, director, the National Film School, Beaconsfield Film Studios, Beaconsfield, England.

THEATER ADVISORY PANEL

Kenyon Bolton, president, the Cleveland Play House Foundation, Ohio.
Richard Collins, executive director, Main State Commission on the Arts and the Humanities, Augusta.
Robert Crawford, president, Spring Hill Conference Center, Wayzata, Minn.; panel chairman.
Michael Feingold, drama critic, *Village Voice;* literary manager, Yale Repertory Theater.
Zelda Fichandler, producing director, Area Stage, Washington, D.C.
Rosemary Harris, actress, Winston-Salem, N.C.
Stanley Kauffmann, film and theater critic, the *New Republic;* visiting professor, Yale University.

Jack Kroll, arts editor and drama critic, *Newsweek*, New York.
Edith Markson, director of development, American Conservatory Theater, San Francisco, Calif.
Rita Moreno, actress, New York.
Harold Prince, producer-director, New York.
Lloyd Richards, director; professor of acting, Hunter College, New York.
W. Duncan Ross, artistic director, Seattle Repertory Theater; director, professional training program, school of drama, University of Washington, Seattle.
Michael Schultz, director, New York.
Donald Seawell, attorney; producer, Denver-New York.
Jean-Claude Van Itallie, playwright, New York.
Peter Zeisler, executive director, Theater Communications Group, New York.

VISUAL ARTS PANELISTS AND CONSULTANTS

Harold Cohen, professor, University of California, San Diego.
Van Deren Coke, director, art museum. University of New Mexico, Albuquerque.
James Demetrion, director, Des Moines Art Center, Iowa.
Ann D'Harnoncourt, curator, Philadelphia Museum of Art, Pennsylvania.
Mel Edwards, artist, New York.
Alan Fern, assistant chief, Prints and Photographs Division, Library of Congress, Washington, D.C.
Edward Fry, art critic, New York.
Michael Hoffman, managing editor-publisher, Aperture, Millerton, N.Y.
Roy Lichtenstein, artist, Leo Castelli Gallery, New York.
Linda Nochlin, Vassar College, Poughkeepsie, N.Y.
Ted Potter, director, the Gallery of Contemporary Art, Winston-Salem, N.C.
Stephen Prokopoff, director, Institute of Contemporary Art, Chicago.
Irving Sandler, professor and critic of art history at New York University, New York.
Rose Slivka, editor, *Craft Horizons Magazine*, New York.
John Szarkowski, director, department of photography, the Museum of Modern Art, New York.
Joshua Taylor, director, National Collection of Fine Arts, Washington, D.C.
Wayne Thiebaud, artist, Hood, Calif.
Marsha Tucker, curator, the Whitney Museum of American Art, New York.
Peter Voulkas, artist, Berkeley, Calif.
Howard Weaver, dean, Yale University, New Haven, Conn.
Donald Wycoff, director, American Crafts Council, New York.

Mrs. HANSEN. The process first involves the selection of the projects by those individuals who have expertise in a particular field and then these selections are reviewed by your own council?

Miss HANKS. Yes, then it goes to the National Council and they review it.

Mrs. HANSEN. Mr. Yates?

SUPPORT OF THE ARTS BY OTHER COUNTRIES

Mr. YATES. Miss Hanks, an editorial that appeared in the Saturday Review for April 22, 1972, approximately a year ago, indicated that West Germany had a per capita outlay for the arts of $2.42, Australia of $2, Canada of $1.45, Israel of $1.44, and Great Britain $1.33, compared to our per capita expenditure of 15 cents. Is that right?

Miss HANKS. That is correct.

Mr. YATES. Your appropriation has been increased substantially, or the proposal for your appropriation has been increased substantially this year. What will that raise the per capita contribution to?

Miss STEELE. It would be about 35 cents.

Mr. YATES. Would you say that the per capita contribution in the countries that I have listed is about the same or greater? Do you know what the up-to-date contribution would be for West Germany, Aus-

tralia, Sweden, Canada, and the other countries, so that a comparison could be made?

Miss HANKS. They would be larger than those figures. There has been no cutback in Federal programs.

Mr. YATES. How do you know that?

Miss HANKS. Among other reasons, we had a meeting of four Europeans and one Canadian about 2 months ago, Mr. Yates. These were the top cultural research people in Great Britain, Sweden, France, the Netherlands, and Canada. They came to this country to talk with us about the development of Federal support for the arts because we wanted to know, all of these countries having had a much longer experience than we have had, if they could give us some advice on their programs.

It is quite true that their Federal agencies, as well as different awards they have from state governments, are putting increasing moneys into the development of cultural activities.

Mr. Yates, may I mention, too, one of the reasons it was very interesting for us to have the meeting is that these gentlemen all strongly—they had many things that were very helpful to us in our thinking, but the strongest thing they kept saying to us over and over again was, "Do increase and never let fail your concept of pluralism of support." By that they mean the support coming from the private donors as well as the local governments, state governments, and the Federal Government. They are increasingly feeling problems that basically all their contributed support comes from one source. And this doesn't give them flexibility.

Mrs. HANSEN. From which sources do they receive their support?

Miss HANKS. The Federal Government.

Mrs. HANSEN. From tax money?

Miss HANKS. Yes. It's tax money of a variety. Some of it is from general fees. Some of it is taxes on television and radio.

Mr. YATES. This is taxes rather than private donations?

Miss HANKS. This is all Government money.

DISSEMINATION OF THE ARTS

Mr. YATES. U.S. News & World Report in February this year indicates that one of the critics of the program in Congress said this: "Culture should not be spoonfed to an effete elite at the expense of the general public." Is culture being spoonfed to the effete elite by your organization?

Miss HANKS. No, sir; quite to the contrary. One of the strongest goals of the Endowment is making arts more accessible to more people throughout the country. We do that through the touring and through the State agencies' programs, through the artists in the schools programs, through the expansion arts programs in the neighborhoods.

The expansion arts program, as you know, was started 2 years ago, Mr. Yates. This is for the professional artists working in the neighborhoods and has a fantastic impact basically in instruction and training for the young people. They are anything but elite—neither in the school programs nor in the neighborhood programs. Many of them, unfortunately, are from disadvantaged neighborhoods. The programs are highly successful. Some people have referred to them as being social

programs. I cannot argue that point because the social benefit in terms of human value is very great. We are not trying to turn out, you know, a John Steinbeck and a Helen Hayes. We are trying to help children see better, be more perceptive, and feel better.

In terms of the support for cultural resources, the orchestras, the museums, almost all of the programs are dedicated to what I would call public service areas. They are for more touring or youth programs in connection with the orchestras and opera companies, or in connection with the museums to have better exhibitions that people can really appreciate.

Mrs. HANSEN. Please insert in the record the total number of people you feel that the program reaches, through your museum participation, art training, et cetera.

Miss HANKS. We have estimates broken down roughly between the fields. We would be glad to submit that.

[The information follows:]

ESTIMATES ON AUDIENCES/PARTICIPANTS (BASED ON FULL FUNDING, FISCAL YEAR 1974)

	Audiences/Participants
I. Availability of the Arts	331,000,000
II. Cultural Resources Development	175,000,000
III. Advancement of our Cultural Legacy	380,000,000

NOTE.—These figures necessarily take into account the fact that many of the same people attend or participate in NEA programs. Touring and media programs in particular reach very significant portions of the population. A book written under an NEA fellowship may have many thousands of readers; a composition or dance work performed all over the country can have similar impact. A major piece of sculpture placed in a public site can be seen by hundreds of thousands. With their diverse programs, the State arts agencies' activities reach into the lives of millions of Americans.

PUBLIC INTEREST IN THE ARTS

Mr. YATES. That was the subject of my next question. Can it be said that only an effete elite is interested in the arts and in the humanities when we see such figures? I return to the article that appeared in the Saturday Review. It says:

> The people themselves are concerned with the arts and humanities as never before. More than 600 million visits are paid to American museums each year, 12 million to symphony concerts, and more than $2 billion is spent annually on cultural activities. Our painters are still the pacesetters for artists in Europe, Latin America, Australia, and Japan. Our pianists are generally considered the most technically accomplished performers in history. Our historians and literary critics are internationally renowned. Our poets dominate the entire English-speaking world. Our choreographers stage their works in London, our singers grace the stage at La Scala, our novelists are translated into Finnish and Urdu. We are a major—perhaps the major—cultural force today, and people everywhere should know the good news. Washington must support American artists.

Would you comment on that? Are the figures about right?

Miss HANKS. The figures are about right. I certainly agree with the statement. We have as fine cultural organizations, and certainly artists, as anywhere in the world. They are appreciated, as the article points out, perhaps more abroad, than they are in this country.

Mr. Yates, this whole feeling about the arts, the professionals as well as participation in the arts, has dramatically changed, even within the last 3 to 4 years. We see it everywhere we go.

Mr. YATES. There are those who think that the Federal Government should not make its contribution, although over the years it has made

its contributions even before the organization of the Arts and Humanities through tax deductions and tax benefits to patrons of the arts, in order to encourage that sort of entertainment.

Reading again from another article, I note that in England recently a person wrote to the Times saying:

> I have a strong objection to having taxes used for any artistic purposes. I am sure that it can be unique in taking an interest in art of any sort and thinking that those who enjoy its harmless attractions should themselves pay for their enjoyment.

Before I ask you to comment on it, somebody wrote a reply and said, "I sympathize with his views on the State patronage of art for I, too, am a member of a small minority. If he will reflect on my tax contribution to atomic weapons while I reflect similarly upon his contribution to art, perhaps we may both rest easily."

Do you have a comment on that?

Miss HANKS. No.

Mrs. HANSEN. Mr. McDade?

Mr. MCDADE. No questions.

Mrs. HANSEN. Mr. Wyatt?

TAX REFORM ACT OF 1969

Mr. WYATT. Nancy, do you have an opinion as to whether or not the so-called Tax Reform Act of 1969 has had an effect upon the voluntary contributions mentioned?

Miss HANKS. We have had no diminution of contributions. There has been a constantly increasing level, as well as numbers, of private giving in our own field. This has been a steady trend. Whether or not it has been affected by the Tax Reform Act or not, I do not know. We do have some problems with the Tax Reform Act.

Mr. WYATT. I think perhaps the better way of stating the question would be, do you know or have you had advice that it might be easier to raise contributions or that you might have perhaps received more contributions under the old law than under the 1969 law?

Miss HANKS. It's difficult to answer because it varies. It is more difficult now for private foundations to give grants to individuals. This is a serious drawback in terms of development of our creative activity in the country.

However, you see, sir, I have to note at the same time that there wasn't all that much coming from foundations for individuals even before the act. You have the Guggenheim Foundation, of course, and some others who are the big ones in our fields who gave. By and large, there was not an outpouring of grants. Of course, private individuals have often given to individuals. To me, though, this will have caused a serious break in terms of future creative development.

Mrs. HANSEN. Mr. Veysey?

Mr. VEYSEY. Madam Chairman, I am very sorry, and I apologize to the witness. I had another meeting and was unable to hear their presentation, so I have no questions at this time.

JUSTIFICATION MATERIAL

Mrs. HANSEN. We will insert justification pages A–1 through A–52 in the record at this point.

[The pages follow:]

NATIONAL ENDOWMENT FOR THE ARTS

SUMMARY STATEMENT FOR FISCAL YEAR 1974

The National Endowment for the Arts proposes a Fiscal Year 1974 program budget totalling $72,500,000. These funds would be utilized in the following manner:

Definite Appropriation - For National Programs:	$ 56,750,000
Definite Appropriation - For State Arts Agencies:	8,250,000
Indefinite Appropriation - To match donations to the Endowment (Treasury Fund):	7,500,000
TOTAL FEDERAL PROGRAM FUNDING	$ 72,500,000
TOTAL BUDGET AUTHORITY (includes $7,500,000 private monies)	$ 80,000,000

"Under the guidance of the National Council on the Arts, the Endowment has effectively used its monies not only to support a wide range of cultural activities, but also to stimulate increased private support for the arts. I view this as essential, for if the arts are to flourish, the broad authority for cultural development must remain with the people of the Nation -- not with government."

Richard M. Nixon
January 1973

The Endowment's appropriation request for Fiscal 1974 is almost double that received in Fiscal 1973. This growth rate for the Endowment's activities is consistent with the pattern established by the President and the Congress three years ago. The intent has been to achieve a level of meaningful support for cultural activities in the country, bearing always in mind that Federal funds should be supportive of private and other governmental interests. Federal monies are still generating well over the $1 for $1 match required of Arts Endowment grants in the enabling legislation.

Within the past three years, the Endowment has been able to test programs, to evaluate people's needs, to ascertain the requirements of cultural institutions to fulfill their potential in improving the quality of life of the nation, and to develop methods for stimulating the creative talents of the country's artists.

With few exceptions, the Endowment's proposed programs for Fiscal 1974 are extensions of already operating programs, or of pilot projects that have proven highly successful.

The Endowment philosophy continues to be to use proportionately small funds to stimulate interest in areas of cultural need. The National Council on the Arts has increasingly emphasized the importance of this leadership role. It can be seen most dramatically in the renovation for preservation program, the Federal Design four-pronged effort, the national theme research in Architecture, the encouragement of Expansion Arts, and the proposed National Exhibitions and Performance Program (Art Fleet).

A word should be said about the relationship between the Endowment's programs and the Bicentennial. The National Council on the Arts and the program offices have been considering the matter as early as mid-1971 when budgeting for Fiscal 1974 began. It has been apparent to the Council and the Endowment that the artists of this nation and the cultural institutions view themselves as being able to contribute to the commemoration and that their requests to the Endowment would reflect this desire and this ability. All Bicentennial inquiries the Endowment has received fall within the three goals that were set for the Endowment by the Council to carry out its Congressional mandate and within already established program guidelines. The three goals are:

1) Availability of the Arts: to encourage broad dissemination of cultural resources of the highest quality across the country;

2) Cultural Resources Development: to assist our major cultural institutions to improve artistic and administrative standards and to provide greater public service;

3) Advancement of our Cultural Legacy: to support creativity among our most gifted artists, encourage the preservation of our cultural heritage, and advance the quality of life of our nation.

The following statement, or variation of it for specific purposes, has been added at the Council's direction to all Guidelines for Fiscal 1974 for programs that have not already been acted upon:

"The Endowment recognizes that the arts will play an important role in the next few years in the celebration of our country's Bicentennial. The Endowment welcomes this involvement on the part of artists and cultural organizations. The Endowment has an active interest in participating in these efforts, within funds available to it, and insofar as they are directed to professional creation and presentation of new works, improvement of artistic standards, preservation of our cultural heritage, and increasing the availability of the arts for all Americans. If funds under these guidelines are sought for projects deemed by the applicant to be related to the Bicentennial, a brief description of this relationship should be made in the application."

Communication between people is a deep concern of our time. So is the environment. And education. And constructive change. And basic human values. The arts are central to all of these issues. The nation and its citizens are increasingly aware of the arts, as growing demand, interest, and participation indicate. The Endowment's financial support for the arts, representing as it does only a fraction of their total costs, derives its real importance when viewed as catalyst for other support, as well as a statement of national awareness of the vital role of the arts in the quality of life of the nation.

During Fiscal 1973, continuing to move toward the "broadly conceived national policy of support for...the arts" charged by its enabling legislation, the Endowment was able to:

-- Provide greater access and availability by increasing direct funding of State arts agencies to $127,250; by expanding dance touring programs and initiating two pilot programs in theatre touring; by placing artists in residency situations

other than schools and increasing the numbers in the schools as well; sponsoring more murals and sculpture in public places; and initiating an essential new thrust: arts via the media.

-- Enable our great cultural institutions to move forward in areas of public service and improvement of standards by helping museums meet critical needs through increased assistance for special exhibitions, utilization of permanent collections, and placing emphasis on conservation and renovation for preservation purposes; by continuing programs of assistance for orchestras, theatres, and opera companies; by giving recognition to the development of resident professional dance groups.

-- Assist preservation and creative advancement of our diverse cultural legacy by providing a major increase in the vital Expansion Arts Program; by expanding fellowship and training programs for individual artists; and by initiating pilot efforts to increase professional competence and public awareness of environmental design excellence, including the significant Federal Design Program and the national theme research in Architecture.

The $29.2 million increase for national and state agency programs ($33.625 million in Fiscal 1973; $62.825 in Fiscal 1974) will basically be used as follows:

I. Availability of the Arts, Increases ($11.7 million)

- raise direct grants to state agencies from $127,250 to $150,000; provide funds enabling them to secure program assistants and use other means, such as regional coordinators and technical assistance, to strengthen state agencies; and encourage state councils to seek funds to enhance their relationships with professional cultural organizations as well as statewide development of local groups.

- expand touring in dance; initiate touring programs in theatre and other arts; encourage regional touring; and plan for a variety of exhibition and performance activities that will involve a total concept for national accessibility to the arts.

- give major thrust to the residency concept with particular emphasis on Artists-in-Schools, colleges, professional schools, and community centers.

- make art more public through ongoing commissioning of art for public places, including sculpture, murals, posters, set designs.

- increase attention to the arts via media through programming for television/radio and regional film centers.

- cooperate in the establishment of a national center for American dance.

- create a new program to improve the design of cultural facilities in new buildings and renovation of old.

II. Cultural Resources Development, Increases ($5.8 million)

(Note: Treasury Fund [gifts and matching] has been used most effectively in this catefory in the past. It is anticipated that a significant portion of the increased request for Treasury Fund will go into this area to augment the increase noted above.)

- raise Federal participation in programs of public service, improvement of artistic and administrative standards in museums, orchestras, opera companies, choral groups, dance companies, and in projects that make possible the availability of works of the nation's creative writers.

III. Advancement of our Cultural Legacy, Increases ($11.7 million)

- increase support for creative individuals through fellowships, experimentation, and training programs.

- provide vital support for the rapidly growing Expansion Arts activities that continue to emphasize instruction and training of young people by professional artists.

- augment essential preservation programs in film, dance, literature, jazz/folk, ethnic arts and crafts, architectural masterpieces.

- take leadership in improvement of the environment through the Federal Design Program, national theme research, and citizen participation and school programs.

- strengthen the ability of the Endowment to be flexible in its programming to meet new and evolving needs and to be much more responsive to the increased demands for interdisciplinary programming, particularly in cultural centers and state arts agencies.

- encourage private service organizations, universities and other educational institutions in the improvement of services to their respective fields and in the strengthening of arts administration.

The $1,029,000 increase ($1,146,000 in 1973; $2,175,000 in 1974) under the funding allowance for Program Development and Evaluation will permit the Endowment to step up critically needed efforts in this area, including major research required in the arts and significant evaluation of Endowment programs.

The $4,000,000 increase ($3,500,000 in 1973; $7,500,000 in 1974) to match private donations (the Treasury Fund) will continue the Endowment's highly successful and increasingly important efforts to engage the private sector more fully, particularly in cultural resources development.

NATIONAL ENDOWMENT FOR THE ARTS

SUMMARY OF FUNDS AVAILABLE

	1972 Actual		1973 Estimate	1974 Request	Increase
Appropriation, Definite					
Direct Program	$20,750,000		$27,825,000	$56,750,000	$28,925,000
States Program	5,500,000		6,875,000	8,250,000	1,375,000
Appropriation, Indefinite					
Matching Funds	3,500,000		3,500,000	7,500,000	4,000,000
Total Appropriation		$29,750,000	38,200,000	72,500,000	34,300,000
Gifts and Donations		3,500,000	3,500,000	7,500,000	4,000,000
Transferred from Others		133,600	-0-	-0-	-0-
Recovery of Prior Years' Obligations		100,680	-0-	-0-	-0-
Unobligated Balance Prior Year		2,837,608 1/	1,990,903 2/	-0- 2/	-1,990,903
Total Available for Obligation		36,321,888	43,690,903	80,000,000	36,309,097
Obligations	33,103,035		43,690,903	80,000,000	36,309,097
Transfers to Humanities	10,000	33,113,035	-0-	-0-	-0-
Unobligated Balance		$ 3,208,853 1/	$ -0- 2/	$ -0- 2/	$ -0-

1/ Includes $1,217,949.25 represented by equity received in ANTA Theatre and other assets.

2/ Does not include $1,217,949.25 equity in assets which is not available for obligation.

NATIONAL ENDOWMENT FOR THE ARTS

ANALYSIS BY OBJECTIVE

	FY 72 Actual	FY 73 Estimated	FY 74 Requested	Increase (Decrease)
1. Availability of the Arts	$10,675,511	$12,729,000	$24,460,000	$11,731,000
2. Cultural Resources Development	14,594,417	11,422,520 2/	17,220,000	5,797,480
3. Advancement of our Cultural Legacy	6,950,829	9,460,000	21,145,000	11,685,000
4. Program Development and Evaluation	882,278	1,146,000	2,175,000	1,029,000
5. Gifts, Donations, and Matching Funds	1/	8,933,383 2/	15,000,000	6,066,617
TOTALS	$33,103,035	$43,690,903	$80,000,000	$36,309,097

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

2/ Includes funds carried over from Fiscal 1972.

PROGRAM DESCRIPTIONS

I. Availability of the Arts

Actual FY 72	Estimate FY 73	Estimate FY 74	Increase
$10,675,511	$12,729,000	$24,460,000	$11,731,000

"To my mind, one of the most exciting new directions charted by the National Council on the Arts has been its effort to take the arts to the people, all across the Nation." With these words, President Nixon underlined one of the most vital goals of the Endowment's work -- providing access and opportunity to every citizen to participate in the arts. No longer the province of the wealthy or highly educated, the arts offer wide opportunities for human enrichment to increasing numbers of Americans from all walks of life.

Federal-State Partnership. More than one-third ($8,250,000 out of $24,460,000) of the amount for availability of the arts will be used for direct grants of approximately $150,000 each to official State arts councils or agencies. By legislative directive, the amount appropriated for this purpose is divided equally among the 50 States and five jurisdictions.1/ Each State agency in turn must match the Endowment's dollars with at least an equal amount of funding or services from non-Federal sources. The Endowment views the State arts agency movement (few agencies existed when the Endowment was created in 1965) as an essential part of its wide variety of activities to make the arts more available.

Many of the State councils have done an excellent job of making the arts more widely available within their own regions; of stimulating increasing interest and funding from their State legislatures; and of involving the private sector as well in cooperative activities. Since the Federal-State Partnership Program began in Fiscal 1967, an estimated 9,300 separate projects have been carried out with combined Federal, State, and private funds.

In Fiscal 1967, the Endowment provided nearly $2,000,000 to the State agencies; that year, State legislatures provided $4,850,000. By Fiscal 1971, with the Endowment's funding at $4,125,000, State legislatures had appropriated $6,773,000 excluding New York State. In 1973, with the Endowment's funding at $6,875,000, State legislatures are providing approximately $8,300,000, excluding New York's $14.3 million appropriation.

The National Council on the Arts in recent meetings has been discussing how 1) to strengthen the State councils and 2) to increase participation of these agencies in the Endowment's national programs. This is already done in some major areas. Both the Coordinated

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1/ American Samoa, District of Columbia, Guam, Puerto Rico, and the Virgin Islands. By the Endowment's present legislation, Guam and American Samoa may receive no more than $65,000 each. The Endowment is requesting removal of that limitation in new authorizing legislation.

Residency Touring Program in dance and the Artists-in-Schools Program are funded through and administered by the State agencies with monies separate from their Federal-State block grants. (These two programs alone are estimated to include grants to the States of at least $3.7 million in Fiscal 1974.)

The Council has recommended to the Endowment that a major effort be made beginning in Fiscal 1974 to strengthen State arts agencies. The Council's recommendations were based on staff discussions with the State agencies. The first, and perhaps most significant, recommendation is to enable State agencies or combination of agencies to secure program assistants who will spend the substantial part of their time developing programs involving the arts and artists for the State. Many will, in this connection, be involved with cultural programming for Bicentennial activities and goals. The Council suggests that the program be carried by the Endowment for two years, with the hope that the State arts agency will fund the position in subsequent years.

In addition, the Endowment intends to increase its number of regional coordinators and internships in State agencies; enable the States to work more closely with community arts agencies; encourage the State agencies to evaluate their own programming and to travel to other States for advice; provide technical assistance through handbooks, seminars, regional and national meetings and other services to the field. The total funding for these programs is estimated to be on the order of $1,800,000.

The Endowment will also encourage State arts agencies to apply for special state grants for programs within their states or for regional purposes, since there is no question that some potentials for cultural development, particularly in certain geographical areas, are better handled on a regional basis. The very minimum going to the State agencies in special programming would be $1,800,000 if the budget request is approved by Congress. It is anticipated that the funding will be substantially higher because of the imaginative programs that could be developed by the State councils. The Endowment is particularly interested in long-term strengthening of relationships between the State agencies and the professional cultural organizations as well as furthering the statewide development of meritorious programs for the 1100 community and urban orchestras, 2500 local museums, 900 small opera companies, 5600 choral groups, 2600 community theatres, and at least 320 "regional" dance companies, which are not eligible for direct Endowment grants.

Touring. Of the $24,460,000 requested for availability of the arts, $4,800,000 is allocated for touring at the present time.

In dance, the Endowment has two basic touring programs, one for the nation's three major dance companies, the other for the smaller, often contemporary groups. The latter program has been operative since 1968; the former was started in FY 1972 on a pilot basis and evaluation strongly indicated that it should be continued. In these two programs, each Federal dollar generates from $3 to $5 from local sources and earned income.

The Large Company Touring Program was initiated to assist local, non-commercial sponsors across the country to bring out of New York the country's internationally-famous classical dance groups, which were better known abroad than in our own country. Costs of touring are high and growing; one-night stands, which had been the practice, were serving neither the companies nor their audiences; the

result was increasing isolation, rather than increasing availability, of the best of American dance. Citizens in 13 American cities from Philadelphia to Houston to Seattle this year are benefitting not only from performances, but also from master-classes, seminars, and open rehearsals conducted by one or more of the major companies. The program emphasizes the need for local support, over and above ticket sales.

The Endowment's responsibility in this area is crucial. Touring without government support has become prohibitive due to rising costs. (Even tours of great dance companies from abroad may cease to reach any but one or two East Coast cities.) Thus, Americans may soon be denied access to any of the superb classical dance of this century unless they visit or live in New York or Washington. For these reasons, the Endowment, its Advisory Dance Panel, and the National Council on the Arts after examining carefully the pilot effort believe in its effectiveness and future implications.

The second dance effort, the Coordinated Residency Touring Program, is directed toward the smaller contemporary companies whose mobility, due to size and relatively uncomplicated technical needs (sets, costumes, musical accompaniment), is a distinct asset. In addition, many of the companies' content -- modern/experimental works, utilizing elements of electronic music and jazz as well as more traditional expression -- is uniquely suited to the development of new audiences for the dance.

The pilot effort in 1968 brought four companies to seven communities in one State; during the current year, 50 companies are in about 150 communities in 40 States. The Endowment's contribution, in the six-year period, has risen from $25,000 to approximately $600,000. The other funds, provided by the local sponsors, have increased from $51,270 to $1,920,000 -- a better than 3-to-1 match of Federal funds for payment of companies' fees, plus all local costs such as hall rental, stagehands, ticket printing and distribution, etc.

State arts councils, aided by Endowment staff and a national coordinator, receive NEA monies and administer the program within their States. Each local sponsor must book at least two companies for at least one-half a week each. The companies provide community services, such as master classes and open rehearsals, as well as performances. The program has been highly successful and is also being evaluated with an eye to expansion and improvement where needed.

In theatre, the Endowment in Fiscal 1973 initiated a pilot effort in regional touring. In contrast to dance (where the vast majority of professional companies are home-based in New York), there are over 40 fully professional theatre companies across the country. Nonetheless, first-rate theatre is not available to millions of American citizens. The success of the Endowment's Coordinated Residency Touring program in dance, coupled with increasing demand for access to professional theatre, has led the Endowment to explore means and methods of moving noncommercial professional theatres around their regions. The lessons learned in the pilot effort -- which tours two resident professional companies from Maryland and Minnesota -- will enable the Endowment to move forward backed by solid experience and evaluation. State arts agencies have been involved from the outset. In Fiscal 1974 the Endowment plans to assist eight to ten companies in advance planning and commitment of funds for tours that will cover most sections of the country and will in most instances begin actual touring in calendar 1975. (The Artists-in-Schools Program has always been "forward-funded" and the Endowment hopes to move other programs

into this position as soon as feasible. It is essential to have advance money and commitment as much as two years prior to actual touring.)

Planning for national accessibility to a variety of exhibition and performance activities has taken longer than expected, in part because of lack of full-time professional staff guidance and funds. Preliminary planning began as early as October 1969. Over the past three years, there has been preliminary design and development by George Nelson and Charles Forberg of New York. A prototype Art Fleet exhibition was tested in the fall of 1971 at the Corcoran. Evaluation of the Michigan Artrain experiences in Michigan and in the Rocky Mountain region has provided invaluable information and encouragement.

The National Council on the Arts at its most recent meeting gave enthusiastic approval for the Endowment staff to move as quickly as possible with the development of a total concept for national accessibility. A suggested time table calls for completion of design, program themes, and preliminary touring schedules during FY 1973; testing in FY 1974, including coordinating procedures, informational materials, advance work with the schools and communities; with actual full-scale operations set for 1975. State arts councils and all program areas of the Endowment will be intimately involved. If successful, the Art Fleet will open up totally new viewing and performance experiences to areas and people previously denied such opportunity. The potential impact of this concept cannot be overestimated.

There are other touring programs within the Endowment, perhaps in connection with Art Fleet, that are unquestionably required to make the arts accessible in the country. The States have already evidenced increased interest not only in programs mentioned above but in film touring, graphics design, workshops, technical assistance, crafts. Further, the National Council on the Arts has made it clear in action on several grants over the past several years that it views very sympathetically the needs of companies to have extra rehearsal time to prepare for international touring in order that the quality of American performance can be maintained. Rehearsal time on tour is usually limited to sounding out the hall for the orchestras, or spacing out the stage for the dance companies. Further, the Council believes that companies should be encouraged to make stopovers on this continent wherever possible on their way to international tour engagements.

As mentioned earlier, regional touring programs of a variety of professional arts groups are an additional means of increasing Availability of the Arts. The Federation of Rocky Mountain States has done an exceptional job of bringing such groups as the Utah Symphony Orchestra, Ballet West, and the Montana Repertory Theatre to widely divergent audiences in isolated areas of its six-State region. These efforts will continue to be assisted, and a similar pilot effort for the Mid-West has been initiated.

Other Means of Making the Arts More Accessible. Of the $24,460,000 requested for Availability of the Arts, $7,810,000 will assist a wide variety of prpograms in residency, in the visual arts, in film and other media, in music and dance and in architectural research and design assistance.

Residency. A major thrust will continue to be given to the residency concept in Endowment programs, with particular emphasis on the Endowment's highly successful Artists-in-Schools. Launched in

Fiscal 1969 with a $100,000 transfer from the U. S. Office of Education, the program today is bringing the excitement and relevance of the arts, through practicing professional artists, into elementary and secondary school classrooms in all states and special jurisdictions.

Painters and sculptors, poets and writers, filmmakers, dancers, actors, craftsmen, and environmental design artists are now practicing their craft and providing informal instruction to thousands of American children across the country. For example, during the 1972-73 school year in the visual arts component alone, over 325 visual artists, craftsmen and sculptors in over 525 schools are working directly with more than 7,500 teachers and nearly 175,000 students. The effect to date has been outstanding, on the children, their teachers, their communities, and the artists themselves. The State arts councils administer the funds; the Endowment provides a broad variety of coordinating and advisory services; and local school boards cooperate. The Office of Education assists with coordination and may continue to provide additional funds. It is of great disappointment to the Council and to the Endowment that funds have not been located to date this year by the Office of Education to continue the Artists-in-Schools Program at least at the funding level of the past year. At the Council's direction, we hope to reallocate some $835,000 to the program in Fiscal 1973 (for school year 1973-74) so that the program will not have to be cut too drastically.

The Endowment now has, or is in the process of completing, eight films documenting various components of the Artists-in-Schools Program. Two of these -- on visual arts and poetry -- have been distributed widely through educational TV stations, State arts agencies, school boards, etcetera. While introducing the Artists-in-Schools Program to millions of Americans, the two films have also opened many minds to the vital role of the arts in education. (Approximately 18 million people have seen these films in the past year.) Funds are being requested to expand the number of films and to explore using film as a teaching tool, for schools not reached by individual artists. A book entitled Artists-in-Schools, is to be published in April, 1973.

There are other residency programs of the Endowment. The residency concept of the Artists-in-Schools Program has been substantially transferred to placing professional artists in settings outside the schools for the purposes of raising perception and developing skills. Grants have been made to a number of community cultural centers, and for a project utilizing professional artists and the resources of the Metropolitan Museum of Art in special workshops for young people.

The residency concept has been used by the Endowment for some years in the Poets in Developing Colleges Program. It began by bringing professional writers onto the campuses of developing colleges, primarily black in enrollment, and has had extraordinary effect on the students and has led to strengthening of English Departments. Anthologies of the students' work have been compiled. Student writers have become award winners in national competitions. Creative self-expression and cultural identification have been vastly increased. A pilot program in Wyoming, expanding the concept to community colleges, has been successful. It is intended to institute an expanded program with grants going wherever possible to State arts agencies for groups of community colleges.

The Endowment will also continue its ongoing program enabling art schools, colleges and community centers to hire distinguished artists, photographers, critics and craftsmen, generally for short-term stays.

Visual Arts. Additional efforts in availability, which like the above residency programs are directly beneficial to the individual artist, include the highly effective Works of Art in Public Places Program which includes the Inner City Mural Program. Both are enabling cities and communities (40 to date) all over the country to commission and place outstanding works of the visual arts -- from sculpture along the highway to massive murals on building walls in our inner cities. Works are often commissioned for commemorative purposes. Alternatives to viewing art in institutional settings are being provided and American art is being made more widely available to citizens who might never experience its vitality and relevance. Our citizens' environment is greatly enhanced, and their sensitivity to their physical surroundings further developed. The program is earmarked for a substantial increase. In addition, based on the results of a pilot program being started in late Fiscal 1973, different methods will be instituted to provide information as to works of art that could be available.

A new program initiated as a pilot in Fiscal 1973, Visual Arts in the Performing Arts, is similar to the above in that it uses the talents of visual artists in alternative ways to normal institutional settings. It is a two-pronged program that has had immediate response: 1) the commissioning of outstanding posters for performance groups to be displayed on buses, subways, concert halls, schools and be available for purchase at modest prices and 2) assistance for performance groups to secure exceptional artists as designers for sets, costumes, lighting. The projects will benefit individual artists as well as performing groups, and will call greater public attention to the works of both.

Film and other media. Increased attention will be given to programs aimed at wider availability of the arts via the media. Touring conditions for professional performing arts groups have been described earlier. There are those who believe that touring may eventually all but cease. Whether or not this is the case, it is clear that the Endowment must explore moving the arts across the country via film, television, and radio, while at the same time assisting our great arts institutions.

The Endowment hopes to explore methods of using technology through practical experiments. Filming the arts is extraordinarily complex, requiring a special sense of dimension and space, a particular sensitivity to the content, and great technical expertise. But steps must be taken -- and all of the newer technologies, including cassettes and cable TV -- must be included.

The Endowment sponsored an Arts/Media conference in December 1972, primarily for the benefit of its two hundred panelists, consultants, and Council members. It is also exploring with MIT and the educational television station WGBH in Boston methods of making knowledge about the media more available to arts organizations and to artists who might wish to experiment with different uses of the media. In addition, the Endoment and Corporation for Public Broadcasting co-sponsored the highly successful film, Bolero, which has been widely acclaimed and was shown over national educational television on February 19, 1973. The Endowment plans to continue this and other

cooperative ventures with the Corporation to improve cultural programming on television.

The portions of the media program that are directed to making the arts more available to more people include in additional to those mentioned above: regional film centers, support for specific programs in cooperation with other Endowment offices to make all the arts more available; films of dances (in particular) originally created for the stage and documentaries of leading dance companies, personalities, special events; and short and feature film showcasing. Given the costs in the area of public media, the program can only be very modest, indeed, and small amounts are being used to generate considerable sums of other monies.

Music. Programs in broadening music audiences will continue through festivals and other means; a considerable portion of this activity is expected to be handled through the Treasury Fund method.

In making the arts more available to more Americans, there are basically only two major new program areas recommended by the Council to the Endowment for which funds are being requested. While they are widely disparate in nature they both recognize new needs and they both call heavily on other sources of funding, with the Endowment's participation being primarily one of leadership and minor in terms of dollars. The Council takes considerable pride in the results of its efforts over the years, which in part have led to dance being the fastest growing live art form in terms of audience in the country. It believes the filming mentioned previously will augment dance audiences as well as raise artistic standards. After consultation with leaders in the dance world, with two private foundations and the New York State Arts Council, the National Council and Endowment believe now is the time to begin planning for a national center for American dance. Since the majority of companies accomplish the majority of their performances on tour, yet for many reasons their home base is New York City, this would be the logical location. Furthermore, the ANTA Theatre has ideal facilities for all but the largest of dance companies. It can provide performance space with international visibility; provide centralized services including technical design and consultation, training programs and workshops, and experimental facilities for filming and videotaping. The actual carrying forward of the program will be handled mainly through the Treasury Fund route in cooperation with the sources mentioned above. Some program funds are required for maintaining the building as well as development of the detailed plans.

Because of evolving art forms and increasing audiences, it is essential that facilities for the arts be designed that meet often changing requirements. The Endowment receives approximately 50 requests a month for financial assistance in the professional design and construction of cultural facilities (both new buildings and the renovation of old buildings). This expression of need comes from all states and from urban and rural areas alike. And, with the Bicentennial approaching, requests are increasing rapidly.

The Endowment is not proposing assistance for construction, but rather a two pronged effort that will 1) provide research on cultural facilities that will be useful to all persons or organizations wishing to build or renovate -- i.e. to compile a body of knowledge that exists in fields of health, education and housing, yet is barely existent in an equally specialized field and 2) provide design assistance on a $3 to $1 Federal dollar basis for specific plans. Good design plans are essential to assist communities' local private fund-raising efforts for construction.

II. Cultural Resources Development

Actual FY 72	Estimate FY 73	Estimate FY 74	Increase
$ 14,594,417	$ 11,422,520	$ 17,220,000	$ 5,797,480

The Treasury Fund (gifts and matching) in the past has been used most effectively in the category of Cultural Resources Development. Therefore, it has been anticipated in budgeting that a very significant portion of Treasury Fund monies will go into this area. This would raise the Federal funding level to approximately $24,000,000.

This country's great cultural institutions -- museums, opera, orchestras, theatre, dance, choral -- are second to none in the world. They are composed of the artists and craftsmen of our time. They sustain creative effort, and convey the artists' vision to millions of people both here and abroad. Their growth has been nothing short of phenomenal. Their contribution to the esthetic environment of the nation cannot be computed. Demands on them are growing daily. Without increased assistance from all sectors of society, they will be unable to meet the demand.

The goal of Cultural Resources Development is not only a responsibility; it provides the Endowment with a great opportunity. Throughout the agency's history, Endowment support has generated well over the dollar for dollar match required by its legislation. In addition, continuing contact and close cooperation with experts from all over the nation in all the artistic disciplines has stimulated and encouraged the most constructive kinds of activities to benefit the artist and the public. The Endowment's role is clearly that of catalyst.

Museums. The annual attendance at museums is over 600 million. They collect, preserve, and exhibit this nation's great treasures in art, history, and science. Somewhat more than 500 of them have programs of national or regional significance. The remaining museums provide special service to their locales, and the Endowment is making every effort to stimulate State and local funding interest for them.

In addition to collecting, preserving, and exhibiting, museums serve as a source of inspiration and challenge to people living today. They give today's artist an audience. They conduct myriad educational and community programs. Their total resources are virtually incalculable.

Working closely with its Museum Advisory Panel, the Endowment during the current year continued a museum assistance program, begun in Fiscal 1971 on a pilot basis and expanded to a full program level in Fiscal 1972. The program includes: purchase of living American artists' works; special exhibitions; utilization of permanent collections; visiting specialists; catalogues; museum training; fellowships for museum professionals; conservation and renovation for preservation purposes; and grants to make museum services more widely available to the public.

A special word is needed about conservation and renovation for preservation purposes. The nation's great treasures are deteriorating. An estimate showed that there are perhaps 12,000 institutions (museums, archives, libraries) in this country with materials sorely in need of conservation efforts. Yet, there are only 250 practicing conservators in the country, many of whom are nearing retirement age.

The training need is dramatic. In addition, the Endowment is supporting regional conservation centers to make equipment and expertise available to as many museums as possible.

But thousands of dollars could be spent saving works which have gotten into their current condition because of harmful storage, exhibit, and climatic conditions, without reaching the core of the problem. As one outstanding conservator stated: "The whole world should be grateful the Dead Sea Scrolls were not 'preserved' in an American museum."

The Endowment would like to launch in Fiscal 1974 with at least $3 to match each Endowment $1 a program to help museums renovate their facilities -- climate control, security, storage -- in order to conserve their works. The funds allocated in Fiscal 1972 and 1973 have gone primarily to enable institutions to assess their needs. A few selected renovation projects have been funded. As noted in testimony last year, this program has strong implications for the Bicentennial -- the preservation of our American heritage. The Endowment plans to continue funding of surveys and a few selected examples of renovation projects from program monies. Most renovation projects will be financed through the Treasury Fund.

Opera. Opera assistance, begun in Fiscal 1972, will be continued, aiding development of new audiences, training of young American talents, apprentice programs, touring and public service performances, and improvements in administrative capabilities. Additional aid, through the National Opera Institute, is available for the commissioning and production of new works and direct grants to outstanding young singers. As a multi-media art, opera provides opportunities for a broad artistic spectrum: singers, composers, choreographers, dancers, designers, conductors, musicians, librettists, and directors. Contemporary opera presentation is increasing, utilizing film, slides, electronic music, theatre actors. A portion of the program will be funded through the Treasury Fund.

Orchestras. Of the over 1,000 orchestras in the country, approximately 100, due to demonstrated quality and need, are eligible for direct Endowment aid. Total cost of those 100 are estimated in the coming year at approximately $100 million. The Endowment's projected program would continue its project grants for children's concerts, exploration of use of the media, artistic and administrative improvements, and other service activities. The National Council on the Arts has expressed specific interest in encouraging training and performing opportunities for young Americans, and commissioning and programming of contemporary repertoire. It additionally has favored the development of smaller travelling ensembles for community and neighborhood concerts. The Endowment has completed its first major evaluation of orchestras (in the southeastern part of the country) and is currently evaluating those in the southwest.

It is an acknowledged fact that, by and large, orchestras' regular subscription performances pay their own way through ticket sales and generous private contributions. It is the public service activities, increasingly in demand, which are straining orchestras' resources to the breaking point. For example, just 27 of our major orchestras played nearly 1,260 student concerts last year with free or reduced admissions. These concerts do not pay for themselves, and are partly responsible for the fact that the 27 "major" orchestras have budgets over $1,000,000 each. Seven have budgets ranging from $3 million to $6 million. The maximum Endowment grant would be raised from $100,000 to $150,000 in Federal funds and to $50,000 for

the "metropolitan" orchestras. Program funds will be augmented with Treasury Fund monies for this program.

Theatre. For Fiscal 1974, the Endowment proposes to increase the maximum project grant for professional theatres to $150,000. Approximately 40-45 companies and a few professional theatre companies for children will receive Endowment funds; of these only seven will be eligible for the maximum amount allowable. Because the professional theatre movement in this country is making such a vital contribution to world theatre, as well as providing an essential feed-in to the commercial theatre (rather than the other way around, as used to be the case) and because of increases in costs, the Endowment will increase the total program level and augment with Treasury Fund monies.

Dance. In addition to the three major and perhaps 60 smaller contemporary dance companies, which are most often touring companies, there are about 30 professional dance groups located around the country which have a unique role in American dance. They help satisfy audience demand, create new interest, and, most importantly, provide the training ground for many of this country's superb young dancers. As training grounds and important cultural resources, their role is critical to the American dance scene. The Endowment's program, begun on a pilot basis in Fiscal 1972, assists professional management programs and helps these groups to upgrade their artistic standards, to commission and perform new works, and to engage guest choreographers/directors.

Choral. The Endowment participated in the support of a limited number of select choral groups in Fiscal 1972 and 1973. If funds are available, the Council would like to initiate a modest pilot program in Fiscal 1974. Choral groups bring one of America's oldest art forms to the people. The Council has suggested that priority be extended to eligible organizations that schedule performances of contemporary works or revive some of the great choral music of America's past; encourage collaboration with resident theatre, dance, operatic and instrumental groups; provide maximum professional choral training; and utilize annual auditions of total membership to improve artistic standards.

Literature. In the literary world, the "institutional structure" is provided by the variety of publications or other means of communication which, much the same as theatres, orchestras, museums, etc., make it possible for the artists' works to reach people. In Fiscal 1974, the Endowment will continue its assistance to the Coordinating Council of Literary Magazines which provides small grants to many of the perhaps 1,000 literary magazines in the country. Many of these publications are seriously threatened by sharply rising production costs and increases in postal rates. In addition, nearly all major commercial magazines have drastically cut back on publication of new fiction and poetry and works by young writers. Therefore, without the small literary magazines, many of America's most vital creative voices will not be heard.

In addition, the Endowment will fund some of the excellent independent literary presses, which have a unique role in publishing literary pieces unlikely to be handled by commercial publishers. Further, exploration is being given to encouragement of literary programming on radio.

III. Advancement of our Cultural Legacy

Actual FY 72	Estimate FY 73	Estimate FY 74	Increase
$ 6,950,829	$ 9,460,000	$ 21,145,000	$11,685,000

The Nation has an extraordinary cultural legacy. It springs from the unprecedented diversity of our origins. It finds its voice in unique artistic expression -- this is the country in which the film arts were born, in which the blues and jazz came into being, in which dance, architecture, the crafts, photography reached new levels of achievement. The preservation and encouragement of that voice is perhaps the most fundamental task of the Endowment, and the area which will receive the largest proportionate increase in Fiscal 1974, as, indeed, it did in Fiscal 1973.

Individual Artists. The voice of the nation's cultural legacy is the voice of its individual creative talents. Of the $21,145,000 requested for Advancement of our Cultural Legacy, $4,580,000 will provide assistance to the individual artist. Many other Endowment programs also assist individual artists, including Artists-in-Schools, other residencies, Expansion Arts, Works of Art in Public Places, Visual Arts in the Performing Arts, Museum Purchase Plan, workshops, etcetera.

With enthusiastic encouragement from the National Council, the Endowment has a variety of fellowships for individual artists of exceptional talent in most art forms, including choreographers, painters / sculptors/ and craftsmen, photographers (Fiscal 1975 alternates with other visual arts fellowships), creative writers (including playwrights), translators, librettists, composers, young musical artists, jazz musicians, radio/television/CATV professionals, and filmmakers. There are basically two types of fellowships: one aimed at a specific end result, e.g., creation and performance of a new dance work; the other aimed at career development -- by buying time and materials for a creative artist.

Also, essential to creative development in most fields of the arts is the opportunity for experimentation, largely through workshops, experimental groups, and various short-term activities. The Endowment funds programs in contemporary music, experimental theatres, new play producing and playwrighting groups, media research and technology, and visual arts.

Diverse, usually pilot, programs approaching the great need for assistance for training professionals in the arts have been developed by the Endowment. The agency believes that a great deal needs to be done in pulling together current efforts and exploring others to meet the demands. A variety of pilot programs is already operating or planned in professional design, dance, creative writing, criticism, music, media, theatre and the visual arts. This is a troublesome area for the Endowment because, among other reasons, the funding needs are great and the means by which high quality training can be accomplished is so varied among the diverse fields. (Incidentally, it should be noted that at the present time the Council does not believe the field of teacher training can be the responsibility of the Endowment within its financial capabilities. However, since it would appear that no other agency feels that teacher training in the arts is its responsibility either, consideration is being given to a study of the needs in the field and of the appropriate designation of funding sources at the local, state, and Federal levels.)

Expansion Arts. A pilot program was launched in Fiscal 1972 at the $1 million level to assist professionally-directed, community-based arts groups all over the country. Many are minority/ethnic in orientation. They are located in the inner city, in rural areas, in the suburbs. They offer first-rate professional training, including active participation, in one or more art forms. The level of originality and vitality of the work is outstanding. These centers provide not only excellent training, but also an opportunity for cultural identification and constructive self-expression. They are open to those seeking careers in the arts as well as those who come for self-fulfillment, interest, and enjoyment. Some participants, such as pre-schoolers, students, school drop-outs and others with special needs, might not be reached by "mainstream" cultural activities. These centers provide not only artists, but also new ideas and techniques to the more established modes of artistic presentation. They are, for the most part, guided by the "new professionals" -- individuals, chiefly artists, who have attained high levels of achievement and who elect to remain in the community and involve its citizens.

In Fiscal 1972, 88 groups in 25 states were funded. For Fiscal 1973, approximately $2.5 million will go to 196 groups in 34 states; although more than 350 applications were received. The full-time director and Advisory Panel have been assisted by a permanent staff, and also by an IBM employee who was loaned to the Endowment to give technical accounting assistance to these groups, which is one of their greatest needs. As in the case of other new Endowment programs in the past, as various elements of Expansion Arts develop and trends are clearly understood, various portions may be moved to Availability of the Arts (for example, the touring and arts exposure components) or Cultural Resources Development (community cultural centers). The single largest component of the program, however, continues to be Instruction and Training of young people by professional artists. The Endowment has allocated some $4.275 million for Fiscal 1974.

The leadership of the United States in the art of film has often been noted. As part of its program of encouragement of film, the Endowment will continue to assist the American Film Institute, as it has in the past, in addition to NEA's other activities of support of regional film centers, etcetera. The AFI was created in 1967 with funds from the Endowment, The Ford Foundation, and the member companies of the Motion Picture Association of America. Its activities include filmmaker training, film production and presentation, technical assistance, research and publications, and film archival work. The Council has allocated $1,250,000 to the AFI for Fiscal 1974, not including contracts for preservation or fellowships.

Preservation. The Endowment urges special efforts for preservation activities, allocating $3,150,000 for these purposes. The current efforts in film preservation, for example, are barely holding the line against rapid deterioration.

As noted in earlier testimony, the area of film preservation is one of "serious concern and has definite Bicentennial implications." The Endowment provided $300,000 (plus administrative expenses) through the American Film Institute in Fiscal 1973 to assist film preservation programs of the Library of Congress, the Museum of Modern Art, George Eastman House, and the AFI. It is hoped that this funding level can be significantly increased for a period of years in order to preserve this important aspect of our heritage.

In preservation programs as well, the Endowment includes projects of dance notation and performance filming; publication or other

means of making outstanding literary works available; special concern for exhibition and publication of photography to reach audiences not normally associated with museums.

The Endowment's concern for preservation is also directed to America's indigenous jazz/folk/ethnic art forms which are too often neglected. While people of other countries pack concert halls for American jazz and folk concerts, and heap praise on the artists, traditional funding sources have generally bypassed the needs of these artists. In Fiscal 1970, the Endowment's music division launched a pilot program in jazz. It has been expanded and efforts will be made to include folk and other ethnic arts in Fiscal 1974. Grants will be primarily for short-term residencies at colleges, universities, music schools, community centers; in-school concerts; experimental and archival work. (Fellowships and travel study funds are also available as noted earlier.)

(As a footnote, after more than a year of study and on the recommendation of experts in the field, the Endowment has determined not to set up a separate program for crafts, but rather to include craftsmen, exhibition of their crafts, archival and preservation projects in applicable programs of the Endowment, including visual arts, museums, fellowships, training, conservation, workshops, etcetera. A coordinator for crafts and special publications and information for the field will be utilized to assure that the appropriate concern be given to this very vital expression in the arts today and to the preservation of the works of American craftsmen of yesterday.)

As our nation approaches the Bicentennial year, there are few needs clearer than a vigorous new program designed to preserve and return to useful purposes, the most visible reminders of our past -- our two hundred years of architectural heritage. While there exists a strong private tradition in this country for architecture preservation, the Federal government should encourage the movement to revitalize the country's resources. Over one-third of the structures listed on the National Register of Historic Sites since 1930 have been destroyed. A major new thrust is needed. Funds requested by the Endowment would not necessarily be administered by the Endowment, but would be handled in a manner best determined in consultation with the Interior Department, HUD, and the National Trust for Historic Preservation. The Endowment has already participated in matching grants to selected areas in a manner that has served dramatically to generate massive funding from other Federal and state sources.

Environmental Awareness. Attention to the esthetics of our environment -- beyond the clean air and water concerns -- is long overdue. This is another field in which the Endowment plans to take an active role in engaging support and interest at all governmental and private levels. Efforts in Fiscal 1973 have proven that success is eminently possible. The Federal Design Program -- with its four-pronged effort: the Federal Design Assembly, the task force on Architectural Guidelines, the task force on Civil Service hiring and training procedures, and the Federal graphics improvement program -- is well underway. Enthusiastic cooperation is coming from the Federal government and private interests as well. Importantly, state governments are beginning to ask for technical guidance on instituting their own programs. The "national theme" approach to research this year is, in the view of the Council, one of the most significant innovations of the Endowment's programming in architecture. The 40 grants for "City Edges" will be announced in the Spring and were selected from over 350 applications and some 1,600 inquiries.

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Other projects include those concerned with increasing public awareness through citizen participation and school education. The allocation is $1,370,000.

Interdisciplinary and General Programming. The National Council on the Arts has repeatedly stated that one of the most important strengths of the Endowment is to have flexibility to move into encouragement of new developments in the arts that are not readily visible when budgeting is done, often 12 to 18 months in advance. Further, it is extremely hopeful that more can be done in terms of forward funding of programs so that appropriate planning is possible. The Council has also felt that much greater encouragement should be given the growing trend toward cooperative programming between various art forms and cultural institutions, and that attention should be given as well to institutions (including cultural centers and state arts agencies) that encompass a variety of cultural activities. Therefore, in addition to general program funds of $2,550,000 being made available to program offices to provide flexibility as in the past, the Office of Special Projects will receive an allocation of $2,750,000 primarily directed to interdisciplinary programming.

Services to the Field. A vital role in the advancement of our cultural legacy is played by a variety of groups and individuals, ranging from national service organizations to artists' workshops. Significant increase of supportive funds in these areas could substantially improve artistic and administrative standards in the arts. Further, it should be noted that many of the organizations supported provide information that is helpful to the different fields but which is also extremely important in keeping the Endowment apprised of developments so that it can be responsive to the fields. Included are groups such as American P.E.N. (Poets, Playwrights, Essayists, Editors, and Novelists), OPERA America, American Symphony Orchestra League, American Association of Museums, Association of American Dance Companies, Dance Notation Bureau, Music Critics Association, Council of Independent Professional Schools of Music, International Theatre Institute, Theatre Communications Group. Universities are expanding their efforts in arts administration and the Endowment is participating in support of these activities on a modest basis. The Endowment feels it essential to strengthen and encourage private service groups and universities and other educational institutions in the improvement of services to all fields of the arts and is allocating $1,220,000 in this category.

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Note: The Endowment, believing in its role as catalyst, feels its responsibility includes the encouragement of broad support from all sectors of society. A specific goal is cooperative programming with other Federal agencies.

In the past, transfer funds from and to other agencies, such as the U.S. Office of Education (HEW), the National Science Foundation, the Smithsonian Institution, the Bureau of Indian Affairs, and the National Endowment for the Humanities have permitted significant joint projects.

IV. Program Development and Evaluation

Actual FY 72	Estimate FY 73	Estimate FY 74	Increase
$ 882,278	$ 1,146,000	$ 2,175,000	$ 1,029,000

A recurrent theme in the Endowment's past few years has been the need for solid research and expanded evaluation. Efforts in both areas have been launched. A great deal more is needed.

In Fiscal 1972 a major research project on America's museums was contracted with the National Research Center of the Arts, Inc. This project is being carried forward with the cooperation of the American Association of Museums, the Association of Art Museum Directors, the Association of Science Museum Directors, and the American Association for State and Local History. It is scheduled for completion in Summer 1973.

The purpose of the survey is to document the current status of the nation's museums, and to gain some indication of the general directions in which the profession is headed. This data is intended to be of value to museums in planning for future financing, manpower training and utilization, and programming, as well as to individuals and organizations, private and public, concerned with assistance to the nation's museums. This is an area of critical information need both to the field and to the Endowment in developing and evaluating its programming.

By obtaining the detail of an economist from the Office of Management and Budget, the Endowment is in the process of exploring the feasibility of encouraging research into economic alternatives for artists and arts organizations in order to encourage increased cash flows to them. This represents another kind of research that is needed in the arts.

The Endowment is continuing its efforts at coordination and support of research by others. The Ford Foundation is presently working on a study of approximately 200 professional performing arts institutions throughout the country. This work should be very helpful to the Endowment in its planning and programming.

The Endowment is underwriting a national survey of attitudes of the general public toward the arts being sponsored by the Associated Councils of the Arts. This work is scheduled to be completed by Summer 1973.

Equally as important as the research needed is evaluation of past and current Endowment programs. The National Council on the Arts has repeatedly stressed the urgency of this point. The Endowment has launched additional efforts this year: a second evaluation of a selected group of symphony orchestras in the southwest; a review of the Coordinated Dance Residency Touring Program and the Large Dance Company Touring Program. The Endowment also did a study of selected professional training programs in theatre for purposes of planning Endowment support in this area.

A great deal of time has also been spent on developing evaluation reporting guidelines for the Artists-in-Schools Program. This is being done in cooperation with the Office of Education; comments were also solicited from State arts agencies and others actively concerned with the program. It is felt that the final product will produce a great deal of needed information on the program; this

work to date has already encouraged some State arts councils to rethink aspects of their implementation of various components of Artists-in-Schools and to expand their own evaluations.

Not only do such evaluations help the Endowment spend its funds wisely, but the organizations themselves have also benefitted enormously. Constructive opinions and suggestions by respected experts are greatly valued by the organizations. These evaluations are proving very effective in helping the organizations to upgrade artistic and administrative standards, and to be fully responsive to their communities.

Funds will also be called upon to further efforts to upgrade Federal design as requested of the Endowment by President Nixon's May 1972 message. This includes an annual Federal Design Assembly (first one to be held in the Spring of 1973), new guidelines for Federal building projects, and upgrading the quality of graphics throughout all Federal agencies.

Funds will be used in other areas as well, for example, continuing development of the National Exhibitions and Performance Program, development of various touring programs, etcetera.

If the Endowment receives the amount requested from Congress, it intends to utilize the full 3% -- $2,175,000 -- allowable under Program Development and Evaluation.

V. The Treasury Fund (Gifts, Donations, and Matching Funds)

	Actual FY 72	Estimate FY 73	Estimate FY 74	Increase
Appropriations	$3,500,000	$3,500,000	$7,500,000	$4,000,000
Gifts	$3,500,000	$3,500,000	$7,500,000	$4,000,000

In seven years, the Endowment has attracted donations totalling over $13,000,000. It is apparent that this funding mechanism has been overwhelmingly successful, to the point that during the past and current fiscal year, donations outstrip available Federal funds to match.

During the current year (1973), the Endowment is using the Treasury Fund method primarily to assist orchestras and opera companies, independent professional schools of music, as well as other major audience building ventures. Fiscal 1973 Treasury Fund monies will also be used in Museum programs in training, conservation and renovation. For the first time, two State arts agencies will also benefit from the Treasury Fund in Fiscal Year 1973.

In Fiscal 1974, the Endowment would continue to stimulate increased private funding for orchestras, opera companies, theatres, dance companies, independent conservatories of music, and significantly expand Treasury Fund programming for museum renovation for preservation purposes. Also, it is anticipated that the Treasury Fund route will be used increasingly in various projects for State arts agencies, for audience development in music, and in programming of the arts on public media. National foundations have expressed interest in the creation of a Dance Theatre Center in New York with Treasury Fund monies and in special attention being given to arts administration.

The Treasury Fund has helped encourage the partnership between the Federal government and an extraordinarily broad representation of the private sector and other government sources. In Fiscal Year 1972 there were 18 pages of contributors listed in the Annual Report in contrast to three pages in Fiscal Year 1968, only five years ago. The donors ranged alphabetically from the AAA Carpet Maintenance, Reno, Nevada to the Zions First National Bank, Spanish Fork, Utah.

Contributors were varied. The largest number were individuals, including our great artists such as Aaron Copland, the Hume Cronyns, Rita Moreno. There were small businesses and major corporations, family and national foundations, banks, hotels, television stations, city agencies and universities, civic clubs and public schools. Donations ranged from $5.00 to $157,000.

In Fiscal 1972 the Endowment received 916 donations -- in comparison to 519 in Fiscal 1971. Of these, 545 came from individuals -- a remarkable testament to the interest and involvement of our citizens in the arts.

Arts organizations have found the Treasury Fund of immense help in attracting new sources of funds in their communities. It is anticipated that the more than doubling of monies requested in this category will be fully matched. 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 YEAR 1972

E.B. & A.C. Whiting Co.	$ 1,000
Colt Industries Fairbanks Morse Weighing Systems Division	2,000
Elinor H. Means	1,000
Mrs. Maclean Williamson	1,000
Valtin H. Lust	1,500
Eaton Corporation	1,000
The D.J.B. Foundation	10,000
Board for Utah Symphony Society	1,500
Ogden Symphony Guild	30,000
Cedar City Arts Committee	2,000
Patrons of Northwest Cultural and Seattle Charitable Organizations	48,000
Robert Denny Watt	500
Anonymous	5,000
Performing Arts Council of the Music Center	100,000
The Cleveland Foundation	50,000
Anonymous	25,000
Richard B. Tullis	10,000
Alfred M. Rankin	5,000
Elizabeth Ring Mather and William Quinn Mather Fund and Mr. and Mrs. James D. Ireland	5,000
Carl N. Osborne	5,000
Mrs. Charles E. Stuart	2,000
Mrs. Jack Robertson	100
Richard H. Rich	500
Anonymous	22,000
The Kercher Foundation, Inc.	15,000
Nathan Lipson	12,500
Anonymous	10,000
Washington Falk III	7,500
Lawrence Fox Foundation	3,000
Joseph Haas	2,950
Florence and Harry L. English Memorial Fund	2,500
Walter H. and Marjorie M. Rich Memorial Fund	2,500
Anonymous	885.65
I.L. Kunian	2,500
Mr. and Mrs. David Goldwasser	2,500
Mrs. Lon Grove	2,000
C. Edward Hansell	1,000
Hugh W. Gilbert	1,000
Mrs. Howard C. Smith	1,000
Mrs. Bernard N. Neal, Sr.	1,000
Richard Everett	1,000
Milton Weinstein	1,000
Herbert R. Elsas	1,000
John Rhodes Haverty, M.D.	1,000
G. Maynard Smith	1,000
Smith Currie & Hancock	1,000
E. Reginald Hancock	1,000
Aaron Thal	500
Thornton Kennedy	500
Bernard H. Palay, M.D.	250
Reginstein Foundation, Inc.	200
Anonymous	25,000
Linda Fosburg	33
Peat Marwick, Mitchell & Company	1,000

District Employees One Fund Drive	563.65
Aviation Road Development Corp.	1,000
Joseph E. Seagram & Sons, Inc.	1,000
Anonymous	100
Kennecott Copper Corporation	1,500
The Crowell Collier and MacMillan Foundation	250
Sakowitz	500
Anonymous	500
The Lebensfeld Foundation	1,500
Mrs. Judith S. Randall	100
Amerace-Esna Corporation	500
American Electric Power Svc Corp.	1,000
American Express Foundation	1,000
American Society of Composers, Authors & Publishers	1,000
T. Roland Berner	10,000
M. Louise Burguieres Foundation	1,000
Mary Flagler Cary Charitable Trust	10,000
Eastman, Dillon, Union Securities & Co., Foundation, Inc.	100
General Signal Corporation	100
Gimbel Saks Foundation, Inc.	200
Ben Heller	2,500
William Heller, Inc.	550
International Business Machines Corp.	1,000
R.L. Ireland	100
Robert S. Johnson	500
The J.M. Kaplan Fund, Inc.	1,000
The Kerry Foundation, Inc.	1,000
The Edgar M. Leventritt Foundation, Inc.	5,000
Robert P. Lyons	400
Melanol Foundation, Inc.	1,000
The J.S.O. Foundation, Inc.	2,000
Louise L. Ottinger Charitable Trust	500
Pepsico	300
Frederick W. Richmond	250
Ralph L. Riehle	25
Squibb Corporation	250
The Starr Foundation	500
Uniroyal Foundation	500
Ella Wyman and Thomas G. Wyman as Trustees of the Ella Wyman "C" Trust	500
Mr. and Mrs. Sidney Yasgur	50
United States Trust Company of New York	500
Mrs. Stephen P. Duggan, Jr.	203.02
Frederick R. Livingston	500
Olin Corporation	1,000
Louis W. and Maud Hill Family Foundation	25,000
Mrs. Justin V. Smith	7,070.58
Philip A. Schaefer	1,000
American Federation of Musicians	1,000
Simon Michael Bessie	100
Dr. and Mrs. Shaun Kelly, Jr.	3,000
The Scherman Fund, Inc.	2,500
Peterborough Foundation	500
Calvert Trust for Ruth Crary Young	500
Mrs. Amyas Ames	500
Springate Corporation	500
Miss Helen G. Coates	300
Mrs. Janos Scholz	300
Morris Golde	150
Mrs. Milton Avery	100
Mr. and Mrs. W. Prescott Smith	100

Mrs. Lucius E. Thayer	100
Mr. and Mrs. Halfdan Lee	100
Mr. and Mrs. Peter Cookson	100
Courtlandt D. Barnes, Jr.	100
Mr. and Mrs. Gordon Freeman	100
Beatrix T. Sagendorph	100
Hudson D. Walker	50
Mrs. Richard C. Morse	50
Mrs. Harvey H. Smith	25
Mrs. Leon Magid	25
Mrs. F.S. Crofts	50
Mr. and Mrs. Robert Taft	25
The Roy R. and Marie S. Neuberger Foundation, Inc.	500
Mrs. Eleanor G. Kubie	1,000
Aaron Copeland	750
Mrs. Robert Nias West	100
Anonymous	500
Champlain Oil Company, Inc.	2,000
Mrs. Roy Lamson	10,000
Mrs. Eleanor G. Kubie	74.76
Mrs. Paul B. Magnuson	5,000
Anonymous	25,000
Chicago Lyric Opera Foundation	75,000
Gramma Fisher Foundation	24,000
Mrs. Craig Wallace	1,000
Mrs. Helen Sperry Lea	20,000
Anonymous	3,000
Milton H. Esberg, Jr.	450
Consultants, Inc.	300
First Minneapolis Foundation	15,000
A. Austin Cheney	300
James T. Soby	100
Walter and Elise Haas Fund	1,500
Levi Straus Foundation	3,750
Sam S. Shubert Foundation	5,000
Jefferson Lines, Inc.	5,000
Mr. and Mrs. Peter G. Schmidt, Jr.	700
Seattle Opera Guild	6,800
Dr. and Mrs. Ellsworth C. Alvord, Jr.	2,000
Mr. and Mrs. Sherman R. Huffine	1,000
Mr. and Mrs. Albert S. Kerry	1,500
Mr. and Mrs. Cassius Gates	250
Mr. and Mrs. Parker E. Cook	100
Albert & Rosemond A. Moss Foundation	350
Mr. and Mrs. Sheffield Phelps	500
Seattle Opera Endowment Trust	18,278.90
Performing Arts Council of the Music Center Opportunity Fund	15,000
Mrs. Lucie King Harris	5,011.32
Mr. and Mrs. Robert C. Harris	1,710.21
Mr. and Mrs. Marco F. Hellman	2,500
Klaus H. Meyer	5,000
Women's Guild of the Greater Miami Philharmonic Society	5,000
Bemis Company Foundation	2,500
John Hanes	5,000
Harold and Doris Zellerbach Fund	2,000
Levi Straus Foundation	1,500
The Charles E. Merrill Trust	25,000
John A. McCarthy Foundation	10,000
Anonymous	5,000
The Zellerbach Family Fund	5,000

The H.A.B. Dunning Foundation, Inc.	500
Janet Neff Charitable Trust	10,000
Retail Dry Goods Assn. of San Francisco	4,300
Anonymous	25,000
David Lloyd Kreeger Charitable Foundation	278.95
J.E. Hoeft	15,000
Mary Flagler Cary Charitable Trust	15,000
Pacific Gas and Electric Company	7,000
Roscoe and Margaret Oakes Foundation	12,000
Mrs. Thomas Carr Howe	1,000
The Goldman Sachs Fund	1,000
James D. Robertson	16,500
Theodore M. Newcomb	500
Great Western Savings & Loan Association	750
The United Arts Council of Puget Sound	41,521.10
Mr. and Mrs. Jack H. How	1,000
Roscoe & Margaret Oakes Foundation	35,000
Margaret K. Cooper	500
Art Commission City & County of San Francisco	10,000
The Corbett Foundation	100,000
The Sears Roebuck Foundation	120,000
Richard W. Case	601.94
Isaac Arnold	35,200
The Jos. M. Zamoiski Co.	250
Mrs. Charles R. Austrian	1,000
Anonymous	500
Fidelity & Deposit Company of Maryland	250
The Jacob & Annita France Foundation, Inc.	1,000
Irwin Freundlich	500
Robert D.H. Harvey	100
Mrs. John T. King, Jr.	1,000
Koppers Company, Inc.	250
W. Carroll Mead	300
The Joseph Meyerhoff Fund, Inc.	250
Monumental Corporation	250
The Savings Bank of Baltimore	250
Oscar S. Straus	100
United States Fidelity & Guaranty Co.	250
Baltimore Chapter - Young Audiences, Inc.	400
The Paul L. & Phyllis Wattis Foundation	5,000
Richard K. Miller	1,500
Utah International Inc.	1,000
James D. Robertson	20,000
Mr. and Mrs. Walter S. Johnson	6,883.91
Gabriel Marcello Dell	25
Porter W. Van Zandt, Jr.	50
Julia P. Fremon	25
The Josephine Stedem Scripps Foundation	2,500
Beekman C. Cannon	40.52
Margo Louise Skinner	10
Graham Brown	5
Christopher J. Dorsey	5
Frederick W. Lord	50
Gail M. Girdler	5
Eli Wallach	250
Richard C. Backus	10
Leslie Weiner	25
Sammy Smith	10
David J. Dawson	10
Kate Mullin Pollock	5
Ruth E. Rinklin	5
John Urban	5

Charles R. Frank	10
Frank D. Hartenstein	50
Ted Skinner	10
Anonymous	20,000
March & McLennan Foundation, Inc.	1,000
Mrs. Ferdinand Smith	500
Charlotte Moore	25
The Howard Bayne Fund	5,000
Anthony V. DeMayo	100
Ted Skinner	10
Gene Saks	50
David Chapman	25
Sharcar Inc.	100
Tomas R. Clark	5
Rita Moreno	15
Anonymous	10,000
Robert C. French	100
Rose Associates	250
John W. Straus	150
Dr. and Mrs. Arnold M. Baskin	100
Mrs. Henriette de S. Lehman	5,432.40
Vinmont Foundation, Inc.	500
The Austin Company Foundation	2,000
The Edgar M. Leventritt Foundation	2,500
Marilyn M. Montgomery	10
Rosamond Sherwood	100
Mouzon Law	25
David V. Robison	25
Mr. and Mrs. F.A. LeSourd	250
Columbia Funds	1,000
Whitney Warren	5,000
Mrs. Otto L. Spaeth	500
John Hay Whitney	5,000
Zohra Lampert	5
Gina Fitzhugh	5
Gregory B. Nash	10
Steven K. Cornwell	25
Camelot	50,000
The Rouse Company	1,000
Richard N. Oster	200
Dayton Hudson Foundation	2,000
AMERCO	50
San Francisco Opera Guild	3,000
Hume & Jessica Cronyn	100
Barbara Ellen Melser	10
Salem Ludwig	5
Juilliard Musical Foundation	75,000
Mrs. James D. Zellerbach	5,000
Mrs. Maud Hill Schroll	5,475.57
Suzette M. Davidson	1,500
WBAL TV (Baltimore)	600
The Campbell Foundation	500
The Irvin Greif Foundation, Inc.	500
J.J. Haines & Co., Inc.	100
Anonymous	100
William L. Marbury	500
Maryland Casualty Company	250
Mercantile Safe Deposit & Trust Co.	1,000
The John M. Nelson, Jr. Foundation	500
John M. Nelson, III	500
Randolph S. Rothschild	500
The Aaron Straus and Lillie Straus Foundation	1,000

Shapiro Brothers Charitable Foundation, Inc.	100
The Henry & Ruth Blaustein Rosenberg Foundation, Inc.	2,000
Francis D. Murnaghan, Jr.	1,000
PHH Foundation, Inc.	100
Baker, Watts & Co. Foundation, Inc.	400
W. Carroll Mead	200
R. Gerard Willse, Jr.	150
R. McLean Campbell	500
The Rall Foundation, Inc.	150
Mrs. Shih Chang Shen	125
Honeywell Fund	6,000
VanSant, Dugdale & Co., Inc.	100
Judith S. Thomas Foundation	1,000
Katherine G. Wells	52,779.80
Honorable & Mrs. Frank A. Kaufman	171.86
The H.A.B. Dunning Foundation, Inc.	5,000
Louis Gilbert	10
Mrs. Joseph H. Boland	1,000
Richard K. Cotant	15
Mrs. Seymour A. Kaufman	35
Chuck Fanti	5
Mrs. Gardner Cox	100
New York Community Trust	2,047.50
Milan Stitt	10
The Zellerbach Family Fund	5,000
Merola Memorial Fund	6,000
Mrs. Michael Treshow	100
Ormon Weight	50
Mrs. Margaret C. Richards	100
Mrs. Rowland H. Merrill	50
Mrs. Dale Madsen	50
Mrs. Ernest D. Mariani	100
Mr. Harold Lundstrom	100
Mrs. Nellie Higbee	25
Mrs. A. Rulon (Naomi) Jackson	100
Mrs. A. Lynn Jensen	100
Louis Bachman	700
Mr. and Mrs. Jerry Berkowitz	50
Brown-Straus Corp.	100
Mrs. Leland S. Briggs	30
Mrs. Jack W. Brockhouse	25
Anne R. Chapin	250
CAMELOT	1,750
Chrysler Corp.	500
Henry A. Cohn	500
Crocker National Bank	2,250
The Cross Foundation	500
Miriam G. Field	1,525
Sampson R. Field	500
First National Bank of Oregon	200
First Security Bank of Utah	15
Mr. and Mrs. Richard E. Frasch	100
Mr. Byron Peart	25
Mrs. G. LaMont Richards	100
Bernard H. Friedman	100
Orpha Gardner	100
Mrs. Aline D. Gunzberg	250
Dr. and Mrs. Irwin Ginsberg	250
Oliver R. Grace	200
Mr. and Mrs. Sheldon Harnick	100
Anonymous	250

Mrs. Leonard S. Herzig	100
Anonymous	500
J. Robert Hogan	10
Florence Powel Howard	250
I.M.M. Charities, Inc.	400
Commissioner Conrad Harrison	100
Anonymous	250
Mrs. Gordon Johnson	50
Junior League of Portland	1,300
Mr. and Mrs. Ralph E. Kiene, Jr.	25
Sylvia L. Kimball	250
Kiwanis Club of Lansing, Inc.	200
Robert P. Lyons	50
Ranald MacDonald	1,000
Betty Myers McAllister	500
Mr. and Mrs. Robert E. McCarthy, Jr.	50
Edward McSweeney	200
National Music Publishers Association, Inc.	1,000
The Martin Parkus Foundation	100
Judith S. Randal	500
Mrs. Francis F. Randolph	500
Mrs. Jack Reece	10
Mr. and Mrs. Paul F. Romberg	25
Thomas K. Scherman	500
S.H. Scheuer	750
Martin E. Segal & Co.	500
Ethlyne J. Seligman	100
Parent Teachers Association Siebert School	50
Francis L. Siegel	200
Robert E. Simon, Jr.	5,000
Mrs. Betty Slegman	25
J. Seymour and Gertrude H. Sloan Foundation	500
Sonnenblick-Goldman Corp.	500
Mrs. Louis Sosland	50
Robert B. Sour	200
Eva S. Stubbs	10
South Dakota Department of Public Instruction	250
Delance W. Squire	10
Frank E. Taplin	250
Dr. Gary Tolboe	5
Dr. Lyvonne Washington	25
Dr. and Mrs. Jesse Werner	500
Woodcrest Organization of Parents and Teachers	50
Dr. and Mrs. Dewey K. Ziegler	100
Zions First National Bank	15
Mr. and Mrs. Sidney Yasgur	250
Zions First National Bank, Provo, Utah	25
Zions First National Bank, Spanish Fork, Utah	15
John S. Bull	500
Mr. and Mrs. Richard J. Blum	736.23
Anonymous	100
Rosarita Mexican Foods Co.	50
T. Rowe Price & Associates, Inc.	100
Ellsworth C. Alvord, Jr., M.D.	1,000
San Jose Unified School District	750
Women's Board of the Peabody Institute	2,000
Bradford McE. Jacobs	150
Molly Bruce Jacobs	150
Douglas C. Turnbull, Jr.	50
Maury, Donnelly and Parr, Inc.	150
Gladys W. Winter	250
Harrison L. Winter	500

Sidney Lansburgh, Jr.	1,009.32
William T. Burnett & Co.	100
The Hecht-Levi Foundation, Inc.	250
Mrs. Albert C. Bruce	100
Lila Acheson Wallace Fund #2	25,000
Musicians of the Milwaukee Symphony Orchestra	862
Mr. and Mrs. Edwin P. Goble, Mrs. Dorothy Wallace, Ms. Elizabeth D. Alden	2,335
Scripps College	1,000
Bernard Abrams	100
James Berton Harris	25
Bishop and Mrs. Everett H. Jones	2,000
Ruth H. Collins	1,000
Edgar W. Beckman	300
David H. Canfield	500
Golden Grain Macaroni Co.	4,000
I.A. O'Shaughnessy Foundation	25,000
Tuba City High School	25
Mrs. Eleanor M. Scott	19,233.75
Mr. and Mrs. Alan C. Vedder	150
Gary Noss	196.15
Mrs. M.L.M. McCahill	500
Frank & Martha Bateman	1,000
Montgomery, Federici, Andrews, Hannah & Morris	100
CAMELOT	50,000
The Griswold-Eshleman	250
The MacDowell Colony Benefit	554.30
Richard Menschel	500
Peter Huang	3,333
Howard Heinz Endowment	100,000
Mary Flagler Cary Charitable Trust	25,000
Elsmere Foundation, Inc.	5,000
Frederick J. Kennedy Memorial Foundation	60,000
Fromm Music Foundation	10,000
Richard C. Sachs	2,000
International Paper Company	150
Hercules Incorporated	250
The William Mathews Sullivan Musical Foundation, Inc.	2,500
Mrs. Lyman A. Beeman	2,000
Edgar W. Martin	100
Sue G. Gibson	100
Mr. and Mrs. Nathaniel P. Davis	500
George I. Davis	100
George R. Coughlan	200
William Bronk	600
Mrs. John H. Dorlan	1,000
Edward J. Trimbey	1,750
Mrs. Frederick B. Chapman	100
James R. Cronkhite	350
Dr. and Mrs. E. Yale Clarke	100
Mr. and Mrs. George F. Jones	50
Anonymous	1,500
Abalene Pest Control Services, Inc.	100
The Miller Fund, Inc.	500
Finch, Pruyn Foundation, Inc.	1,000
Martha Baird Rockefeller Fund for Music, Inc.	10,000
J. Robert Fisher	238.50
S.T. Griswold & Company, Inc.	2,000
Mr. and Mrs. Alexander Winnick	500
Mr. and Mrs. C. Beecher Hogan	2,000

Mr. and Mrs. Lewis P. Curtis	500
Lionel S. Jackson	1,000
Honeywell Fund	19,000
Mrs. Christopher Tunnard	200
Herman Copen	500
Elizabeth K. Harvey	500
Beekman C. Cannon	1,500
Mr. and Mrs. Henry Ten Eyck Perry	1,500
Norman Holmes Pearson	2,000
Anonymous	30,000
Anonymous	25,000
Anonymous	5,000
Anonymous	5,000
Anonymous	3,000
Anonymous	2,500
Anonymous	2,500
Anonymous	2,500
Trustees-Gilmer Lectures	600
University of Buffalo Foundation	25,000
Mrs. Dorothy Haverty Grove	1,000
E. Reginald Hancock	1,000
Anonymous	5,060
Arthur K. Salomon	453.30
Joseph N. DuCanto	1,000
Arthur Levitt, Jr.	500
Lionel S. Jackson	1,000
Doll Foundation, Inc.	1,000
Lewis Manilow	60,000
Mr. and Mrs. Hardy W. Trolander	2,000
Rose Associates	500
Arthur K. Salomon	1,546.70
Ruth Anderson	25
Anonymous	500
AAA Carpet Maintenance	10
Alcoa Foundation	1,000
The Baltimore Life Insurance Company	100
Mrs. Gerald Bean	10
Indianapolis Public Schools	25
Mrs. C. Belcourt	10
Mrs. Nan Bennett	20
Eliot S. Berkley	25
Gerald A. Berlin	50
Dr. and Mrs. Joseph S. Bierman	25
Dr. and Mrs. James F. Bing	50
Blessed Sacrament School P.T.A.	50
Bodine's Inc.	250
Jean S. Bradford	25
William O. Bradley	10
The Bristol-Myers Fund	1,000
Sally M. Brooks	5
Helen A. Buckley	100
The Buhl Foundation	1,750
C.V. Literary Club & Beta Sigma Phi	35
Charlton G. Campbell	50
The Campbell Foundation, Inc.	250
Anonymous	940
Chestnut Hill P.T.A.	50
Mrs. Howard Clark	500
Community Projects, Inc.	250
The Cleveland Chamber Music Society	750
Ms. Mary L. Connor	25
Bettie Minette Cooper	250

Mrs. S. Hopkins Damon	100
Denver Elementary School	25
Mrs. Dudley Digges	100
Ms. Sally Dodge	100
Mr. and Mrs. Charles Dreyer	25
Morris E. Dreyfus	50
Mr. and Mrs. Stephen P. Duggan, Jr.	548.25
Dysart Elementary School	25
Eric Elementary School	25
Dr. Walter Palmer	100
Sears-Roebuck Foundation	4,000
Mrs. Nathan Schnaper	25
Schmitt Music Co.	200
Ruby Schinasi	100
San Jose Unified School District	750
Nell G. Sacks	15
Dr. and Mrs. William Rowe	5
Syrille Roseman	25
Nell Quinlan Reed Foundation	100
Mrs. Marie S. Rea	5
Portland State Bank (Texas)	250
Ann F. Poindexter	10
Phoenix Clearing House Association	300
Mrs. Eleanor Peters	25
Pendergast School (Arizona)	25
PHH Foundation, Inc. (Baltimore)	50
Mr. H. Roderick Nordell	50
Nevada National Ice & Cold Storage Co.	40
Mrs. Paul N. Myers, Jr.	100
Mrs. G. Michael Murrell	50
Music School Foundation	250
Anne K. Moss	25
The Morrow Foundation	500
Monumental Corporation	150
The Mission Fund	100
Dr. and Mrs. Edd Miller	25
Zephyr Cove Elementary School	60
Mrs. Eugene P. Zachman	50
Mrs. Milton S. Young	10
Judge and Mrs. Joseph H. Young	25
Yellow Freight Systems, Inc.	360
Woolford Foundation	25
Melle Wood	5
WAMSO	2,440
Mrs. Harrison L. Winter	25
Mrs. E.R. Wordwell	100
Donald W. Judkins	929.42
Reliance Electric Co. Charitable, Scientific and Educational Trust	1,000
The Pention Publishing Foundation	100
Porter W. Van Zandt, Jr.	3,300
Charles Craig Lucas	5
Mr. and Mrs. Arthur Warden	25
Mr. and Mrs. C.L. Wade	25
Mrs. Arthur E. Vershbow	50
Roseanne Veiga	25
Valley National Bank (Arizona)	250
Union Elementary District #62	25
Dr. and Mrs. George B. Udvarhelyi	50
Tolleson Elementary School (Arizona)	25
Mr. and Mrs. Kent L. Thompson	25
Dr. and Mrs. William J. Thomas	5

Tension Envelope Foundation (Missouri)	250
Mrs. Raymond Starr	20
R.L. Sweet Lumber Company (Kansas)	50
Winifred J. Spradling	25
Spokane Foundation	250
Doris & Joseph Solomon	250
Mrs. David Smith	5
Virginia Cowan Simmons	25
Robert E. Simon, Jr.	100
Mrs. William A. Shurcliff	100
Shell Oil Company	250
Zella B. Seldan	100
James P. Metzler	100
Mr. Charles E. Merrill	250
Ben Meiselman	250
McCormick & Company Fund	300
Mrs. Cynthia Mazer	25
Helen & Leo Mayer Charitable Trust	250
Doris K. Marcuse	200
Walter Marchand	25
Mrs. Reuben L. Lurie	50
Anonymous	30
Mary Virginia Lucas	25
Eli Lilly & Company	500
The Benjamin & Charlotte D. Levin Charitable Trust	100
H. Elizabeth Lenz	100
Mrs. D. Veola Lederer	300
LaVeen Elementary School	25
Mrs. William Knudtsen	100
Louise Kjellstrom	500
Steven N. Kaufmann	100
Edgar J. Kaufmann	1,000
Arthur S. Johnson	1,250
Mrs. John B. Jamison	5
Jeanne Jacobson	5
Mrs. Frederick Jacobi	200
Anonymous	750
The Irvine Foundation	125
Anonymous	1,000
Helen Hollingsworth	25
Hobbs Foundation	1,000
Rebecca B. Hildebrand	5
Heyman-Wolfe Foundation	200
Margaret Henry	5
The Hecht-Levi Foundation, Inc.	100
Mrs. Stephen F. Harris	25
James K. Guthrie	25
Julian Gumperz	500
Harriet W. Goodman	100
Dr. and Mrs. Stanley Goldberg	10
Koert and Joan Gerzon	25
Lydia B. Friedlander	200
Bertram A. Frank	25
George Flint	25
Mr. and Mrs. Albert A. Flaccoe	25
Beatrice B. Fink	25
Mrs. Dolores Falkenstein	75
The Equitable Trust Company	100
Eli Lilly & Company	200
Mr. Albert Keidel, Jr.	1,010.63
The Baltimore Life Insurance Co.	250

Alex Brown & Sons	1,000
The Cleveland Institute of Music Alumni Association	1,000
The Union Commerce Bank	500
Anonymous	1,600
Mr. and Mrs. Theodore N. Law	4,800
The Overbrook Foundation	1,000
Mrs. Olga N. Sheldon	100
Mrs. H. Gates Lloyd	1,245.97
Mr. James Biddle	512.23
Mr. John W. Straus	2,500
Anonymous	500
David A. Prager	500
Mrs. Charles R. Penney	250
Robert A.M. Stern	641.80
Mrs. R. Wolcott Hooker	1,000
The Hope Foundation	2,000
The J.M. Kaplan Fund, Inc.	12,000
Ms. Elaine Clark	200
Mrs. Homer Piper	100
Mrs. Carolyn R. Wilson	25
Mrs. Marie Bickelhaupt	25
Mrs. Edward P. Curtis	25
Mrs. Morris E. Brown	25
Mrs. Robert Prisch	25
Mr. Frank Holley	25
Mrs. Dorothy Glass	50
Mrs. Flagler Matthews	400
First Maryland Foundation	250
Jack & Mary Lordan	25
Mr. and Mrs. Edwin P. Goble	2,000
Anonymous	5,493.63
The George Gund Foundation	10,000
Porter W. Van Zandt, Jr.	590
Mrs. Justin Dart	500
Anonymous	1,000
Mr. Alexander Sanderson	1,000
Judge Samuel L. Kurland	1,000
Mr. David Ingalls	890
Mrs. Reid R. Briggs	1,000
Mr. John Connell	1,000
Mr. Henry Duque	10
McCone Foundation	2,000
The Norcliffe Fund	2,000
Mr. and Mrs. Richard H. Hellman	500
Friends of Music	2,000
Corbett Foundation	5,000
Miss Dorothy Kirsten	100
Opera Association of the Music Center	2,000
Mr. and Mrs. D.S. Abell	10
Mr. and Mrs. Edwin P. Goble	1,000
Mrs. Elizabeth Alden	35
The Metropolitan Opera Guild	157,500
The Sherwin-Williams Foundation	1,000
The Gramma Fisher Foundation	20,000
The Driscoll Foundation	3,000
Mr. Maurice R. Spear	200
Mrs. Polly O. Wallace	1,000
The Adolph's Foundation	10,000
American Airlines, Inc.	10,000
The Maryland National Bank	500
Transamerica Corporation	2,000

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Mr. and Mrs. Alfred Fromm	500
Mr. Edgar N. Meakin	500
Porter W. Van Zandt, Jr.	10
The Moses S. and Blanch H. Hecht Foundation	250
Bemis Company Foundation	2,500
Blinken Foundation	3,000
Foremost-McKesson Foundation	1,000
Human Resources Center Auxiliary	1,000
Henry and Lucy Moses Fund, Inc.	1,000
Medusa Foundation	500
Alexander S. Cochran	1,000
Anonymous	5,000
Joseph Stern	200
The Baltimore Radio Show, Inc. (WFBR)	100
E. Bruce Baetjer	1,350.64
The University of Rochester	200
William Randolph Hearst Foundation	1,000
Mr. James H. Schwabacher	1,420.13
San Francisco Opera Guild	22,400
Chicopee Manufacturing Co., in memory of Dr. Oliver S. Plantinga	25
G. Ripley Cutler	100
Anonymous	500
Stanley Powell, Jr.	1,000
FMC Corp. American Viscose Division in memory of Dr. Oliver Plantinga	10
Horace Irvine	1,061.89
AHS Foundation	12,500
The Cleveland Trust Company	500
Mrs. Winfield Scott	20.10
Harvard Business School Club of Cleveland	1,000
Monsanto Fund	1,000
Jason & Debby Dlugacz	50
Dr. Virginia M. Stuermer	5,000
Johnson & Johnson Research Laboratories in memory of Dr. Oliver S. Plantinga	25
The Robert Dollar Co.	500
Charles Hatcher	400
Norton A. Russell	1,000
The Leviton Foundation, Inc.	2,500
Mr. and Mrs. Harold L. Warner in memory of Dr. Oliver S. Plantinga	10
Alexander Avrin, M.D.	75
Dr. and Mrs. William S. Bronk	50
Mr. and Mrs. Raymond Wiles	30
Helen L. Cackener	30
C. Jordan Vail	50
H.R. Lawson	250
Mr. and Mrs. Kent Schroeder	20
Dr. and Mrs. Robert E. Heckman	25
Mrs. Paul T. Scull	15
Hercules Incorporated	250
Edward P. Kelly	50
Anthony Pezzula	30
Hendrick C. Van Ness	25
International Paper Company	150
Mr. Roscoe C. Masterman	50
Dr. and Mrs. E. Yale Clarke	100
Edwin F. Knoblock	15
Mrs. Edward L. Turner	8
Mr. and Mrs. Lawrence J. Kantrowitz & Family	18
Anonymous	1,500

Mr. and Mrs. John A. Brilling	25
Ms. Martha J. Nicklin	50
Harold P.C. & Margaret D. Burrell	50
Mary H. O'Keefe	25
Mr. and Mrs. Reginald D. Ellis	150
Mr. and Mrs. Aaron M. Rubin	50
Mr. Stanley Kollin	25
Mr. and Mrs. Peter E. Fuerst	15
Mr. and Mrs. Hubert C. Brown	100
First National Bank	400
Dr. and Mrs. C.R. Eisenhart	50
Mr. Robert L. Carruthers	25
Glens Falls National Bank and Trust Company	200
Mr. Nathaniel P. Davis	250
Albany Savings Bank	250
Mr. and Mrs. Frank X. Goss	100
Donald T. Moeller	25
Clark K. Wilson, Jr.	25
Mrs. Herbert Hudnut	15
Rev. and Mrs. Walter J. Skellie	25
Mrs. Ian T. Louden	25
Kathryn S. Walsh	25
Mr. and Mrs. G.H. Lange	25
Robert E. Hay	25
Edward P. & Ella R. O'Connor	25
Selkirk Hardwick, Inc.	25
C.V. Latimer, Jr., M.D.	10
Lucy L. Backstrom	50
Queensbury Hotel & Motor Inn	25
Anne C. Foley	10
Albert G. Bellos	15
Stewart L. Leonard	100
William Bronk	1,000
Jack M. Firestone	25
Mrs. Floyd R. Mason	10
Carl Niemeyer	35
Dr. and Mrs. David S. Price	25
Mr. and Mrs. Willard W. Brown	3,000
Anonymous	136,078
Marilyn R. Cook	15
Mrs. Monroe Oppenheim	10
Douglas P. Wright	25
Mrs. Stephen J. Hopkins	15
Edgar W. Martin	100
Finch, Pruyn Foundation	1,000
Erma L. Nordquist	25
Dr. and Mrs. Raymond Rhodes	100
Mrs. John V. Hallett	100
Francis X. Dever, M.D.	100
Helen Sperry Lea	8,450
Barbara L. Hennig	10
Susan Cook	100
George I. Davis	150
Mount Snow Development Corporation	2,000
Thomas J. Scott	5,000
Mrs. Thomas E. Irvine	500
Mrs. Robert T. Abbe	50
Mrs. Margaret Prime	25
Dr. and Mrs. Thomas V. Flanagan, M.D.	25
The Martha Baird Rockefeller Fund for Music, Inc.	10,000
Mrs. William R. Capone	10

William J. Capone	10
Charline & Tom Shelley	5
Celia C. & David V. Picker Foundation	3,000
The Benjamin Family Foundation	1,000
The Mathilde and Arthur B. Krim Foundation, Inc.	1,000
Theodore B. Massell, M.D.	12,884.74
Charles Irwin Travelli Fund	10,000
Thomas and Constance Mahoney	15
Marjorie W. Woods	50
Mrs. John W. Eustance	25
Elizabeth O'C. Little	15
Lowell C. Henry	25
Ruth Brown Dorlon	1,000
Mrs. Joseph W. Bach	10
Cedar City Music Arts Association	2,000
Lemberg Foundation, Inc.	500
Roger J. Trimbey	1,000
G. Nelson Lowe	100
Richard Humphrey	25
Mr. and Mrs. John E. Fagel	100
Mr. and Mrs. John E. Olenik	25
The William G. Irwin Charity Foundation	50,000
Mrs. George F. Jones	50
Dr. and Mrs. William L. Bitner	25
Mr. and Mrs. William C. Mears	15
Mrs. Robert Busse	50
The Adolph's Foundation	75,000
Ms. Louise Trigg McKinney	5,004.59
Ms. Elizabeth Speigle	792.69
Eleanor Clay Ford Fund	100,000
David & Anne Rosenthal Foundation	500
Nathan Stillman	5
Mr. and Mrs. Thomas I. Ford	25
Mr. and Mrs. Jerrold W. Dean	15
Louise & Sheldon Binns	15
J.I. Staley	2,000
Dr. and Mrs. Harry B. Binder	15
Mrs. Dorothy Stillman	200
Elizabeth E. Sexton	10
George R. Coughlan	200
Lions Club of Glens Falls	500
Wayne Judge	100
Blue Water Manor	100
Arthur H. Spiegel	1,500
Francis A. Peloso	300
I.A. O'Shaughnessy	30,000
Roger L. Stevens	25,000
L.A.W. Fund	100,000
Dr. and Mrs. R.L. Henry	15
V.M. Brinckerhoff, III	15
Oliver A. Laakso	250
Mrs. John W. Canaday	100
The New Mexico Opera Guild, Inc.	10,900
John and Faith Meen	10,000
The New Mexico Opera Guild, Inc.	30,000
David G. Livingston	100
First National Bank in Albuquerque	1,500
William A. Stinson	500
Katherine B. Arrott	700
George H. Dapples	500
Albuquerque National Bank	1,000

Patricia R. Freebern	25
Ann L. Goldsmith	25
Mr. and Mrs. Gerald Solomon	25
Jean King	25
Mr. and Mrs. Robert P. Larson	25
Mrs. Palmer K. Colson	50
Dr. and Mrs. Richard H. Lange	25
Glens Falls Portland Cement Co.	100
Paul A. Ebbs, Jr.	261.39
Richards & Claire Bartlett	100
Mrs. George Hamelin	5
Mrs. Thomas E. Meath	1,494
Cincinnati Institute of Fine Arts	100,000
Anonymous	100,000
Mrs. Alexander Albert	15,241.01
TOTAL	$ 3,500,000.00

NATIONAL ENDOWMENT FOR THE ARTS

SUMMARY OF OBLIGATIONS BY OBJECTIVE

	FY 72 Actual		FY 73 Estimated		FY 74 Estimated	
	Amount	%	Amount	%	Amount	%
1. Availability of the Arts	$10,675,511	33.1	$12,729,000	37.9	$24,460,000	38.9
2. Cultural Resources Development	14,594,417	45.3	11,422,520 2/	34.0	17,220,000	27.4
3. Advancement of our Cultural Legacy	6,950,829	21.6	9,460,000	28.1	21,145,000	33.7
SUB-TOTALS	$32,220,757	100	$33,611,520	100	$62,825,000	100
4. Program Development and Evaluation	882,278	--	1,146,000	--	2,175,000	--
5. Gifts, Donations, and Matching Funds	1/	--	8,933,383 2/	--	15,000,000	--
TOTALS	$33,103,035		$43,690,903 2/		$80,000,000	

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

2/ Includes funds carried over from Fiscal 1972.

NATIONAL ENDOWMENT FOR THE ARTS

SUMMARY OF OBLIGATIONS BY ART FORM

	Fiscal 1971 Actual	%	Fiscal 1972 Actual	%	Fiscal 1973 Estimate	%
Architecture + Environmental Arts	$ 178,681	1.0	$ 785,162	2.4	$ 1,535,000	4.4
Dance	1,251,170	7.1	2,267,741	6.9	2,436,550	7.0
Education	571,831	3.2	1,750,736	5.3	2,535,000	7.3
Expansion Arts	307,600	1.7	1,137,088	3.5	2,552,287	7.3
Federal-State Partnership	4,062,981	23.0	5,476,020	16.5	6,875,000	19.8
Literature	470,450	2.7	636,050	1.9	760,000	2.2
Museums	926,957	5.3	4.149,273	12.5	3,803,524	12.9
Music	5,188,383	29.4	9,745,797	29.4	4,657,700	13.4
National Exhibitions	-0-	-	-0-	-	62,500	.2
Public Media	1,264,455	7.2	1,979,877	6.0	2,775,000	8.0
Special Projects[1]	538,529	3.1	656,228	2.0	1,000,959	2.9
Theatre	2,021,482	11.5	2,696,000	8.1	2,921,000	8.4
Visual Arts	552,141	3.1	940,505	2.8	1,697,000	4.9
Miscellaneous	-0-	-	280	-	-0-	-
Program Development and Evaluation	305,475	1.7	882,278	2.7	1,146,000	3.3
TOTALS	$17,640,135[2]	100.0	$33,103,035[2]	100.0	$34,757,520[3]	100.0

1/ Includes Crafts.

2/ Includes gifts and matching distributed by art form.

3/ Does not include gifts and matching.

NATIONAL ENDOWMENT FOR THE ARTS

SUMMARY OF OBLIGATIONS BY RECIPIENT

Grants to:	Fiscal 1970 No.	Fiscal 1970 Amount	Fiscal 1970 %	Fiscal 1971 No.	Fiscal 1971 Amount	Fiscal 1971 %	Fiscal 1972* No.	Fiscal 1972* Amount	Fiscal 1972* %
Individuals	339	$ 400,791	3	121	$ 509,678	3	288	$ 907,376	3
Colleges and Universities	46	360,886	3	64	475,940	3	215	1,859,479	6
Institutions	164	7,976,484	61	299	9,794,323	55	611	17,554,130	53
Professional Associations	25	615,135	5	34	784,951	4	60	1,263,437	4
Schools	9	49,975	-	18	152,575	1	43	1,064,818	3
State, Municipal and Community Agencies	74	1,536,150	12	108	1,554,212	9	271	4,095,217	12
State Programs Sec. 5(g)	54	1,963,602	15	55	4,062,981	23	55	5,476,020	16
Miscellaneous	-	-	-	-	-	-	-	280	-
Program Development and Evaluation	-	74,644	1	-	305,475	2	-	882,278	3
TOTAL	711	$12,977,667	100	699	$17,640,135	100	1543	$33,103,035	100

* Estimated

NATIONAL ENDOWMENT FOR THE ARTS

SUMMARY OF OBLIGATIONS BY STATE AND NATIONAL

	FY 70		FY 71		FY 72	
	No.	Amount	No.	Amount	No.	Amount
National Projects*	33	$ 3,456,800	45	$ 3,365,430	101	$ 5,803,874
By State	678	9,446,223	654	14,274,705	1442	27,299,161
TOTALS	711	$ 12,903,023	699	$17,640,135	1543	$33,103,035

* Certain programs affect the entire nation, or a large portion, and cannot be "credited" to any particular State.

NATIONAL ENDOWMENT FOR THE ARTS

OBLIGATIONS BY STATE

State	FY 70		FY 71		FY 72	
	No.	Amount	No.	Amount	No.	Amount
Alabama	7	$ 71,313	11	$ 144,357	12	$ 218,959
Alaska	3	51,163	5	98,877	11	217,246
Arizona	9	81,248	7	143,377	24	247,430
Arkansas	6	52,863	2	85,377	6	133,320
California	67	744,847	58	1,112,027	128	2,537,377
Colorado	7	183,113	12	238,987	20	538,810
Connecticut	15	388,263	18	342,177	40	687,423
Delaware	1	36,363	2	79,377	9	151,200
Florida	11	79,163	9	200,477	18	257,158
Georgia	6	489,663	9	203,577	17	413,795
Hawaii	5	54,563	3	97,577	10	241,951
Idaho	5	49,663	1	75,377	4	117,320
Illinois	23	143,463	18	348,377	59	1,301,870
Indiana	11	169,563	12	190,482	17	284,378
Iowa	12	99,633	7	104,793	12	178,082
Kansas	8	109,863	7	113,077	11	166,520
Kentucky	7	56,863	7	165,377	9	210,436

NATIONAL ENDOWMENT FOR THE ARTS

OBLIGATIONS BY STATE

State	FY 70		FY 71		FY 72	
	No.	Amount	No.	Amount	No.	Amount
Louisiana	14	$ 101,488	13	$ 190,802	19	$ 413,133
Maine	3	63,663	6	143,577	13	271,491
Maryland	13	173,263	13	298,227	30	556,258
Massachusetts	37	270,413	34	437,127	67	1,112,341
Michigan	17	294,724	17	488,467	32	466,723
Minnesota	14	240,613	19	579,382	32	885,559
Mississippi	2	37,363	6	125,657	14	204,850
Missouri	13	179,363	9	510,377	29	685,622
Montana	7	64,463	4	165,877	8	138,665
Nebraska	4	45,613	4	110,792	11	429,401
Nevada	3	47,613	1	75,377	6	140,875
New Hampshire	2	61,363	5	155,668	13	202,369
New Jersey	13	66,913	9	166,677	24	346,305
New Mexico	7	105,563	10	287,727	18	313,620
New York	112	1,632,474	125	1,880,625	285	4,599,882
North Carolina	15	78,963	12	191,847	19	251,209
North Dakota	2	36,863	2	77,377	6	126,920

NATIONAL ENDOWMENT FOR THE ARTS

OBLIGATIONS BY STATE

State	FY 70		FY 71		FY 72	
	No.	Amount	No.	Amount	No.	Amount
Ohio	23	$ 342,713	19	$ 473,240	53	$ 1,228,474
Oklahoma	7	65,413	7	149,277	11	236,835
Oregon	13	88,313	7	133,577	17	314,769
Pennsylvania	19	260,188	18	251,217	38	736,553
Rhode Island	7	468,363	6	227,017	10	226,003
South Carolina	2	48,563	2	87,577	9	213,520
South Dakota	2	43,363	5	89,877	5	129,470
Tennessee	10	55,813	9	158,877	24	306,541
Texas	15	120,863	18	331,534	53	1,055,340
Utah	7	137,363	7	274,527	19	366,493
Vermont	7	42,213	7	118,417	12	183,465
Virginia	12	100,663	8	133,777	24	240,230
Washington	18	354,463	16	428,177	30	669,001
West Virginia	6	72,063	4	142,577	11	169,618
Wisconsin	13	77,088	10	172,077	20	331,190
Wyoming	2	47,363	3	81,877	7	144,440
American Samoa	0	---	1	14,500	2	77,080

NATIONAL ENDOWMENT FOR THE ARTS

OBLIGATIONS BY STATE

State	FY 70		FY 71		FY 72	
	No.	Amount	No.	Amount	No.	Amount
District of Columbia	31	$ 649,998	27	$ 1,173,076	56	$ 1,311,801
Guam	1	36,363	1	53,500	2	54,700
Puerto Rico	1	36,363	1	75,377	2	126,320
Virgin Islands	1	36,363	1	75,377	4	128,820
TOTAL	678	$9,446,223	654	$14,274,705	1442	$27,299,161

NATIONAL ENDOWMENT FOR THE ARTS

NATIONAL PROJECTS

FY 1970

Affiliate Artists, Inc.	$ 185,000
Alvin Ailey American Dance Theatre (pretour)	10,000
American Association of Museums	5,000
American Ballet Theatre	620,000
American Choral Foundation, Inc.	25,000
American Musical Digest	115,000
American National Theatre and Academy	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)	62,000
College Entrance Examination Board	100,000
Coordinating Council of Literary Magazines (CCLM)	150,000
Agnes deMille (For tour work)	10,000
Experiments in Art and Technology	25,000
Foundation for American Dance/City Center Joffrey Ballet (Tour)	250,000
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	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	27,500
Seattle Opera (Conference)	5,000
Whitney Museum of American Art (National Scholarships)	10,000
Young Audiences, Inc.	276,050
Program Development and Evaluation	74,644
FY 70 Total	$3,531,444

FY 1971

Affiliate Artists, Inc.	$ 280,300
America the Beautiful Fund of the Natural Area Council	25,000
American Association of Museums	18,800
American Educational Theatre Association/University Resident Theatre Association	25,000
The American Federation of Arts	50,000
The American Film Institute	1,086,875
American Musical Digest	8,750
American National Theatre and Academy	56,082
American Society of Landscape Architects Foundation	10,000
American Symphony Orchestra League	79,000
Artists' Technical Research Institute	10,000
Associated Councils of the Arts	125,000
Association of American Dance Companies	25,000
Brooklyn College (Theatre artisan training)	70,000
Center for Understanding Media (Artists-in-Schools)	62,508
Chimera Foundation for Dance (Film production)	24,900
College Entrance Examination Board	125,000

National Projects - 1971 (cont.)

Coordinating Council of Literary Magazines	$ 50,000
Corporation for Public Broadcasting	40,000
Cultural Council Foundation/Teachers and Writers Collaborative	10,000
Dance Notation Bureau	35,000
Educational Broadcasting Corporation	3,750
Film Culture Non-Profit Corporation/Filmaker's Cinematheque	9,800
Foundation for American Dance/City Center Joffrey Ballet (Tour)	250,000
Martha Graham Center of Contemporary Dance (Tour)	50,000
International Theatre Institute, U.S. Centre	35,000
The Jargon Society	45,000
National Asscciation for Regional Ballet	19,240
National Folk Festival Association	25,000
National Guild of Community Music Schools	17,500
New York State Historical Association (Regional conservation center)	41,500
New York University Regional Conservation Center	40,000
O.P.E.R.A. America/Baltimore Opera Company	15,000
Pan American Development Foundation/Inter-American Music Festival	20,000
The Paper Bag Players (Tour)	20,000
P.E.N. American Center	39,000
Young Audiences, Inc.	196,950
Young Concert Artists, Inc.	15,000
Program Development and Evaluation	305,475
FY 71 Total	$3,365,430

FY 1972

Affiliate Artists, Inc.	240,000
America the Beautiful Fund of the Natural Area Council	30,000
American Association of Junior Colleges	2,250
American Association of Museums	84,930
The American Federation of Arts	55,300
The American Film Institute	1,037,500
The American Film Institute (Film Preservation)	300,000
The American Film Institute (National Association of Media Educators)	40,000
The American Museum of Natural History (Museum training)	77,483
The American Society of Landscape Architects Foundation	10,000
American Symphony Orchestra League	90,000
American Theatre Association, Inc.	1,488
American National Theatre and Academy	270,000
American Theatre Association, Inc./University Resident Theatre Association	16,000
American Youth Performs Foundation, Inc.	20,000
Artists Equity Fund	2,500
Associated Councils of the Arts	59,500
Associated Writing Programs	10,000
Association of American Dance Companies	25,000
Ballet Theatre Foundation, Inc./American Ballet Theatre (Tour)	150,000
Black Academy of Arts and Letters, Inc.	20,000
Boston Architectural Center (Fellowships)	25,000

National Projects - 1972 (cont.)

Brooklyn College of the City University of New York (Theatre artisan training)	$ 70,000
Carnegie Hall Corporation (Recordings for National Public Radio)	12,500
Center for Understanding Media (Artists-in-Schools)	104,760
Center for Understanding Media	25,000
Central Midwestern Regional Educational Laboratory, Inc. (CEMREL)	2,000
City Center of Music and Drama, Inc./New York City Ballet (Tour)	40,134
City Street Theatre Ensemble, Inc. (Tour)	10,000
College Entrance Examination Board	75,000
Columbia University in the City of New York (Translation Program)	42,790
Coordinating Council of Literary Magazines	170,000
Corporation for Public Broadcasting	15,028
Cultural Council Foundation (Film)	7,500
Educational Broadcasting Corporation/NET Division	75,000
Educational Facilities Laboratory, Inc.	23,550
Educational Film Library Association, Inc.	24,270
Foundation for American Dance, Inc./City Center Joffrey Ballet (Tour)	135,750
Foundation for Interior Design Education Research	10,000
Foundation for the Community of Artists	4,000
The Foundation for the Extension and Development of the American Professional Theatre, Inc.	10,000
Martha Graham Center of Contemporary Dance (Apprentice Program)	40,000
Industrial Designers Society of America, Inc.	30,010
The Institute for Architecture and Urban Studies	16,000
The Institute of Paper Chemistry	7,635
Intermuseum Conservation Association	4,875
International Center of Theatre Creation, Inc.	60,000
International Exhibitions Foundation	10,000
International Film Seminars, Inc.	10,000
International Theatre Institute of the United States, Inc.	45,000
The Metropolitan Museum of Art (Study of museum education)	5,000
Modern Organization for Dance Evolvement, Inc.	14,900
The Museum of Modern Art (film)	3,000
Music Critics Association Educational Activities, Inc.	10,000
National Association for Regional Ballet	48,562
National Choral Foundation, Inc.	7,500
National Folk Festival Association	25,000
National Guild of Community Music Schools, Inc.	17,500
National Mexican American Anti-Defamation Committee, Inc./"La Camera Grafica"	15,000
The National Opera Institute	350,000
National Public Radio, Inc.	7,200
National Recreation and Park Association	15,700
National Trust for Historic Preservation	12,000
National Urban Coalition	15,000
New York Pro Musica Antiqua, Inc. (Tour)	25,000
New York State Council on Architecture	43,252
New York State Historical Association (Conservation Training)	60,375
New York University/Conservation Center of the Institute of Fine Arts	50,000
The Paper Bag Players (Tour)	30,000

National Projects - 1972 (cont.)

Peabody Institute of the City of Baltimore/Council of Independent Professional Schools of Music	$ 16,500
P.E.N. American Center	45,856
Performing Arts Repertory Theatre Foundation, Inc.	10,000
Susan Phelps (Museum Posters)	1,100
Private Arts Foundation of Washington (Conference for Women in the Arts)	2,000
Puerto Rican Forum, Inc./Institute of Contemporary Hispanic Art	5,000
Research Foundation of State University of New York/ National Center of the International Association of Theatres for Children and Youth	25,000
Sculpture in the Environment, Inc. (SITE)	10,000
Theatre Development Fund, Inc.	50,000
The Thorne Music Fund	30,000
Union of Independent Colleges of Art, Inc.	24,000
United States Institute for Theatre Technology	8,000
Volunteer Lawyers for the Arts	20,000
Whitney Museum of American Art (Fellowships)	5,000
Young Audiences, Inc.	251,118
Young Concert Artists, Inc.	15,000
Miscellaneous	280
Program Development and Evaluation	882,278
FY 72 Total	$5,803,874

EXAMPLES OF PILOT PROGRAMS BEING MADE OPERATING PROGRAMS

Mrs. HANSEN. You state that the Endowment's program for 1974 is an extension of already operating programs or of pilot projects that have proven highly successful. What are some of these pilot projects that you now hope to launch into operating programs?

Miss HANKS. We hope to expand the concept of the Artrain, in terms of reaching more people, into a very broadened concept—the Art Fleet.

I would like to stress again my conversations in Price, Utah, this morning that the Artain moved in on April 3 and is already so well-received. That is one.

I would like to put on the record that the State of Utah had the first active Arts Council in the entire United States.

In theater touring, we have tried the pilots this year. They are very successful. We will expand them.

Artists in the schools, you could say, is still on a pilot basis, even though we are in over 2,000 schools. It's working very well.

The change in the coming year will be, we hope, using Office of Education moneys to do much more in terms of teacher training workshops because we found that the teachers really needed assistance in the programs.

Mr. Wyatt, I might mention when I was in the Franklin School in Portland, that as one of the things the teachers were saying to us, that they really need more work with the artists so that they could carry on the work there. This has certainly been one of the successes of the program in the Tacoma School, where I visited. There has been a heavy input of the artists working with the teachers. So that will be our push in the future in that program.

BICENTENNIAL CELEBRATION

Mrs. HANSEN. Please describe for us your program as it relates to the Bicentennial celebration. Have you set aside a stipulated sum?

Miss HANKS. Madam Chairman, I would like to say—and we have on record from the National Council on the Arts, and it is in all of our guidelines of our programs that are going out—that participation in the Bicentennial is one that we would welcome if our cultural organizations and the artists want to participate. We are not going to change our guidelines to accommodate activities other than the ones that we are pursuing presently—in other words, the guidelines that demand quality, reaching more people, et cetera.

I cannot answer you specifically about the final level of funding that would fall into that category.

After talking with people around the country—and we also polled the orchestras and other groups to give us their ideas about what they want to do for the Bicentennial—we said to the Office of Management and Budget, it is our estimate that requests coming in under general programs within the ongoing guidelines will run on the order of $30 million. That does not mean that we have allocated $30 million, but that is our very best estimate that those requests will come in at that level.

Mrs. HANSEN. The reason I specifically asked that question is that I don't want to see funds impounded for everything else but your Bicentennial projects.

Miss HANKS. Whee.

Mrs. HANSEN. I have no great faith in the Office of Management and Budget.

Miss HANKS. I have great faith in them in terms of this program.

Would you like to know some of what our views are of the Bicentennial?

BICENTENNIAL PROJECTS

Mrs. HANSEN. I would like to know some of the areas you are going to be involved in.

Miss HANKS. It is our belief that the major push in terms of funds required, as well as interest of people, will be in what we call national accessibility to the arts, making them more mobile, getting them into the schools, getting them around the country. Therefore, we know the pressures will be on artists in the schools, on the touring programs, on special exhibitions for the museums, and certainly in an area, that I don't believe I have mentioned before in testimony, in terms of film and television.

We started a program in public media 2 years ago. It is operating very well, but we are quite certain that there will be big requests coming in this area in order to make the arts more accessible, particularly over the educational television programs. That will be the major push, we are certain, in terms of requests coming from the field.

Second, in the area of preservation, if full funding is achieved, we would like for the next 3 years to really emphasize what we call renovation for preservation in the Nation's museums. We started that program last year. Quite a few of the surveys have been done by the museums in the country as to their needs in terms of environmental and security control. Now they are starting to come in for implementation funds. The Federal Government participation in that area would be $1 for a minimum of $3 private. In actuality, our experience is it will probably be $1 for $6 to $7.

The other area where we expect pressure is in what I would call creative development, such as the program next year on "City Options." The program this year on "City Edges" is already designated as a Bicentennial activity. There is a substantial increase in commissioning of works, particularly in dance and music for the Bicentennial.

AVAILABILITY OF THE ARTS

Mrs. HANSEN. You are requesting $8,250,000 for Federal/State partnership. This will increase, as you mention, the State grants from $127,250 to $150,000 per State. What indications do you have that the States will be able to provide the additional matching funds?

Miss HANKS. Almost all of the State councils will be able to match this $150,000, either through State-appropriated funds or private funds that they and their organizations raise.

Mrs. HANSEN. What if the States are unable to provide the matching funds?

Miss HANKS. If they can't, the money comes right back into the Endowment and goes to special States grants. Twenty-one State agencies have appropriated over $150,000 right now.

Mrs. HANSEN. Provide for the record a listing showing what each State provided in 1972 and what you expect for 1973 and 1974.

Miss HANKS. Yes.

[The information follows:]

There follows a list of State legislative appropriations/requests for fiscal years 1972, 1973, 1974:

STATE LEGISLATIVE APPROPRIATIONS/REQUESTS

State	Fiscal 1972 appropriation	Fiscal 1973 appropriation	Fiscal 1974 request (if available)
Alabama	$125,000	$125,000	
Alaska	102,200	143,000	$153,000
American Samoa	15,000	30,000	
Arizona	51,469	66,200	51,469
Arkansas			164,000
California	168,000	207,923	1,000,000
Colorado	71,560	41,873	165,324
Connecticut	115,935	130,125	
Delaware	50,000	37,721	
District of Columbia	30,000	5,000	
Florida	155,930	60,422	637,772
Georgia	99,292	70,512	
Guam		10,000	
Hawaii	153,765	131,876	
Idaho	8,464	27,250	
Illinois	600,000	600,000	1,000,000
Indiana	40,000	44,000	
Iowa	38,188	38,465	63,764
Kansas	39,008	39,000	35,000
Kentucky	150,870	153,930	
Louisiana	28,190	36,000	100,000
Maine	92,057	91,000	214,000
Maryland	319,958	399,725	
Massachusetts	200,000	300,000	600,000
Michigan	237,710	251,000	
Minnesota	160,000	200,000	650,000
Mississippi	75,000	75,000	100,000
Missouri	215,936	607,693	1,300,000
Montana	25,000	25,000	
Nebraska	24,626	25,620	
Nevada			15,000
New Hampshire	15,000	30,000	
New Jersey	268,059	321,627	
New Mexico	20,800	30,311	
New York	14,423,000	14,325,000	
North Carolina	165,233	196,149	
North Dakota	5,100	100,200	
Ohio	177,715	192,140	1,300,000
Oklahoma	86,399	88,011	406,572
Oregon	27,849	26,994	58,854
Pennsylvania	235,000	236,000	321,071
Puerto Rico	2,153,725	3,248,630	
Rhode Island	119,000	122,064	
South Carolina	135,911	196,698	1,269,803
South Dakota	29,426	29,751	
Tennessee	162,100	476,000	794,000
Texas	149,460	152,776	
Utah	75,900	100,000	
Vermont	40,061	40,000	68,374
Virginia	140,000	174,130	
Virgin Islands	160,000	160,000	
Washington	59,814	63,337	
West Virginia	150,000	185,000	275,000
Wisconsin			50,000
Wyoming	9,624	9,624	17,000

TOURING PROGRAMS

Mrs. HANSEN. For touring $4.8 million is requested. What portion of these funds will be spent for dance and what portion for theater?

Miss HANKS. In dance the figure would be $1.8 million. That is an expansion of a program, as you know, that has been going on since about 1968.

In this coming year we would spend approximately $500,000 on theater, because that basically would be a new program beginning.

Mrs. HANSEN. What is the balance of the $4.8 million for?

Miss HANKS. The balance is for the art fleet, which is $1.5 million.

Mrs. HANSEN. Which contains a multiplicity of art forms.

Miss HANKS. And what people want. Multiplicity, including, of course, expansion arts. Through Mr. Whitfield's program, we support the Green Street Workshop in Philadelphia. It's the most marvelous workshop in a disadvantaged area, teaching the young people under professional guidance how to do silk prints and silk screen prints. They want to travel out on a technical assistance basis to show other people in other communities how to set up their own workshops. This would be part of our art fleet. That would be the whole touring program.

Then there is $1 million in addition for a variety of touring, not only in the expansion arts areas but considerably more in music and other touring expeditions.

ARTISTS IN SCHOOLS

Mrs. HANSEN. On your request of $7,810,500 for other means of making the arts more accessible. How much of this will be for artists in schools?

Miss HANKS. $2.9 million.

Mrs. HANSEN. How are allocations decided upon between the various components of this program, such as visual arts, film, music, et cetera?

Miss HANKS. The State Councils make the division for us. In other words, we would support the requests coming in from the States. If they want film, they get film. If they want dance, they get dance.

Mrs. HANSEN. Please explain the two major new programs for making art available to more Americans.

Miss HANKS. Yes; I will.

Madam Chairman, may I make a correction with great delight. On page A–11 I noted with concern that the Office of Education would not be cooperating with us this year in the artists in the school program as they have in the past. On February 16, 1973, I received a letter from the Office of Education, after this testimony was submitted, that they will provide $600,000 for this fiscal year that we are currently in. This will enable us to do the teacher workshops. I wanted to correct that for the record, with great happiness.

The two new programs, you are referring to include the visual arts in the performing arts, is that it?

Mrs. HANSEN. You say in your justification: "In making the arts more available to more Americans, there are basically only two major new program areas recommended by the Council for which funds are being requested."

NATIONAL CENTER FOR AMERICAN DANCE

Miss HANKS. One is the National Center for American Dance. It would be located in New York City at the ANTA Theater, which is you know, we have available. It would provide performance space. It would provide technical assistance for the dance companies, and it would provide for the development of educational programs.

We have a study being carried out now by the Theater Development Fund in New York with a top professional from the Annenberg Center for Communications taking a look at the whole thing. I am very pleased in this regard that we have expressions of greatest cooperation from many of the smaller dance companies in the country in wanting to assist us and to carry it forward.

There is no major theater or center for dance in the United States today, which seems a little incongruous since we are supposedly the dance capital of the world.

Mrs. HANSEN. What is the dollar figure attached for this activity?

Miss HANKS. From our sources of moneys, it would be $625,000, including Treasury fund moneys. The other would come from private sources, as well as from the New York State Council on the Arts.

Mrs. HANSEN. On what programs will the balance of the $7,810,000 for "other means of making art more accessible" be spent?

Miss HANKS. I will have to supply the total figures for the record. We have the figures listed.

[The information follows:]

Other means of making the arts more accessible	$7,810,000
Residency	3,500,000
Artists-in-schools	2,900,000
Other residency programs	350,000
Poets in development colleges	150,000
Artists, photographers, critics, and craftsmen in residence	100,000
Visual Arts	950,000
Works of art in public places	800,000
Visual arts in the performing arts	150,000
Film and Other Media	1,835,000
NEA/CPB joint program	200,000
Regional film centers	200,000
Dance films	385,000
Short and feature film showcasing	350,000
Artists-in-schools, etc., films	100,000
Programing in the arts	[1]600,000
Music: Festival	200,000
New programs	1,325,000
American dance center	[1]225,000
Facilities for the arts	1,100,000

[1] The Endowment anticipates that Treasury fund moneys (gifts and matching) will increase this amount.

Mrs. HANSEN. Does any member of the committee have a question at this point?

ANTA THEATER EQUITY

Mr. EVANS. I hope it wasn't asked in my absence or explained in my absence. If it was, we can skip over it.

On page A–5 you have two footnotes, both referring to something that is described as "equity received in ANTA Theater and other assets." What does this mean? I don't understand.

Miss HANKS. Mr. Reger, who is director of planning and management, will describe the ANTA Theater in New York.

Mr. REGER. The equity in the ANTA Theater was donated to the National Endowment for the Arts. We can't spend that. We still own the building in New York.

Mrs. HANSEN. Several years ago it was proposed that the committee assist in the financing of the artists' housing program. Isn't this correct?

Mr. REGER. That is Westbeth. The ANTA Theater was donated to the Endowment in order to support a program to bring regional theaters into New York. By donating the equity, additional Federal funds were freed up. That program was tried for a year and we decided that it was too costly. But we still own the theater and therefore the footnote on the equity, because it is not cash that can be spent.

Mr. EVANS. Does it produce income?

Mr. REGER. No; it does not. We use the ANTA Theater. This is one reason we are in the process of exploring the possibility of a dance center, because we have a very fine house. We feel there is a need there. The study is not in yet, but we get very strong expressions of interest from the dance world, the dance companies all over this country, not just dance companies in New York City, saying, "We need a dance center, a dance center in New York so that we can perform."

Mrs. HANSEN. Please discuss for the committee the artists' housing project.

WESTBETH

Mr. STRAIGHT. I can discuss that. It was taken up at the same time, Congressman Evans, in the administration of Chairman Stevens. The acquisition of a major building complex for artists' housing was undertaken not by the Endowment itself but by a private foundation in New York. The Endowment contributed toward Westbeth, the housing development for 387 units of studio/housing for artists and their families. The Endowment funded that to the extent of $750,000 in fiscal year 1968 and $250,000 in fiscal 1970. But that was the last grant that we made to that.

We were requested to go on funding it, both for rehabilitation of the building, for the occupancy of the commercial areas in the building, and for the support of the building in terms of mortgage payments in order to keep rents down at levels that artists could afford. But after very full discussions, the Council recommended against doing that and, after many site visits, I took the same position, that we should not continue in this particular project.

The New York Times carried a story on February 16 to the effect that the Kaplan Fund had turned over management of Westbeth to

another board. Although they still maintained the ownership of the building, they have not turned it over to the cooperative. As a result of certain rent abatements and increases in rents, the building is still there and they hope that it will be solvent next year. We have no further financial participation in it.

Mr. McDade. In fiscal 1973, as I understand it, under availability for the arts, the Endowment spent approximately $13.3 million, consisting of $6.8 million roughly in the Federal/State partnership, correct?

Miss Hanks. Yes.

Mr. McDade. You propose to increase that to $8 million?

Miss Hanks. Yes, $8.25 mililon.

Miss McDade. In touring, you spent $2.8 million, roughly?

Miss Hanks. The figure will be closer to $2 million because of the delay on Art Fleet.

Mr. McDade. You intend to increase that to $4.8 million?

Miss Hanks. Yes.

Mr. McDade. Under other means of making the arts more accessible, you spend $3.5 million, roughly.

Miss Hanks. Yes.

Mr. McDade. You propose to increase that to $7.8 million?

Miss Hanks. Yes.

MUSEUM RENOVATION FOR PRESERVATION PURPOSES

Mrs. Hansen. You plan to launch in fiscal year 1974 a new program to help museums renovate their facilities. You discussed this earlier to some extent. Do you want to review what you hope to accomplish?

Miss Hanks. Yes. What we hope to accomplish, and have every reason to believe that we will have success, is one of the most serious problems in the country in large part because many of the Nation's museums were built 50 and 75 years ago or 100 years ago. There are serious preservation problems due to the lack of environmental control—air conditioning, for one—and security control.

The major part of our program in the last year or 2 has been in the area of surveys with some implementation. It is our intent to cooperate on a minimum of a 1-to-3 basis over the next few years with the museums for actual improvement of their climate control, storage, and security systems.

As someone noted 2 or 3 years ago when the Council was first considering this problem, they said if the Dead Sea Scrolls had been preserved in an American museum they wouldn't have lasted because of the problems. In talking the other day, for example, to the chairmain of the board of the Boston Museum—we have survey money in there now—he claims that they may have to close the Boston Museum during the Bicentennial because they will never again permit the numbers of people who came to the Wyeth Show into the Boston Museum because at the end of the day they were able to just wipe the water right off the walls because of the environmental problem. This is tremendously damaging to works of art and wood and paintings as well.

Mrs. Hansen. What does your assistance consist of?

Miss HANKS. Dr. Spencer can elaborate on this if he would like. Our assistance is a two-part program. One part is to survey the needs, in other words, get the engineering surveys to see what is necessary. This is on a 1-to-1 match.

Then the actual implementation will go through the Treasury fund program. We will be on a minimum, therefore, of a 1-to-3 match. We anticipate substantially larger private matching there.

Mrs. HANSEN. What is the Government's proposal in terms of funding?

Miss HANKS. The Government's proposal for money in terms of program money is for $500,000 and use of Treasury fund money is $3,150,000.

Mrs. HANSEN. How many requests do you receive from museums across the country?

Miss HANKS. In this field?

Mrs. HANSEN. Yes.

Miss HANKS. Seventy, so far.

Mr. SPENCER. There were 70 requests for $2.1 million in the current fiscal year. We funded 32 for approximately $700,000.

Mrs. HANSEN. You again have a panel that selects the projects?

Mr. SPENCER. Yes, ma'am.

Mrs. HANSEN. Do you participate with the Smithsonian Institution in this regard?

Mr. SPENCER. On an advisory basis, yes. We are in contact with our opposite numbers in the Smithsonian.

Miss HANKS. This is through the National Museum Act and Mr. Schmid.

Mr. SPENCER. And the secretary for museums, also.

ORCHESTRA PROGRAM

Mrs. HANSEN. What qualifies an orchestra for direct aid?

Miss HANKS. Our support is largely limited to orchestras that fall in what you would say are the major or metropolitan class. There are approximately 100 of those. We give assistance to about 90 of them. These are professional orchestras. In other words, we do not have direct assistance programs from the National Endowment, though the State agencies do, for the some thousand community orchestras, basically amateur, semi-professional, or youth orchestras.

Mrs. HANSEN. Please insert in the record a list of the grants that you have made, both in the museums and in the orchestra field.

Miss HANKS. I would be very pleased to, and the purpose for which it was spent.

[The information follows:]

The following is a list of grants made in Fiscal 1972 under the National Endowment for the Arts' Museum Program:

Aid to Special Exhibitions	939,325
Amon Carter Museum of Western Art, Fort Worth, Texas	11,725
Arkansas Art Center, Little Rock	2,500
The Art Institute of Chicago, Illinois	25,000
The Asia Society, Inc./Asia House Gallery, New York, New York	15,000
Baltimore Museum of Art, Inc., Maryland	25,000
Board of National Missions of the United Presbyterian Church in the United States of America/Sheldon Jackson College, Sitka, Alaska	4,726
Brooklyn Institute of Arts and Sciences/The Brooklyn Museum, New York	24,000
Brooklyn Institute of Arts and Sciences/The Brooklyn Children's Museum, New York	4,250
The Regents of the University of California/ Museum of Cultural History, Los Angeles	12,000
The Regents of the University of California/ University Art Museum, Berkeley	25,000
The Regents of the University of California/ University Art Galleries, Los Angeles	14,600
China Institute in America, Inc./China House Gallery, New York, New York	7,500
City Art Museum of St. Louis, Missouri	5,000
The Columbia Art Association, South Carolina	23,000
Contemporary Arts Association of Houston, Texas	20,000
The Contemporary Arts Center, Cincinnati, Ohio	9,100
The Corcoran Gallery of Art, Washington, D.C.	20,000
The Corcoran Gallery of Art, Washington, D.C.	10,000
The Corcoran Gallery of Art, Washington, D.C.	60,000*
Corpus Christi Art Foundation, Inc./Art Museum of South Texas	18,750
Dallas Art Association/Dallas Museum of Fine Arts, Texas	12,850
Trustees of Dartmouth College/Hopkins Center Art Galleries, Hanover, New Hampshire	5,000
Dayton Art Institute, Ohio	5,302
Edmundson Art Foundation, Inc., Des Moines, Iowa	20,000
Everson Museum of Art of Syracuse and Onondaga County, New York	7,500

* Treasury Fund

Aid to Special Exhibitions (cont'd.)

Everson Museum of Art of Syracuse and Onondaga County, New York	8,000
Fine Arts Society of San Diego, California	10,000
Flint Institute of Art in the DeWaters Art Center, Michigan	10,000
Founders Society Detroit Institute of Arts, Michigan	20,000
Franklin Institute, Philadelphia, Pennsylvania	22,988
The Gallery of Contemporary Art of Chicago, Illinois	10,750
Grand Rapids Art Museum, Michigan	8,900
The Solomon R. Guggenheim Foundation, New York, New York	20,000
Hudson River Museum at Yonkers, New York	5,000
Indianapolis Museum of Art, Indiana	6,350
International Exhibitions Foundation, Washington, D.C.	10,000
The Minneapolis Society of Fine Arts, Minnesota	25,000
Mississippi State Historical Museum, Jackson	6,000
Missouri Botanical Garden, St. Louis	6,500
Museum of American Folk Art, New York, New York	26,000
Museum of Fine Arts, Boston, Massachusetts	10,000
The Museum of Fine Arts of Houston, Texas	10,000
Museum of Fine Arts of St. Petersburg, Florida, Inc.	6,000
The Museum of Modern Art, New York, New York	25,000
Museum of Science and Industry, Chicago, Illinois	50,000
Museum of Science and Industry, Chicago, Illinois/Franklin Institute, Philadelphia, Pennsylvania/The Palace of Arts and Sciences, San Francisco, California	45,000
The Museum of the American Indian, Heye Foundation, New York, New York	22,500
The New York Historical Society, New York	9,500
The New York Public Library, New York	30,000
Newport Harbor Art Museum, Newport Beach, California	6,000
Pasadena Art Museum, California	13,000
The Pennsylvania State University/Museum of Art, University Park	9,312
Rhode Island School of Design, Providence	5,000
San Antonio Museum Association/Witte Memorial Museum, Texas	15,000
Trustees of the San Francisco Museum of Art, California	10,000

Aid to Special Exhibitions (cont'd.)

University of Southern California/University Art Galleries, Los Angeles	5,450
Spiva Art Center, Inc., Joplin, Missouri	6,000
Tennessee Arts Commission/Tennessee State Museum, Nashville	6,972
Tucson Art Center, Arizona	2,500
University of Utah/Utah Museum of Fine Arts, Salt Lake City	5,000
Walker Art Center, Inc., Minneapolis, Minnesota	25,000
University of Washington/Henry Art Gallery, Seattle	3,975
Whitney Museum of American Art, New York, New York	15,275
The Wilmington Society of Fine Arts/Delaware Art Museum	3,000
University of Wisconsin Foundation/Elvehjem Art Center, Madison	10,050
Yale University/Yale University Art Gallery, New Haven, Connecticut	6,500

Conservation Program	443,291
Emergency Consultation and/or Treatment. . . .	36,069
The Buffalo Fine Arts Academy/Albright-Knox Gallery, New York	3,000
The University of Chicago/Oriental Institute, Illinois	5,000
The Columbus Gallery of Fine Arts, Ohio	3,600
E.B. Crocker Art Gallery, Sacramento, California	10,000
President and Fellows of Harvard College/ Peabody Museum of Archaeology and Ethnology, Cambridge, Massachusetts	2,920
Huntington Galleries, Inc., West Virginia	1,000
Merrimack Valley Textile Museum, Inc., North Andover, Massachusetts	1,000
The Museum of Modern Art, New York, New York	4,275
The Museum of Modern Art, New York, New York	4,099
The Newark Museum Association, New Jersey	1,175

Conservation Program (cont'd.)	
Long-range Conservation Programs.	37,541
Association for Preservation of Virginia Antiquities, Richmond	1,500
The Butler Institute of American Art, Youngstown, Ohio	5,000
George Eastman House, Inc./International Museum of Photography, Rochester, New York	4,580
Hampton Institute/The College Museum, Virginia	230
The State University of Iowa/Iowa Museum of Art, Iowa City	1,381
Museum of Fine Arts, Boston, Massachusetts	12,000
Museum of the American Indian, Heye Foundation, New York, New York	9,730
Staten Island Institute of Arts and Sciences, New York	1,000
The Textile Museum, Inc., Washington, D.C.	1,000
University of Wyoming/Art Museum, Laramie	1,120
Regional Conservation Centers.	147,226
Kimbell Art Foundation, Fort Worth, Texas	31,800
Maine State Museum, Augusta	31,726
Merrimack Valley Textile Museum, Inc., North Andover, Massachusetts	3,700
Portland Art Association, Oregon	80,000
Special Projects in Conservation.	71,000
American Association of Museums, Washington, D.C.	60,000
The National Gallery of Art, Washington, D.C.	11,000
Training in Conservation.	151,455
The Regents of the University of California, Davis	1,500
President and Fellows of Harvard College, Cambridge, Massachusetts	25,000
The Institute of Paper Chemistry, Appleton, Wisconsin	7,635
Intermuseum Conservation Association, Oberlin, Ohio	4,875
Intermuseum Conservation Association, Oberlin, Ohio	2,070

Conservation Program (cont'd.)

Training in Conservation (cont'd.)

New York State Historical Association, Cooperstown	60,375
New York University, Conservation Center of the Institute of Fine Arts, New York	50,000

Fellowships for Museum Professionals. 163,150

Judith Applegate, Watertown, Massachusetts	3,359
William Bigel, Baltimore, Maryland	2,154
Elsa S. Cameron, San Francisco, California	3,400
Eugenie Candau, Berkeley, California	4,061
Victor Carlson, Baltimore, Maryland	6,635
Linda Cathcart, New York, New York	895
F. duPont Cornelius, Cincinnati, Ohio	1,550
Louise Allison Cort, Cambridge, Massachusetts	3,913
Alan Dubois, St. Petersburg, Florida	2,428
Virginia Field, New York, New York	3,663
Suzanne Foley, San Francisco, California	3,880
Richard Fong, San Francisco, California	3,240
Druscilla A. Freeman, Beloit, Wisconsin	3,228
Robert D. Gant, Helena, Montana	3,360
Phyllis C. Hattis, San Francisco, California	8,500
Barbara D. Jackson, New York, New York	7,500
Elden Johnson, Minneapolis, Minnesota	3,066
Robert Childress Jones, Jr., Jackson, Mississippi	5,100
Adrienne L. Kaeppler, Honolulu, Hawaii	2,000
Thomas F. Kehoe, Milwaukee, Wisconsin	4,000
John W. Krill, Baltimore, Maryland	2,392
Mary M. Lee, Honolulu, Hawaii	1,481
Louise W. Mackie, Washington, D.C.	1,648
Joyce P. Messer, North Andover, Massachusetts	1,357
Robert C. Moeller III, Boston, Massachusetts	7,860
Robert L. Morgan, Stanford, California	2,428
Beverley Mowbray, Philadelphia, Pennsylvania	1,903
Thomas P. Myers, Bloomington, Indiana	6,743
David Nasgowitz, Chicago, Illinois	5,220
Frank A. Norick, Berkeley, California	5,169
Nina Felshin Osnos, Washington, D.C.	3,332
Teri-Oikawa Picante, San Francisco, California	7,130
Paul F. Rovetti, Storrs, Connecticut	3,600
Lloyd J. Soehren, Honolulu, Hawaii	2,800
Athena Spear, Oberlin, Ohio	1,500
Donna M. Stein, New York, New York	5,000
Richard L. Stucker, Farmington, Connecticut	2,211
Ross E. Taggart, Kansas City, Missouri	2,772
John Lloyd Taylor, Milwaukee, Wisconsin	9,587

Fellowships for Museum Professionals (cont'd.)	
Dudley M. Varner, Austin, Texas	4,660
Jason D. Wong, Long Beach, California	4,500
Barton Wright, Flagstaff, Arizona	3,925
Museum Purchase Plan	500,000
Akron Art Institute, Ohio	10,000
Arnot Art Museum, Elmira, New York	10,000
Art Center in La Jolla/La Jolla Museum of Contemporary Art, California	10,000
Atlanta Arts Alliance/The High Museum of Art, Georgia	10,000
Brooklyn Institute of Arts and Sciences/The Brooklyn Museum, New York	5,000
Buffalo State College Alumni Foundation/ Charles Burchfield Center, New York	5,000
The Regents of the University of California/ University Art Museum, Berkeley	10,000
The Canton Art Institute, Ohio	10,000
Chattanooga Art Association, Inc., Tennessee	10,000
City Art Museum of St. Louis, Missouri	10,000
The Columbus Gallery of Fine Arts, Ohio	10,000
The Coos Artists League, Inc./Coos Art Museum, Coos Bay, Oregon	10,000
E.B. Crocker Art Gallery, Sacramento, California	10,000
The Currier Gallery of Art, Manchester, New Hampshire	10,000
Dallas Art Association/Dallas Museum of Fine Arts, Texas	10,000
Trustees of Dartmouth College/Hopkins Center Art Galleries, Hanover, New Hampshire	5,000
Everson Museum of Art of Syracuse and Onondaga County, New York	10,000
Fine Arts Society of San Diego, California	10,000
Fort Worth Art Association/Fort Worth Art Center Museum, Texas	10,000
Greenville Art Association/Greenville County Museum of Art, South Carolina	10,000
The Solomon R. Guggenheim Foundation, New York, New York	10,000
Guild Hall of East Hampton, New York	10,000
President and Fellows of Harvard College/ Fogg Art Museum, Cambridge, Massachusetts	10,000
Trustees of Indiana University/Art Museum, Bloomington	10,000

Museum Purchase Plan (cont'd.)

State University of Iowa/Museum of Art, Iowa City	10,000
Joslyn Art Museum, Omaha, Nebraska	10,000
The University of Kansas/Museum of Art, Lawrence	10,000
Charles H. MacNider Museum, Mason City, Iowa	10,000
Michigan State University/Kresge Art Center Gallery, East Lansing	10,000
The Museum of Fine Arts of Houston, Texas	10,000
Museum of Fine Arts of St. Petersburg, Florida, Inc.	5,000
The Museum of Modern Art, New York, New York	10,000
University of New Mexico/University Art Museum, Albuquerque	10,000
New York University, New York	10,000
The North Carolina Museum of Art, Raleigh	10,000
North Dakota State University/North Dakota State University Student Art Collection, Fargo	10,000
Northern Arizona Society of Science and Art/ Museum of Northern Arizona, Flagstaff	5,000
St. Joseph Art League/Albrecht Gallery-Museum of Art, Missouri	5,000
The St. Lawrence University, Canton, New York	10,000
San Antonio Museum Association/Witte Memorial Museum, Texas	10,000
The Sheldon Swope Art Gallery, Inc., Terre Haute, Indiana	5,000
The J.B. Speed Art Museum, Louisville, Kentucky	10,000
Staten Island Institute of Arts and Sciences, New York	5,000
Storm King Art Center, Mountainville, New York	10,000
Tougaloo College/Tougaloo Art Gallery, Mississippi	10,000
Trigg-C.M. Russell Foundation, Inc., Great Falls, Montana	5,000
The University of Utah/Utah Museum of Fine Arts, Salt Lake City	10,000
The University of Vermont/Robert Hull Fleming Museum, Burlington	5,000
Walker Art Center, Inc., Minneapolis, Minnesota	10,000
Whitney Museum of American Art, New York, New York	10,000
Wichita State University, Kansas	5,000

Museum Purchase Plan (cont'd.)	
Wilmington Society of Fine Arts/Delaware Art Museum	5,000
University of Wisconsin Foundation/Elvehjem Art Center, Madison	10,000
The Worcester Art Museum, Massachusetts	10,000
The University of Wyoming Art Museum, Laramie	10,000
Yale University/Yale University Art Gallery, New Haven, Connecticut	10,000
Museum Training	118,745
The American Museum of Natural History, New York, New York	77,483
The Board of Trustees of the University of Illinois/Krannert Art Museum, Champaign	15,262
Smith College, Northampton, Massachusetts	6,000
The Toledo Museum of Art, Ohio	11,000
The Worcester Art Museum, Massachusetts	3,000
Yale University/Yale University Art Gallery, New Haven, Connecticut	6,000
Renovation(Climate Control, Security, Storage)..	648,440
Implementation	513,922
Trustees of Amherst College, Massachusetts	5,000
Arizona Commission on the Arts and Humanities	1,040
The Art Institute of Chicago, Illinois	112,430
The Augusta Richmond County Museum, Georgia	2,062
The Cleveland Museum of Art, Ohio	8,727
M.H. de Young Memorial Museum, San Francisco, California	30,000
Indianapolis Museum of Art, Indiana	4,571
Joslyn Liberal Arts Society/Joslyn Art Museum, Omaha, Nebraska	272,156*
The Lyman Allyn Park and Museum, Inc., New London, Connecticut	10,000
The New Jersey Historical Society, Newark	8,750

* Treasury Fund

Renovation, etc. (cont'd.)

Implementation (cont'd.)

The Newark Museum Association, New Jersey	5,000
Oberlin College, Ohio	8,200
The Parrish Art Museum, Southampton, New York	10,000
The Trustees of the San Francisco Museum of Art, California	14,851
The Society of the Four Arts, Palm Beach, Florida	3,193
Tougaloo College, Mississippi	2,500
Government of the Virgin Islands of the United States/Virgin Islands Museum, St. Thomas	2,500
Yale University/Yale University Art Gallery, New Haven, Connecticut	12,942
Survey.	134,518
The American Museum of Natural History, New York, New York	9,000
The Baltimore Museum of Art, Maryland	11,180
The Charleston Art Gallery of Sunrise, Inc., West Virginia	908
The University of Chicago/The Oriental Institute, Illinois	9,350
The Columbus Gallery of Fine Arts, Ohio	4,400
Founders Society Detroit Institute of Arts, Michigan	5,000
Field Museum of Natural History, Chicago, Illinois	9,942
Hampton Institute/The College Museum, Virginia	1,375
Hudson River Museum at Yonkers, New York	5,880
Merrimack Valley Textile Museum, Inc., North Andover, Massachusetts	1,750
Museum of Fine Arts, Boston, Massachusetts	14,510
Nassau County Museum, Syosset, New York	10,000
The New York Botanical Garden, Bronx, New York	29,000
Norwegian-American Museum, Decorah, Iowa	996
State Capitol Historical Association/ State Capitol Museum, Olympia, Washington	477
Staten Island Institute of Arts and Sciences, New York	10,000
The Textile Museum, Inc., Washington, D.C.	6,650
Wadsworth Atheneum, Hartford, Connecticut	4,100

MUSEUMS

Special Projects	125,080
Alaska State Council on the Arts	5,000
American Association of Museums, Washington, D.C.	24,930
The Corcoran Gallery of Art, Washington, D.C.	48,495
Harold L. Glicksman, Washington, D.C.	7,500
The New York Public Library/Research Library of the Performing Arts at Lincoln Center, New York	30,000
The Northeastern Nevada Historical Society, Elko	8,055
Susan Phelps, New York, New York	1,100*
Utilization of Museum Collections.	548,061
The American Museum of Natural History, New York, New York	25,000
Amon Carter Museum of Western Art, Fort Worth, Texas	10,000
Arnot Art Gallery, Elmira, New York	12,300
The Art Institute of Chicago, Illinois	8,792
Baltimore Museum of Art, Inc., Maryland	5,250
Brooklyn Institute of Arts and Sciences/The Brooklyn Museum, New York	25,000
Buffalo Historical Society, New York	10,000
Carnegie Institute/Carnegie Museum, Pittsburgh, Pennsylvania	2,625
Carnegie Institute/Museum of Art, Pittsburgh Pennsylvania	12,500
Chicago Historical Society, Illinois	10,000
The Cleveland Museum of Art, Ohio	87,112
The Corcoran Gallery of Art, Washington, D.C.	10,000
M. H. de Young Memorial Museum, San Francisco, California	50,000
The Gershon and Rebecca Fenster Gallery of Jewish Art, Inc., Tulsa, Oklahoma	3,500
The Solomon R. Guggenheim Foundation, New York, New York	20,000
President and Fellows of Harvard College/ Fogg Art Museum, Cambridge, Massachusetts	30,000
Honolulu Academy of Arts, Hawaii	10,000
Jewish Institute of Religion Trust/Museum of Hebrew Union College, Los Angeles, California	10,000
The Museum of Modern Art, New York, New York	25,000
The Nelson Gallery Foundation/The William Rockhill Nelson Gallery and The Mary Atkins Museum of Fine Arts, Kansas City, Missouri	25,000

Utilization of Museum Collections (cont'd.)

The Newark Museum Association, New Jersey	8,250
Old Dartmouth Historical Society, New Bedford Massachusetts	10,000
Pasadena Art Museum, California	15,000
The Rhode Island Historical Society, Providence	15,308
Rhode Island School of Design, Providence	15,000
Santa Barbara Museum of Art, California	8,000
Seattle Art Museum, Washington	16,000
Shelburne Museum, Inc., Vermont	5,945
Texas Tech University, Lubbock	8,935
The University of Vermont and State Agricultural College/Robert Hull Fleming Museum, Burlington	6,500
Trustees of Walters Art Gallery, Baltimore Maryland	21,649
Whitney Museum of American Art, New York, New Yotk	20,000
University of Wisconsin Foundation/Elvehjem Art Center, Madison	5,395

Visiting Specialists Program. 181,790

The American Museum of Natural History, New York, New York	3,500
The Asia Society, Inc./Asia House Gallery, New York, New York	5,107
Brooklyn Institute of Arts and Sciences/The Brooklyn Museum, New York	2,745
The Buffalo Fine Arts Academy/Albright-Knox Art Gallery, Buffalo, New York	8,500
Buffalo Society of Natural Sciences/Buffalo Museum of Science, New York	3,125
Captain Robert Bennet Forbes House, Inc./ Museum of the American China Trade, Milton, Massachusetts	4,500
Chicago Historical Society, Illinois	8,000
The Dayton Art Institute, Ohio	3,500
Field Museum of Natural History, Chicago, Illinois	9,495
Field Museum of Natural History, Chicago, Illinois	4,878
Fort Worth Art Association/Fort Worth Art Center Museum, Texas	3,000
Founders Society Detroit Institute of Arts, Michigan	2,000
Hampton Institute/The College Museum, Virginia	3,000

Visiting Specialists Program (cont'd.)

Historic Pensacola Preservation Board of Trustees, Florida	1,820
The Board of Trustees of the University of Illinois/The Krannert Art Museum, Champaign	8,138
The Isabella Stewart Gardner Museum, Inc., Boston, Massachusetts	1,630
The Metropolitan Museum of Art, New York New York	5,000
The Regents of the University of Michigan/ School of Music, Ann Arbor	12,500
State of Michigan/Michigan State Museum, Lansing	2,000
Museum of Fine Arts, Boston, Massachusetts	7,000
Museum of New Mexico, Santa Fe	6,000
Museum of Science, Boston, Massachusetts	2,210
Old Salem, Inc., Winston-Salem, North Carolina	8,000
Rhode Island School of Design/Museum of Art, Providence	5,000
The St. Lawrence University/Griffiths Art Gallery, Canton, New York	1,500
San Diego Hall of Science and Industry, California	5,500
Santa Barbara Museum of Art, California	1,500
Seattle Art Museum, Washington	7,000
Spertus College of Judaica, Chicago, Illinois	3,250
State Capitol Historical Association/State Capitol Museum, Olympia, Washington	1,134
The Textile Museum, Inc., Washington, D.C.	5,058
Vermont Historical Society, Montpelier	3,000
Wadsworth Atheneum, Hartford, Connecticut	22,825
Wilmington Society for Fine Arts/Delaware Art Museum	4,600
The Worcester Art Museum, Massachusetts	5,775
Wider Availability of Museums.	481,391
Children's Museum, Boston, Massachusetts	30,000
Cultural Council Foundation/Museums Collaborative, New York, New York	55,855
Field Museum of Natural History, Chicago, Illinois	56,533
Trustees of the Fuller Memorial/Brockton Art Center, Massachusetts	4,413
Illinois Arts Council	50,000
The Learning Cooperative, New York City Board of Education/Los Amigos del El Museo del Barrio, New York	60,000

Wider Availability of Museums (cont'd.)

The Metropolitan Museum of Art, New York New York	100,000
The Minneapolis Society of Fine Arts/The Minneapolis Institute of Arts, Minnesota	20,969
The Minneapolis Society of Fine Arts/The Minneapolis Institute of Arts, Minnesota	9,871
The Museum of Modern Art, New York, New York	25,000
The New York Foundation for the Arts, Inc./ Storefront Museum, Inc., Jamaica, New York	28,750
Smithsonian Institution/Cooper Hewitt Museum of Decorative Arts and Design, New York, New York	10,000
Texas Commission on the Arts and Humanities	30,000

The following is a list of grants made in fiscal 1973 under the National Endowment for the Arts' Orchestra Program.

MUSIC

ORCHESTRA

Orchestras - Programs for Young People

Boston Philharmonic Society, Massachusetts	7,000
Boston Symphony Orchestra, Massachusetts	100,000
Brooklyn Philharmonia, Inc., New York	30,000*
Chamber Symphony Society of California, Los Angeles	10,000
Charlotte Symphony Orchestra, North Carolina	20,000
Chicago Symphony Orchestra, Illinois	200,000*
Columbus Symphony Orchestra, Ohio	25,000
Denver Symphony Orchestra, Colorado	100,000
Detroit Symphony Orchestra, Michigan	200,000*
Duluth Civic Symphony Association, Minnesota	5,290
Evansville Philharmonic Orchestra, Indiana	10,000
Florida Gulf Coast Symphony, St. Petersburg	20,000
Glendale Symphony Orchestra Association, Arizona	25,000
Symphony Society of Greater Hartford, Connecticut	20,000
Houston Symphony Society, Texas	100,000
Indianapolis Symphony Orchestra, Indiana	60,000
Jackson Symphony Orchestra Association, Mississippi	30,000
Jacksonville Symphony Association, Florida	15,000
Knoxville Symphony Orchestra, Tennessee	10,000
La Jolla Chamber Orchestra, California	1,500
Los Angeles Philharmonic, California	200,000*
Greater Miami Philharmonic Society, Florida	25,000
National Symphony Orchestra Association of Washington, D.C.	200,000
New Haven Symphony Orchestra, Connecticut	23,500
Oklahoma City Symphony Orchestra, Oklahoma	25,000
Omaha Symphony Association, Nebraska	7,715
Orchestra Da Camera, North Massapequa, New York	50,000
Oregon Symphony Society, Portland	15,000
The Philadelphia Orchestra Association, Pennsylvania	100,000
The Pittsburgh Symphony Society, Pennsylvania	100,000
Rhode Island Philharmonic Orchestra, Providence	25,000
Rochester Civic Music Association, New York	50,000
Sacramento Symphony Association, California	13,000
Saint Louis Symphony Society, Missouri	200,000*
San Francisco Symphony Association, California	200,000*
Seattle Symphony Orchestra, Washington	100,000
Springfield Symphony Orchestra, Massachusetts	10,000
Tulsa Philharmonic Society, Oklahoma	12,600
Vermont Symphony Orchestra Association, Middlebury	10,000
Youngstown Symphony Society, Ohio	10,000

* Treasury Fund

MUSIC

Orchestras - Expanded Public Programs

Albany Symphony Orchestra, New York	10,000
Albuquerque Symphony Orchestra, New Mexico	10,000
Atlanta Symphony Orchestra, Georgia	200,000*
Baltimore Symphony Orchestra, Maryland	100,000
Birmingham Symphony Association, Alabama	14,300
Buffalo Symphony Orchestra, New York	97,400
Chattanooga Symphony Association, Tennessee	10,000
Cincinnati Symphony Association, Ohio	200,000*
Cleveland Symphony Orchestra, Ohio	100,000
Colorado Philharmonic, Evergreen	20,000*
Corpus Christi Symphony Society, Texas	6,000
Dallas Symphony Orchestra, Texas	150,000*
El Paso Symphony Orchestra, Texas	10,000
Festival Casals (Puerto Rico Symphony Orchestra), San Juan	25,000
Florida Symphony Orchestra, Orlando	20,000
Fort Worth Symphony Orchestra, Texas	10,000
Fresno Philharmonic Association, California	22,500
Honolulu Symphony Society, Hawaii	85,000
Kansas City Philharmonic Association, Missouri	55,000
Milwaukee Symphony Orchestra, Wisconsin	85,000
Minnesota Orchestra Association, Minneapolis	200,000*
New Jersey Symphony Orchestra, Newark	85,000
New Orleans Philharmonic, Louisiana	100,000
New York Philharmonic, New York	200,000*
Norfolk Symphony Association, Virginia	12,000
North Carolina Symphony Society, Chapel Hill	20,000
Oakland Symphony Orchestra, California	15,000
Phoenix Symphony Association, Arizona	35,000
Saint Paul Civic Philharmonic Society, Minnesota	50,000*
San Diego Symphony Orchestra, California	35,000
San Jose Symphony Association, California	9,000
Shreveport Symphony Society, Louisiana	9,800
Symphony of the New World, New York City	85,000*
Syracuse Symphony Orchestra, New York	30,000
Toledo Symphony Orchestra, Ohio	25,000
Utah Symphony Society, Salt Lake City	100,000

Orchestras - Professional Services

Greater Akron Musical Association, Ohio	20,000*
Billings Symphony Society, Montana	1,500
Erie Philharmonic, Pennsylvania	15,000
The Fort Wayne Philharmonic Orchestra, Indiana	10,000
Hudson Valley Philharmonic Society, Poughkeepsie	10,000*
Louisville Philharmonic Society, Kentucky	45,000
Memphis Orchestral Society, Tennessee	18,500

*Treasury Fund

Orchestras - Professional Services (continued)

Nashville Symphony Association, Tennessee	14,500
Portland Symphony Orchestra, Maine	20,000
Richmond Symphony, Virginia	10,000
Savannah Symphony Orchestra, Georgia	10,000
Spokane Symphony Society, Washington	30,000
Symphony Society of San Antonio, Texas	100,000
Tucson Symphony Society, Arizona	10,000
Wichita Symphony Society, Kansas	20,000

Orchestras - Special

Berkshire Music Center, Tanglewood, Massachusetts	200,000*
Grand Teton Music Festival, Wyoming	15,000
North Carolina School of the Arts Foundation	35,000
Northeast Pennsylvania Philharmonic, Wilkes-Barre	15,500
Sixteen Concerto Soloists, Philadelphia	6,000
West Virginia Arts and Humanities Council	26,000

* Treasury Fund

PROFESSIONAL THEATERS

Mrs. HANSEN. What necessitates the need to increase project grants to theaters to $150,000?

Miss HANKS. The maximum grant to theaters for some time has been $100,000. It is very low in terms of not only their total cost but, most assuredly, in terms of their needs of reaching out into their communities. We estimate that only 7 of the 40–45 professional theaters in the country would have project applications up to that maximum figure. We are raising the major orchestras' maximums from $100,000, where they have been for the last 3 years, to $150,000 as well.

Mrs. HANSEN. What will be your total overall expenditure in both categories?

Miss HANKS. In the orchestra program it will be $4.5 million. In the theater program, the present estimate is $2.2 million. This, of course, does not include the touring program for the theater.

Mrs. HANSEN. Please insert a list of the recipients of those grants in the record.

Miss HANKS. Yes; we will.

[The information follows:]

The following is a list of grants made in Fiscal 1972 under the National Endowment for the Arts' Orchestra and Professional Theatre Programs, respectively:

Orchestra Program	5,307,259.80
Chamber Orchestras	130,200
Music for Long Island, Inc./Orchestra Da Camera, New York, New York	80,200*
St. Paul Civic Philharmonic Society, Inc., Minnesota	50,000*
Major Orchestras	3,844,828.80
American Symphony Orchestra, Inc., New York New York	50,000
Atlanta Arts Alliance, Inc./Atlanta Symphony Orchestra, Georgia	181,188*
Atlanta Symphony Orchestra, Georgia	13,650
Baltimore Symphony Orchestra Association, Inc., Maryland	100,000
Boston Symphony Orchestra, Inc., Massachusetts	200,000*
Buffalo Philharmonic Orchestra Society, Inc., New York	73,850
The Orchestral Association/Chicago Symphony Orchestra, Illinois	100,000
Cincinnati Symphony Orchestra, Inc., Ohio	200,000*
Musical Arts Association/The Cleveland Orchestra, Ohio	200,000*
Dallas Symphony Association, Inc., Texas	100,000
Denver Symphony Association, Colorado	100,000
Detroit Symphony Orchestra, Inc , Michigan	100,000
Houston Symphony Society, Texas	50,000
Indiana State Symphony Society, Inc./ Indianapolis Symphony Orchestra	56,000
Kansas City Philharmonic Association, Missouri	75,000
Milwaukee Symphony Orchestra, Inc., Wisconsin	83,000
The Minnesota Orchestral Association/ Minnesota Orchestra, Minneapolis	125,000*
The Minnesota Orchestral Association/ Minnesota Orchestra, Minneapolis	12,000
National Symphony Orchestra Association of Washington, D.C.	200,000
National Symphony Orchestra Association of Washington, D.C.	130,000*

* Treasury Fund (Usually ½ Federal and ½ private funds.)

Orchestra Program (cont'd.)

Major Orchestras (cont'd.)

National Symphony Orchestra Association of Washington, D.C.	2,861*
New Orleans Philharmonic Symphony Orchestra, Louisiana	201,000*
Philadelphia Orchestra Association, Pennsylvania	100,000
The Philharmonic Symphony Society of New York, Inc., New York	100,000
The Pittsburgh Symphony Society, Pennsylvania	200,000*
Rochester Civic Music Association, Inc./ Rochester Philharmonic Orchestra, New York	100,000
Saint Louis Symphony Society, Missouri	202,779.80*
San Francisco Symphony Association, California	200,000*
Seattle Symphony Orchestra, Inc., Washington	150,000*
Southern California Symphony-Hollywood Bowl Association/Los Angeles Philharmonic Orchestra	200,000*
Symphony Society of San Antonio, Texas	100,000
Utah Symphony Society, Salt Lake City	138,500*
Metropolitan Orchestras	956,641
The Albany Symphony Orchestra, Inc., New York	10,000
Albuquerque Civic Orchestra, New Mexico	20,000
Birmingham Symphony Association, Alabama	17,500
Charlotte Symphony Orchestra Society, Inc., North Carolina	20,000
Chattanooga Symphony Association, Inc., Tennessee	10,000
Columbus Symphony Orchestra, Ohio	14,000
Corpus Christi Symphony Society, Texas	6,000
El Paso Symphony Orchestra Association, Texas	10,000
Erie Philharmonic Society, Pennsylvania	15,000
Evansville Philharmonic Orchestral Corporation, Indiana	10,000

* Treasury Fund

Orchestra Program (cont'd.)

Metropolitan Orchestras (cont'd.)

Festival Casals, Inc./Puerto Rican Symphony Orchestra, San Juan	25,000
The Florida Symphony Orchestra, Inc., Orlando	20,000
The Fort Wayne Philharmonic Orchestra, Inc., Indiana	15,000
The Fresno Philharmonic Association, California	24,750
Glendale Symphony Orchestra Association, California	30,000*
Grand Rapids Symphony Society, Michigan	11,380
Symphony Society of Greater Hartford, Inc., Connecticut	20,000
Greater Miami Philharmonic Society, Inc., Coral Gables, Florida	30,000*
Honolulu Symphony Society, Hawaii	84,000
Hudson Valley Philharmonic Society, Inc., Poughkeepsie, New York	10,000*
Jackson Symphony Orchestra Association, Mississippi	35,000
Jacksonville Symphony Association, Florida	15,000
Kalamazoo Symphony Society, Inc., Michigan	6,450
Knoxville Symphony Society, Inc., Tennessee	10,900
Louisville Philharmonic Society, Kentucky	16,016
Memphis Orchestral Society, Inc., Tennessee	20,000
Nashville Symphony Association, Tennessee	14,530
New Haven Symphony Orchestra, Inc., Connecticut	43,100*
New Jersey Symphony Orchestra, Newark	82,000
Norfolk Symphony Association, Virginia	12,000
The North Carolina Symphony Society, Inc., Chapel Hill	17,550
Oakland Symphony Orchestra Association, California	5,000
Oklahoma City Symphony Society, Oklahoma	20,000
The Omaha Civic Music Association, Nebraska	10,675
Oregon Symphony Society, Portland	10,000
Phoenix Symphony Association, Arizona	13,375
Portland Symphony Orchestra, Maine	20,000
Rhode Island Philharmonic Orchestra, Providence	25,000
The Richmond Symphony, Inc., Virginia	14,915

* Treasury Fund

Orchestra Program (cont'd.)

Metropolitan Orchestras (cont'd.)

Sacramento Symphony Association, California	13,000
Shreveport Symphony Orchestra, Louisiana	9,500
Spokane Symphony Orchestra, Washington	15,000
Spokane Symphony Orchestra, Washington	15,000
The Springfield Orchestra Association, Inc., Massachusetts	15,000
Syracuse Symphony Orchestra, Inc., New York	20,000
Toledo Symphony Association, Inc., Ohio	25,000
Tucson Symphony Society, Arizona	15,000
Wichita Symphony Society, Kansas	20,000
Youngstown Symphony Society, Ohio	15,000

Special. 375,590

American Symphony Orchestra League, Vienna, Virginia	75,000
American Youth Performs Foundation, Inc., New York, New York	20,000*
The Arkansas Orchestra Society, Inc., Little Rock	5,000
Colorado Philharmonic, Inc., Evergreen	10,000*
Glendale Community College/Symphony West Association/Phoenix Symphony Association, Arizona	5,255
The Grand Teton Music Festival, Teton Village, Wyoming	11,500
Minnesota State Arts Council	40,000
Minot Symphony Association, Inc., North Dakota	1,500
Missouri State Council on the Arts	80,000
Music Associates of Aspen Inc /Aspen Chamber Symphony, Colorado	50,000
Saratoga Performing Arts Center, Inc., Saratoga Springs, New York	10,000*
Southern California Choral Music Association, Los Angeles	30,000*
Symphony of the New World, Inc., New York, New York	10,000
The Vermont Symphony Orchestra Association, Inc., Middlebury	21,500*
Yavapai Symphony Association, Prescott, Arizona	5,835

* Treasury Fund

Aid to Professional Theatre Companies.	1,589,500
Actors Theatre of Louisville, Inc., Kentucky	25,000
Alley Theatre, Houston, Texas	80,000*
The American Conservatory Theatre Foundation, San Francisco, California	95,000
The American Place Theatre, Inc., New York, New York	25,000
American Shakespeare Festival Theatre and Academy of Connecticut, Stratford	50,000
The Art Institute of Chicago/Goodman Theatre, Illinois	15,000
Asolo Theatre Festival Association, Inc., Sarasota, Florida	12,500
Atlanta Arts Alliance, Inc./Alliance Theatre Company, Georgia	10,000
Bucks County Theatre Company, New Hope, Pennsylvania	10,000
Center Stage Associates, Inc., Baltimore, Maryland	35,000
Center Theatre Group of Los Angeles, California	95,000
Chelsea Theater Center, Inc., Brooklyn, New York	50,000
The Cleveland Play House, Ohio	12,000
Connecticut Players Foundation, Inc./Long Wharf Theatre, New Haven	50,000
A Contemporary Theater, Inc., Seattle, Washington	5,000
Dallas Theater Center, Texas	25,000
Foundation for Repertory Theatre of Rhode Island/Trinity Square Repertory Company, Providence	50,000
Guthrie Theatre Foundation, Minneapolis, Minnesota	150,000*
Hartford Stage Company, Inc., Connecticut	50,000
LaMama Experimental Theatre Club, Inc., New York, New York	75,000
Milwaukee Repertory Theater, Inc., Wisconsin	25,000
The Mummers Theatre, Inc., Oklahoma City, Oklahoma	15,000
The Negro Ensemble Company, Inc., New York, New York	75,000
New York Shakespeare Festival, New York	125,000
Oakland University/Meadow Brook Theatre, Rochester, Michigan	10,000
Old Globe Theatre, San Diego, California	10,000
Playhouse in the Park, Cincinnati, Ohio	25,000
Repertory Theatre of Lincoln Center, Inc., New York, New York	25,000
Seattle Repertory Theatre, Washington	50,000
Springfield Theatre Arts Association, Inc./ Stage/West, Massachusetts	17,500
Theatre Company of Boston, Inc., Massachusetts	15,000
Theatre Incorporated/Phoenix Theatre, New York, New York	50,000

* Treasury Fund

The Washington Drama Society, Inc./Arena Stage, Washington, D.C.	10,000
The Washington Drama Society, Inc./Arena Stage, Washington, D.C.	117,500
Washington Theater Club, Inc., Washington, D.C.	25,000
Webster College/Repertory Theatre at Loretto-Hilton Center, St. Louis, Missouri	25,000
Yale University/Yale Repertory Theatre, New Haven, Connecticut	50,000

OPERA PROGRAM

Mr. McDade. What about opera?

Miss Hanks. The opera figure is $1.9 million.

May I mention that these figures will change substantially, depending on whether Treasury fund moneys are used or not. In other words, private moneys are sometimes brought into both orchestra and opera fields, which affects the total amounts of grants.

Mr. Veysey. Nancy, have you promulgated regulations or guidelines as to the qualifications of opera companies, orchestras, theaters, et cetera?

Miss Hanks. Yes.

Mr. Veysey. Are they published?

Miss Hanks. Yes, they are published. I would be very delighted to send a sampling of the guidelines to you. We have guidelines in all of the major programs.

Mrs. Hansen. Please insert in the record, Miss Hanks, a sampling of your guidelines that the panels use in their determinations.

[The information follows:]

National Council on the Arts—National Endowment for the Arts

GUIDELINES—AID TO PROFESSIONAL THEATER COMPANIES, FISCAL YEAR 1974

Contingent on the availability of funds, the National Endowment for the Arts plans a program of assistance to professional theater companies in fiscal year 1974 [July 1, 1973—June 30, 1974].

Although total resources available for this program will not be known for several months, the endowment is requesting applications now in recognition of the need for professional Theater companies to plan in advance, and to allow the necessary time for development and processing of applications. Application forms and instructions are enclosed.

Notices of rejection or conditional approval will not be sent before May or June 1973. Funding levels will not be confirmed until congressional appropriations are final, which may be as late as September 1973. Applicants are requested not to seek information on the status of their requests.

DEADLINE

All applications must be postmarked no later than February 15, 1973. Applications received after this date cannot be considered under this program allocation. The endowment does not expect that other funds will be available for late applications. Applications and accompanying information should be sent to: Grants office, National Endowment for the Arts, Washington, D.C. 20506.

PROCEDURES

Applications will be reviewed by the endowment theater staff, the theater advisory panel and by the National Council on the Arts, according to the following:

1. Artistic quality.
2. Organizational stability.
3. The merit of the project and the theater's capacity to undertake it.
4. Amount requested in relationship to overall budget of the theater.
5. Demonstrated need for the support requested.

Applications should represent the genuine needs of the organization. Though the endowment welcomes the development of new programs, we are equally concerned with the strengthening of existing activities. In no instance should organizations attempt to extend their programs beyond their means to accommodate them.

The application must be completed in full, including the project summary on page 1. Do not exceed space provided on application. (For more detailed information required, see section on supplementary data below.) The application must

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be signed by the artistic director as well as the appropriate authorizing official. Applicants are required to limit their requests to a single application form: however, requests for more than one project may be listed on the form, in which case supplementary individual project budgets must be submitted, each on a separate page.

Please read guidelines and instructions carefully. If there are any questions about application procedures, please contact the theater program office at (202) 382–5763.

ELIGIBILITY

1. "Professional theater companies" include resident professional theaters and other professional theater institutions of a permanent nature with yearly operating budgets of at least $200,000.

2. By statute, the endowment is limited to making grants to organizations only if no part of their net earnings inures to the benefit of a private stockholder or an individual and provided donations to such organizations are allowable as charitable contributions under section 170(c) of the Internal Revenue Code of 1954, as amended. Applicants are required to submit a copy of their Internal Revenue Service tax exemption determination letter with their applications.

3. Organizations must meet the applicable requirements of title VI of the Civil Rights Act of 1964 for the duration of any project supported in whole or in part by the National Endowment for the Arts.

4. At least 2 years of continuous operation as a full professional theater.

5. A performing season of at least 5 months, with residency in one location for this period of time.

6. The theater must operate under an equity contract, or pay equivalent salaries.

FUNDING

1. Grants may range from $5,000 to a maximum of $150,000. In most instances, grants will be substantially less than the maximum amount. Applicants are particularly urged to budget realistically and present minimum figures of Federal support needed to achieve the purpose of the project and high standards of artistic excellence. (Revisions of projects and budget are time consuming for applicants and the NEA.)

2. Endowment funds may be used to pay no more than half the cost of any project. All non-Federal income may qualify as matching funds, but it is preferable that matching be from contributed rather than earned income and that wherever possible new sources of matching funds be sought.

3. No costs incurred prior to July 1, 1973 may be included in fiscal year 1974 grants.

CATEGORIES OF SUPPORT

Listed below are suggested categories of support. Other requests outside these areas may be considered as well.

1. Artistic development

(a) *Production support.*—Programs related to the achievement of quality in performance and artistic direction, including increased rehearsal time.

(b) *Staff development.*—Additional artistic personnel: directors, performers, technical staff, etc.

(c) *New play production.*—Applications will be considered only in those cases where the new production involves costs considerably in excess of the normal production budget; this can include additional personnel, playwrights' fees, physical production costs, added rehearsal time, commissioning fees, et cetera.

(d) *Playwright-in-residence programs.*

(e) *Training programs.*—for company or apprentices.

2. Administration.

(a) Staff development.—Additional managerial personnel.

(b) Exploration of new ways to improve earned and contributed income.

3. Community service projects

(a) Programs designed to reach larger and more diversified audiences in schools, inner city areas, local outlying communities.

(b) Educational programs involving joint planning between theater and educational system, but only where there is a substantial financial contribution from the educational community.

SUPPLEMENTARY DATA REQUIRED WITH APPLICATION

1. The attached supplementary information sheet completed in full.
2. Financial statement, where possible, audited, for 1971–72 seasons, complete operating budget for 1972–73 season, and projected operating budget for 1973–74 season—each on a separate page. Income gap, that is, difference between earned income and operating budget, should be clearly shown.
3. A one- to two-page narrative description of the project or program applied for. This must be prepared and signed by the artistic director.
4. A copy of the theater's tax exemption determination letter from the Internal Revenue Service.

December 1972.

QUESTIONNAIRE

1. Total operating budget for 1972–73:_____
   and projected operating budget for 1973–74:_____
2. Income gap for 1972–73:_____
   and projected income gap for 1973–74:_____
3. Accumulated deficit (if any):_____
4. Projected box office income for 1973–74:_____
5. Sources of unearned income for 1972–73; enumerate and give amount for each type (individual contributions, foundations, etc.):
   _____
   _____
   _____
6. Length of season:_____
7. Touring (if any):_____
8. Educational programs, community workshops, etc.:_____
   _____
   _____
9. Number of plays:_____ Number of performances each:_____
   Total number of performances in season:_____
10. Names of plays in 1972–73 season:_____
    _____
    _____
11. Capacity of theatre(s):_____
12. Number of persons in theatre's employ:_____
    Please attach list giving position and salary for each
13. Subscription figures for 1972–73:_____
14. Ticket prices:_____
15. Length of rehearsal period:_____
16. Type of Equity Contract:_____

MUSEUM PROGRAM GUIDELINES, FISCAL YEAR 1974

Page

General information_____
July 2, 1973, deadline:
- Aid to special exhibitions_____
- Utilization of museum collections_____
- Catalogue_____

August 31, 1973, deadline:
- Visiting specialists_____
- Fellowships for museum professionals_____
- Museum training_____

October 1, 1973, deadline:
- Conservation of collections_____
- Renovation (climate control, security, storage)_____
- Wider availability of museums_____

February 4, 1974, deadline:
- Museum purchase plan_____

Supplementary information sheets:
- Aid to special exhibitions_____
- Utilization of museum collections_____
- Visiting specialists_____
- Regional conservation centers_____
- Conservation of collections_____
- Museum purchase plan_____

General Information

The museum program in the National Endowment for the Arts offers a number of programs designed to:

1. Assist American museums in meeting the increased demands for their services by support of special exhibitions, of installation of the permanent collection (or its parts), of catalogues or cataloguing and in making the museum more accessible to its public;
2. Assist in the training and preparation of the professional staff needed by museums to operate most efficiently and to serve in the best manner possible the needs of their public through support of training in museums and universities and through support of short leave programs for museum professionals;
3. Assist museums in preserving the collections entrusted to their care through support of the installation of climate control, burglary and fire systems, through the training of conservators and through programs of aid in conserving individual objects; and
4. Support museums and artists through purchase awards to museums for the acquisition of works of art by living American artists.

The Endowment will consider proposals from museums or organizations serving museums for specific projects which do not fit into any one or a combination of the programs listed.

Applications will not be accepted for operating expenses, construction or the funding of new museums. All such applications will be returned.

Bicentennial Projects

The Endowment recognizes that the arts will play an important role in the next few years in the celebration of our country's Bicentennial. The Endowment welcomes this involvement on the part of artists and cultural organizations. The Endowment has an active interest in participating in these efforts, within funds available to it, and insofar as they are directed to professional creation and presentation of new works, improvement of artistic standards, preservation of our cultural heritage, and increasing the availability of the arts for all Americans. If funds under these guidelines are sought for projects deemed by the applicant to be related to the Bicentennial, a brief description of this relationship should be made in the application.

Applicants for Bicentennial projects should observe the deadlines listed for the appropriate programs, for example, aid to special exhibitions, renovation (climate control, security, storage), conservation, wider availability of museums, catalog, et cetera.

Other Federal Programs for Museums

National Endowment for the Humanities,
Division of Public Programs,
Museum Program.
806 15th Street NW.,
Washington, D.C. 20506

National Museum Programs,
Smithsonian Institution,
Washington, D.C. 20560

National Science Foundation,
Washington, D.C. 20550

Eligibility

1. By statute, the Endowment is limited to making grants to organizations only if no part of their net earnings inures to the benefit of a private stockholder or an individual and provided donations to such organizations are allowable as charitable contributions under section 170(c) of the Internal Revenue Code of 1954, as amended. Individuals excepted, all applicants are required to submit a copy of their internal revenue service tax exemption determination letter with each application.

2. Museums, organizations serving museums, organizations providing museum functions, and currently employed museum professionals are eligible to apply. Aid for other organizations may be available in the visual arts or expansion arts programs of the Endowment.

3. In general, the Endowment accepts the definition of museums developed by the American Association of Museums: "* * * a non-profit institution essentially educational or esthetic in purpose with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public in some regular schedule." However, acceditation by the American Association of Museums is not a prerequisite for eligibility.

4. Although there are no restrictions on the number of applications submitted by each museum, the limited funds available to the Endowment make it unlikely that more than one project can receive support under any one category or subcategory.

5. In general, to be eligible for consideration, projects should be of national or regional impact and should have aesthetic and cultural significance.

METHOD OF FUNDING

1. *Program funds method.*—Generally, grants to museums will be made on at least a dollar-for-dollar matching basis. Applicants requesting assistance from program funds must present evidence in the proper space (section X) on the application (project grant application/NEA–3 rev.) that at least one-half of the total cost of the project will be provided by the applicant. Anticipated sources of matching must be identified. Budgeted funds, as well as newly raised funds, may be used for matching in all programs except museum purchase plan. Applicants are urged to verify the terms for matching in the program descriptions which follow.

Example:

Applicant requests from NEA	$10,000
Applicant lists match of	10,000
Total projects budget reflects at least	20,000

2. *Treasury fund method.*—When the National Endowment for the Arts was created, Congress included a unique provision in its enabling legislation. This provision allows the Endowment to work in partnership with private and other non-Federal sources of funding for the arts. Designed to encourage and stimulate continued private funding for the arts, the Treasury fund allows non-Federal contributors to join the Endowment in the grantmaking process.

The Endowment encourages use of the Treasury fund method as an especially effective way of combining Federal and private support, and as an encouragement to all potential donors, particularly those representing new or substantially increased sources of funds.

Treasury fund grants are project grants applied for and approved in the same manner and for the same purposes as regular grants.

Under the Treasury fund method, when a donation is received, it frees an equal amount from the Treasury fund, and the doubled amount is then made available to the grantee to match. Thus for every $1 given by private sources under this program, another $1 is released from the Treasury. The grantee then matches this $2 with an additional $2, since almost all Endowment grants are for only half the total budget of an approved project. Please see the enclosed brochure for further information.

SPECIAL INSTRUCTIONS FOR COMPLETING APPLICATIONS

1. All requests must be submitted in triplicate according to instruction of the Endowment's official application form (project grant application/NEA–3 rev. or individual grant application/NEA–2 rev.). Please follow closely the instruction sheet attached to your application and supply all information requested. Use the checklist at the end of the application from to be certain that you have supplied all the information necessary for prompt processing and consideration of your applications. Failure to do so will result in unavoidable delays that may adversely affect consideration of your proposal.

2. Each request must be on a separate form. Multiple requests on one form will be returned.

3. Applications must be submitted by the institution or association named in the IRS letter of determination of tax-exemption.

4. *Period of support requested/grant period (sec. III).*—Period of support requested is the span of time necessary to plan, execute, and close out the proposed

project. Generally, the Endowment limits its financial participitation in any project to no more then 12 months. However, exhibition, catalog, museum training, conservation and/or renovation projects that exceed 12 months will be considered. Applicants are urged to verify the terms for the grant period in the program descriptions that follow.

5. *Project description (sec. IV).*—The project description should be brief but specific. Spell out concrete details. All essential elements of the proposal must be included in a concise project summary in the space provided on the application. If applicants wish to supply additional information, they should submit no more than 5 pages (8½" x 11") with the application. Please also complete the supplementary information sheets (if appropriate) which request special information to assist the Endowment in its assessment of the project.

6. *Budget (secs. VI and IX).*—Budget estimates should cover the total project costs. Provide a breakdown on salaries, travel, and all other categories in the budget, including entries under "Other." "Travel" items on the budget should be substantiated with a statement of the official policy of the institution and the specific nature of the travel. "Indirect costs" (secs. VI B. and IX B.) are those costs (general and administrative) which must be apportioned to each project of the application organization. The Endowment does not advocate a single method of apportionment. The Endowment's sole criterion is that the proposed project carry no more or less than its fair share of those indirect costs not set out as direct costs in some other section of the application. If you use indirect costs in projecting your budget, do not assume that automatic recognition will be given to the figure indicated. The amount of indirect costs must be backed up with an explanation of the method used to compute it and, where possible, reference amounts that can be supported by the prior year's financial statements which should accompany the application.

7. *Total amount requested from NEA (sec. VII).*—Maximum amounts listed in the program description are approximate. Applications should show actual expenses and an appropriate request (no more than 50 percent of total costs). Please be sure to complete this section. Applications will be returned if this section is not completed.

8. *Contributions, grants and revenues (sec. X).*—All applicants must complete this section of the application. The matching funds plus the amount requested from the National Endowment for the Arts must equal the total project costs. The Endownment does not require that the applicant have in hand at the time of application those matching funds listed under "Contributions, grants and revenues." However, the applicant is asked to list the possible sources and amounts of such anticipated funds.

9. *Certification (sec. XII).*—The application must be signed by an official of the applicant organization with authority to legally obligate applicant. In addition, please be sure to type name, title, and telephone number of the authorizing official(s), project director, and payee.

10. Applications must be postmarked no later than the deadline date for the program under which you are applying. Applications (and supplementary) should be returned to the Grants Office, National Endowment for the Arts, Washington, D.C. 20506. Additional information and application forms may be obtained from the museum programs at the above address. Telephone: (202) 382-5927.

APPLICATION REVIEW PROCEDURE

The Endowment's museum program staff reviews applications and refers them to the Museum Advisory Panel and then to the National Council on the Arts. Upon recommendation of these bodies and action by the Chairman of the National Endowment for the Arts; the applicant will be notified in writing by the Endowment. Details of the grant award procedure will be explained in the letter of notification.

AID TO SPECIAL EXHIBITIONS, JULY 2, 1973 DEADLINE

The National Endowment for the Arts will provide grants for special museum exhibitions. Grants will be awarded on a matching basis to museums for temporary exhibitions of aesthetic and cultural emphasis. Expenses for planning and organizing the exhibition, for a catalogue of the exhibition, and for the services of an outside specialist may be included in the total budget. Projected exhibitions related to the Bicentennial celebrations are encouraged.

Note: If a grant is awarded for an exhibition that includes catalogues, the grantee will be required to deposit gratis 150 copies of the catalogue with the USIA for distribution to their libraries abroad. Applicants are urged to make appropriate adjustment for the 150 copies in the budget.

Deadline

Applications and supplementary information sheets must be postmarked no later then July 2, 1973.

Grant period and notification

Exhibitions for which applications are made should be scheduled to open no earlier than January, 1974 and no later than June, 1976. The grant period may exceed 12 months. Notices of approval or rejection will not be sent before January, 1974.

Method of funding

Many grants will be made through the Treasury fund method. Applicants are encouraged to state their ability to use this, whenever possible, in the application. See pages 4–5 and the enclosed brochure.

Review information

1. The significance of the exhibition.
2. The ability of the museum and its staff to organize the exhibition successfully.
3. The degree and nature of potential local, regional, and national impact of the exhibition.
4. A realistic appraisal of anticipated costs and income related to the exhibition.

General range of grants

Up to $50,000.

Please be sure to complete and return with your application the aid to special exhibitions supplementary information sheets. See pages 29–32.

UTILIZATION OF MUSEUM COLLECTIONS, JULY 2, 1973 DEADLINE

This program provides matching grants to assist museums in using their collections in imaginative ways for the benefit of the whole community they serve. The program provides funds for innovative installation of permanent collections in museum galleries or for the establishment of study-storage centers. Permanent collection may be construed to mean collections formerly in storage that are now to be put on view, recently received or acquired collections, objects presently on view that are now to be brought together or to be more effectively presented. Installation may be construed to include the materials and appurtenances requisite to effective presentation of the collection. Installation may not include major structural modifications of the building. Priority will be given to Bicentennial projects.

Projects in cataloguing, formerly listed under this program, are now to be found in a separate program on page 14.

Deadline

Applications and supplementary information sheets must be postmarked no later than July 2, 1973.

Grant period and notification

The project should not be scheduled to begin earlier than January 1974. Notices of approval or rejection will not be sent before January 1974.

Review information

1. The qualitative level of the project and the ability of the museum staff or specialist to undertake such a project successfully.
2. The breadth and depth of the project's potential impact upon the public.
3. The imaginativeness of the project and its creative use of museum resources.
4. The evident need for the project in relation to the museum's total program.

General range of grants

Up to $40,000.

Please be sure to complete and return with your application the utilization of museum collections supplementary information sheets. See pages 33–35.

CATALOG, JULY 2, 1973, DEADLINE

This program, formerly a part of the utilization of museum collections program, is designed to assist in the cataloging of underworked collections and in the publications of catalogs or handbooks on permanent collections of esthetic and cultural interest by matching grants. Grants are available in the following areas:

A. Cataloging

1. The physical cataloging of uncataloged or inadequately cataloged permanent collections.
2. Duplication of traditional catalog information and conversion to machine readable form.

B. Publication

1. The research and preparation of catalog copy for publication. Services of an outside consultant may be included in the budget, if applicable.
2. Publication of scholarly catalogs or handbooks of the whole or part of the permanent collection.

Where appropriate, applications may wish to combine research and publication in the same application.

Note: If a grant is awarded for a catalog publication project, the grantee will be required to deposit gratis 150 copies of the catalog with the USIA for distribution to their libraries abroad. Applicants are urged to make appropriate adjustment for the 150 copies in the budget.

Deadline

Applications must be postmarked no later than July 2, 1973.

Grant period and Notification

The project should not be scheduled to begin earlier than January 1974. The grant period may exceed 12 months. Notices of approval or rejection will not be sent before January 1974.

Additional Information Requested

Please provide the following information with your application:

1. The evident need for the project in relation to the museum's total program.
2. A checklist or representative sample of the collection to be cataloged.
3. The qualifications of the cataloger.

General Range of Grants

Up to $20,000.

VISITING SPECIALISTS, AUGUST 31, 1973 DEADLINE

This program provides matching grants to American museums for temporary consultation services. As the title of the program implies, the Visiting Specialist should be (1) a person of considerable expertise, (2) a person not in the employ of the applicant institution and (3) a person who is not to be considered as temporary staff but rather a person who can make a significant contribution by a visit of moderate duration to the applicant institution.

Some possible projects are:

A. Preparatory research for projected exhibitions.

B. Development of improved methods of museum operations, such as administration, registration, exhibition techniques, handling and storage.

C. Establishment of suitable museum library systems.

D. Planninng for membership drives and other fund-raising activities.

E. Guidance for better programs of education and public service.

Applications for other types of museum consultation services will also be considered. Note: Applications for cataloging all or a part of the permanent collection or for preparing catalog copy for eventual publication will be considered under the catalog program, see page 14. Applications for surveys of conservation needs of museum collections will be considered under the conservation program, see page 21. Application for engineering surveys will be considered under the renovation (climate control, security, storage) program, see page 23.

Deadline

Applications and supplementary information sheets must be postmarked no later than August 31, 1973.

Grant period and notification

The proposed project should not be scheduled to begin earlier than January 1974. Notices of approval or rejection will not be sent before January 1974.

General range of grants

Up to $10,000.

Please be sure to complete and return with your application the visiting specialists supplementary information sheets. See pages 35–36.

FELLOWSHIPS FOR MUSEUM PROFESSIONALS, AUGUST 31, 1973 DEADLINE

Fellowships for museum professionals are to be awarded to professional members of museum staffs so that they may take leaves of absence for periods ranging from 1 to 6 months in order to study, do research, travel, write, engage in community projects or in other ways improve their professional qualifications. Proposals must clearly demonstrate in what way the leave of absence will improve the applicant's professional qualifications. Proposals of direct benefit to the employing institution should be made by the institution under the appropriate program and not by the individual. Priority will be given to assist staff members from minorities. Applications will be accepted for specific projects and grants will be made to individuals on a nonmatching basis with amounts varying according to the salaries of the applicants, travel requirements and the materials necessary for completion of projects.

Applicants should use Individual Grants Application/NEA–2 (Rev.). Each application should contain a statement of the proposed project, an itemized budget including a salary item and all expenses connected with the project, a specified period of time for the proposed leave of absence, the Career Summary Section completed and a statement from the director of the museum to the effect that the museum is willing to grant the applicant a leave of absence for the specified time.

Deadline

Applications must be postmarked no later than August 31, 1973.

Grant period and notification

Projects should not be scheduled to begin earlier than January 1974. Notices of approval or rejection will not be sent before January 1974.

Eligibility

Professional museum staff members of exceptional talent in areas such as administration, curatorial work, conservation, education.

Taxability of fellowships

The Internal Revenue Code and regulations provide that certain fellowships to individuals who are not candidates for degrees are deductible, but only up to a certain amount and for a limited period of time.

A pamphlet entitled "Tax Information for American Scholars in the United States and Abroad" will be supplied upon request. This pamphlet can also be obtained from your local Internal Revenue Office. This might be helpful in preparing an application for a proposed fellowship.

The endowment cannot advise you as to the deductibility of all or any portion of a fellowship, should one be awarded to you. Advice should be sought from your own tax counselor or local Internal Revenue Service Office.

MUSEUM TRAINING AUGUST 31, 1973 DEADLINE

This program provides grants to institutions in order to promote the preparation of well-trained museum professionals. Grants in support of museum training are awarded to museums and universities on at least a dollar-for-dollar matching basis. High priority will be given to proposals which specifically include training for people from minority groups. Generally, the following types of projects will be considered for assistance:

(a) University graduate level programs in museum training conducted in conjunction with museums.

(b) Training programs in museum administration or museum education conducted by universities, museums or both.

(c) Certain undergraduate programs directed toward minorities or unique disciplines. Submission of a draft proposal in letter form with preliminary budget estimates by June 1, 1973 is strongly recommended for programs of this type.

Deadline

Applications must be postmarked no later than August 31, 1973.

Grant period and notification

Programs should not be scheduled to begin earlier than January 1974. The grant period may exceed 12 months. Notices of approval or rejection will not be sent before January 1974.

General range of grants

Up to $60,000.

CONSERVATION, OCTOBER 1, 1973 DEADLINE

This program provides matching grants to American museums in support of conservation activities. Assistance is available within the following areas:

	General range of grants up to
(a) Training in conservation:	
1. Support for existing training centers	$50,000
2. Assistance in establishing new training centers	50,000
3. Support for short-term training workshops for museum staff	10,000
(b) Regional conservation centers:	
1. Assistance for existing regional centers to increase capacity (equipment, staff, space)	30,000
2. Assistance for new regional centers	80,000
(c) Assistance to museums for conservation work on collections:	
1. Technical consultation for planning programs for museum conservation work	10,000
2. Implementation of conservation treatment	10,000

Deadline

Applications and supplementary information sheets must be postmarked no later than October 1, 1973.

Grant period and notification

Projects should not be scheduled to begin earlier than April 1974. The grant period may exceed 12 months. Notices of approval or rejection will not be sent before April 1974.

Method of funding

Many grants will be made through the Treasury fund method. Applications are encouraged to state their ability to use this, whenever possible, in the application. Please see pages 4–5 and the enclosed brochure.

Please be sure to complete and return with your application the applicable conservation (regional conservation centers or conservation of collections) supplementary information sheets. See pages 37–40.

RENOVATION (CLIMATE CONTROL, SECURITY, STORAGE) OCTOBER 1, 1973 DEADLINE

This program is designed to assist American museums in preserving collections of aesthetic and cultural significance. The program seeks to encourage renovation of facilities for climate control, security and storage in existing structures. Funds will not be available for new construction or for renovation of exhibition spaces except for climate control and/or security systems in these areas. Assistance is available within the following areas:

(a) *Survey.*—Priority will be given to requests for consultation services to assess renovation needs in the areas of climate control security and storage and to suggest concrete measures to alleviate those needs. All grants for consultant's services will be awarded on at least a dollar-for-dollar matching basis.

(b) *Installation.*—In a few instances, where surveys have already been completed, including a projected plan of renovation and cost estimates, the endowment will consider funding renovation projects during the current fiscal year. Please submit a copy of the survey.

NOTE: All such grants will be awarded on the basis of at least $3 from non-Federal sources for every dollar of endowment funds, that is, the National Endowment for the Arts will be providing no more than 25 percent of the total project costs, and in most cases, much less. Many grants will be made through the Treasury fund method. Applicants are encourage to state their ability to use this, whenever possible, in the application. Please see pages 4–5 and the enclosed brochure.

Deadline

Applications for this program must be postmarked no later than October 1, 1973.

Grant period and notification

Projects should not be scheduled to begin earlier than April 1974. They grant period (installation projects only) may exceed 12 months. Notices of approval or rejection will not be sent earlier than April 1974.

WIDER AVAILABILITY OF MUSEUMS, OCTOBER 1, 1973 DEADLINE

This program is directed toward encouraging full community participation in the activities of museums. Although the program is broadly conceived, and includes the means of taking the museum to its audience or of bringing the audience to the museum or programs to heighten awareness in the audience, each proposal whether from a single museum or a cooperating group of museums must clearly indicate in what way or by what means the museum is to be made more widely available to its public. Proposals containing provisions for long-range continuity and effective evaluation will be given special consideration. The program does not support the creation of a new museum, operating expenses, acquisition, or construction.

Deadline

Applications for this program must be postmarked no later than October 1, 1973.

Grant period and notification

Projects should not be scheduled to begin earlier than April 1974. Notices of approval or rejection will not be sent before April 1974.

Additional information requested

Please provide the following information with your application:

1. Describe how this project relates to the philosophy and past performance of the museum.
2. Please indicate staff who will implement program and their qualifications.
3. If the applicant has previously received a NEA grant for this project, be sure to include a copy of the final report with the new application.

General range of grants

Up to $60,000.

MUSEUM PURCHASE PLAN, FEBRUARY 4, 1974 DEADLINE

This program provides matching grants of $10,000 or $5,000 to museums for the purchase of works by living American artists. The objectives of the program are to encourage museums to add to their collections of contemporary American art, to create and expand public response to works by living artists through display of their works, and to provide direct financial assistance for artists.

The enabling legislation of the National Endowment for the Arts states "The term 'the arts' includes, but is not limited to * * * painting, sculpture, photography, graphic and crafts arts, industrial design, costume and fashion design * * *."

The terms of the grant will be as follows:

1. The grant and matching funds must be used for the direct costs of purchasing two or more works by living American artists. Insurance, crating, shipping, installation, salaries, and travel costs are not to be included.
2. Museums may apply for a $10,000 grant or a $5,000 grant. The funds must be matched on a dollar-for-dollar basis from new money raised during the grant period specifically for this purpose. Matching funds must not come from already budgeted funds and must be from non-Federal sources.

3. The grant period will be from September 1, 1974 through August 31, 1975.

Deadline

Applications and supplementary information sheets must be postmarked no later than February 4, 1974.

Eligibility

Previous museum purchase plan recipients are eligible provided a final report on the first grant has been submitted to the National Endowment for the Arts, museum program.

Notification

Notices of approval or rejection will not be sent before July 1974.

Please be sure to complete and return with your application the museum purchase plan supplementary information sheets. See pages 41–42.

AID TO SPECIAL EXHIBITIONS SUPPLEMENTARY INFORMATION SHEETS

Please fill in this form and return it in triplicate with your application. The information will be most helpful to the panel in making its decisions. If applicants wish to supply additional information they should submit no more than one page (8½" x 11") with the supplementary information sheets.

Name of applicant

1. Title of Exhibition.— Dates of Exhibition.
2. What is the purpose and significance of the exhibition? (i.e., What makes it important that this particular exhibition be done?)
3. How does this exhibition fit into your exhibition policies and direction?
4. What individual will undertake the organization of the exhibition and/or catalog? Please briefly describe his/her qualifications.
5. How many works, approximately, will be in the exhibition? If possible, list works that will be available.
6. Will the exhibition travel, and where? (Possibility of shared costs?)
7. What security measures will be undertaken to protect works in the exhibition?

(*a*) Qualification of personnel supervising and handling packing and installing.

(*b*) Protective security—method of surveillance in both open and closed periods through duration of show.

(*c*) Fire protection system.

(*d*) Atmosphere control system.

8. Please describe any special methods that will be employed to enhance public response to the exhibition.
9. Is there any feature of this project which will contribute to the preparation of present or future museum professionals from minority groups? If so, please describe.
10. Please list anticipated revenues from this exhibition.

(*a*) Admission charges to exhibition_____
(*b*) Sale of catalogs_____
(*c*) Other _____
Total _____

UTILIZATION OF MUSEUM COLLECTIONS SUPPLEMENTARY INFORMATION SHEETS

Please fill in this form and return it in triplicate with your application. The information will be most helpful to the panel in making its decisions. If applicants wish to supply additional information, they should submit no more than one page (8½ by 11 inches) with the supplementary information sheets.

Name of applicant

1. Please identify the collection to be installed. Has it ever been exhibited?
2. What individual or group will be responsible for the realization of the project? Please describe briefly his/their qualifications.
3. How is the project related to your museum's philosophical direction and its museum's philosophical direction and its existing programs and resources? Please indicate any particular circumstances which give this project high priority in the museum's activitives.

4. Has the museum previously undertaken similar projects? If so, please describe them briefly.
5. Please describe any unusual or special methods that will be used to involve a wide cross section of the public.

VISITING SPECIALISTS SUPPLEMENTARY INFORMATION SHEETS

Please fill in this form and return it in triplication with your application. The information will be most helpful to the panel in making its decisions. If applicants wish to supply additional information, they should submit no more than one page (8½" x 11") with the supplementary information sheets.

Name of applicant

1. Describe the area and the urgency of the need for a visiting specialist.
2. How is the area of need related to the other activities of the museum?
3. If the proposed specialist has been identified, please indicate his/her qualifications or attach a resume (three copies).
4. If the specialist has not been identified, please indicate the kind of person needed to accomplish this project. If you are considering a number of people for this project, please submit their names and brief description of their qualifications.

REGIONAL CONSERVATION CENTERS SUPPLEMENTARY INFORMATION SHEET

Please be sure to include the following information with your application:
1. Describe the nature of your regional center-cooperative association, confederation, etc.
2. List the organization you propose to serve. Have you received their agreement? If so, please attach copies.
3. List your staff and briefly describe their qualifications.
4. Describe your facilities and equipment.
5. How soon do you expect to be self-supporting?

CONSERVATION OF COLLECTIONS SUPPLEMENTARY INFORMATION SHEETS

Please fill in this form and return it in triplicate with your application. The information will be most helpful to the panel in making its decisions. If applicants wish to supply additional information, they should submit no more than one page (8½" x 11") with the supplementary information sheets.

Name of applicant

1. Describe your conservation needs.
2. Where will the work be done and who is your conservator (consultant for planning)? Please describe his/her qualifications.
3. Identify the work(s) to be treated and describe the nature of the treatment. If possible, please submit a condition report.

MUSEUM PURCHASE PLAN SUPPLEMENTARY INFORMATION SHEETS

Please fill in this form and return it in triplicate with your application. The information will be most helpful to the panel in making its decisions. If applicants wish to supply additional information, they should submit no more than one page (8½" x 11") with the supplementary information sheets.

Name of applicant

1. What recent exhibitions of contemporary American art have been held at your museum? What recent exhibitions of contemporary American art have you organized at your museum? Please send catalogs of the latter (one of each exhibition) if possible.
2. Please list a number of the more important works by contemporary American artists purchased by your museum within the last 3 years.
3. Who would be responsible for selecting works purchased under this plan? Please briefly describe his/her qualifications.
4. Please describe the type of works or specific works that might be acquired with the purchase funds.

Mr. VEYSEY. You have guidelines that they must meet and then an evaluation by the panels?

Miss HANKS. Yes; there are certain minimum standards they must meet.

Mr. VEYSEY. I am interested in the philosophy behind a decision, for example, with respect to orchestras to participate in only a small number of major orchestras in the Nation. I guess that means you have had to make a decision to turn your back on the larger number of less good orchestras. Why is that?

Miss HANKS. Sometimes it's not a question of less good because some of the amateur and semiprofessional orchestras are very good, indeed, in terms of artistic quality.

The decision comes down in part to a question of financial need. The financial requirements of the major and metropolitan orchestras, the gap between income and cost is much less in amateur and semiprofessional. By and large, the costs there are not very great. But in terms of the metropolitan and, of course, certainly in terms of the major orchestras, they are all, among other things, under union contract and they must perform, and they are performing, 48 to 52 weeks a year.

As you are perhaps well aware, the cost of putting on a performance cannot conceivably be raised at the box office.

Mr. VEYSEY. In the interests of getting the maximum bang for the buck, which is the name of the game in this as in anything else, it seems to me that a limited number of dollars might well produce more exposure to good music in the arts if spread around and not just channeled solely to the few very expensive projects.

I am all for union musicians getting their full scale, but all these people who are performing for almost nothing, it seems to me, need some help.

Miss HANKS. May I mention to you that, in answering your question, I failed to reflect that a considerable portion of our moneys going through the State arts councils in terms of their block grants does go to the semiprofessional organizations within those States. In other words, for a variety of reasons we feel that the State arts councils, being closer to those organizations, can anticipate real needs.

Mr. VEYSEY. In the State of California, how much would that be that you pass to them?

Miss HANKS. For the State arts agency of California, of course, we are proposing a grant of $150,000.

Mr. VEYSEY. That is pretty uniform among States, is it?

Miss HANKS. That is for all; but in contrast, some of the States, like New York, put $14 million of their own legislative moneys into their arts programs. The State of New York has some 200 orchestras itself. It is, of course, the greatest regret, and always has been to us, sir, that the State of California has only, in terms of State appropriated moneys, put up some $200,000 in comparison to the $14 million put up by New York.

I understand that there is a bill that is either pending before the legislature or going that will raise the fund to over $1 million.

Mr. VEYSEY I would hope that that might be done. I am a former member of the California Arts Commission. I worked on trying to get that accomplished, but without total success. It seems to me that there is an arbitrary decision at that cutoff point that you described.

Miss HANKS. It's a decision. We never make a firm or final decision at the National Endowment for the Arts. That decision was made on the basis of the best advice we could possibly get when the program was set up.

We are taking another look at it, and will. We have just a year ago completed a study of orchestras in the Southeast. We currently have a study of orchestras in the Southwest going on. This will give us an input. I realize that $80 million is a great deal to ask. But basically $80 million is such a small amount of money for all the arts in all the country that the panels and the Council have felt that, from the national level, we must concentrate on the smaller number.

May I give you the example of the Atlanta Symphony? These major institutions are helping the smaller institutions in many, many ways. The Atlanta Symphony, for example, under our program tours, breaks itself into two or three parts. It tours in its region—South Carolina and Georgia—and works with the community orchestras. I believe, Michael, you went with the Pittsburgh Symphony on its tour. They bring in people from the community orchestras and work right along with them.

Mr. VEYSEY. I see in your justifications some language that seems to say that orchestras, through subscriptions and ticket sales, are pretty much able to pay their way.

Miss HANKS. Their subscription concerts only, and to cover even those, private donations are essential.

Mr. VEYSEY. You are trying to get them to reach out more for student encounters and for other areas that they wouldn't normally be in?

Miss HANKS. Yes.

Mr. VEYSEY. Most of your money, to the big metropolitan orchestras then, would go for that sort of extension?

Miss HANKS. Sixty-three percent goes to youth-oriented programs this year and about 80 percent reflected for next year. This is an increase from 57 percent last year.

Mr. VEYSEY. I was really making these inquiries in behalf of the Riverside/San Bernadino metropolitan area orchestra that requested consideration. We are told you have a cutoff on it; unless the budget exceeds $100,000 a year, forget it.

I am at a loss to explain that fact to those people, because that is pretty rigid. I would hope that you might take a further look at the possibility. If the problem is to get the exposure to young people or to get the music out to people, maybe you are not going in the right direction. Maybe you would get more music to more people or before more young people with a little modification of that rule.

Miss HANKS. Yes. We certainly thank you for raising it. We will certainly look at it again. We, of course, are increasingly hopeful that the State arts councils, through legislative funds, will take on this problem. But we will take at look at it. We do make some exceptions. In terms of our present guidelines, we couldn't make an exception in your particular area because of the vast wealth of music in that area. We have made an exception in Fargo, N. Dak., and in Sioux Falls, That would be one or two exceptions.

RESIDENT PROFESSIONAL DANCE COMPANIES

Mrs. HANSEN. How much do you plan to spend for dance?

Miss HANKS. Our heavy programs in dance are in touring that I have mentioned earlier, and also in the commissioning program which we will cover later.

In terms of the cultural resources development, we figure it will be $425,000 if full funding is achieved.

Mrs. HANSEN. Please insert a list in the record of the recipients.

Miss HANKS. In 1973.

[The information follows:]

The following is a list of grants made by the National Endowment for the Arts under Cultural Resources Development—Dance in fiscal 1973:

Regional development of resident:	
Professional dance companies	$449,600
Ballet West, Salt Lake City	25,510
Boston Ballet Co., Inc	15,000
Center for Modern Dance Education, Hackensack, N.J	7,500
Cincinnati Ballet Co	25,740
Dance Associates Foundation (Bella Lewitzky), Hollywood	15,000
Dance Theatre of Harlem Inc., NYC	[1] 60,000
Martha Graham Center of Contemporary Dance, Inc., N.Y.C	[1] 40,000
Guild of Performing Arts, Minn	5,230
Houston Ballet Foundation	10,000
Indo-American Performing Arts Center, N.Y.C	9,000
Inner City Cultural Ctr., Los Angeles	15,000
Minnesota Dance Theatre and School, Minn	5,000
National Ballet Soc., D.C	25,000
National Ballet Soc., D.C	[1] 100,000
Gloria Newman Dance Theatre, Orange, Calif	10,000
North Carolina School of the Arts Foundation, Inc., Winston-Salem, N.C	10,000
Pennsylvania Ballet Co., Philadelphia	25,000
Pittsburgh Ballet Theatre	10,000
San Francisco Ballet Company	25,000
Utah Repertory Dance Theatre, Salt Lake City	11,620

[1] Treasury fund. (Usually includes one-half Federal and one-half private funds.)

CHORAL PROGRAM

Mrs. HANSEN. Give us the details of your choral program. How much are you planning to spend in this regard?

Miss HANKS. We do support a very few choral groups at the present time. The figure for 1973 is approximately $75,000. We estimate going, if possible, with full funding to a figure of about $300,000. We are particularly concerned, because of the Bicentennial, that there be means available that America's great choral tradition and choral music be made available to more people. This will be a major interest of ours. A great deal of the research has been done, but it's just the fact that there has not been very much dissemination of the music.

Mrs. HANSEN. Also insert in the record a list of the fiscal year 1972 recipients in your choral program.

Miss HANKS. Yes. Choral music is the greatest participatory art in the country. Everybody likes to sing and fortunately a great number can sing.

[The information follows:]

The following are grants made by the National Endowment for the Arts under its choral program in fiscal 1972.

Choral program	47,700
The Bach Society of Minnesota, Minnetonka	2,500
The Choral Arts Society of Washington, D.C	7,500
Classic Chorale, Inc., Denver, Colo	6,500
National Choral Council, Inc., New York, N.Y	7,500
National Choral Foundation, Inc., Washington, D.C	7,500
Oakland Symphony Orchestra Association/Oakland Symphony Chorus and Chamber Chorus, Calif	4,700
Singing City, Philadelphia, Pa	6,500
Tennessee Arts Commission	5,000

LITERARY PUBLICATIONS

Mrs. HANSEN. In literature, how much have you spent and what do you anticipate spending?

Miss HANKS. The literature program in this area is support for literary magazines and independent presses. The program this year will roundout at $255,000, and we are anxious to have an increase, though modest, to $390,000 in that program.

Mrs. HANSEN. Again will you place the list of recipients in the record.

[The information follows:]

The following are grants made by the National Endowment for the Arts within its cultural resources development goal in literature in fiscal 1972:

Aid to independent presses	$5,000
Unicorn Foundation for the Advancement of Modern Poetry, Inc., Santa Barbara, Calif	5,000
Aid to literary magazines	170,000
Coordinating Council of Literary Magazines, New York, N.Y	50,000
Coordinating Council of Literary Magazines, New York, N.Y	120,000

PRIORITIES IN ARTS PROGRAMS

Mrs. HANSEN. This committee always has hard choices to make. Will you tell us what are your top program priorities?

If a reduction has to be made, would you prefer it be a general reduction rather than specific?

Miss HANKS. I would respectfully request that the cuts be made across the board because there is no way I could suggest to you the areas either by art form or goal where the cuts would be made. In my view this is the responsibility of the National Council on the Arts, and we simply must go back to them for any changes. I simply could not tell you.

Mrs. HANSEN. Very good.

Miss HANKS. Naturally we do hope that there will be no cuts.

Mrs. HANSEN. However, you know the hard choices the committee always faces.

Miss HANKS. I have great hard choices in living with such a minimum budget.

Mrs. HANSEN. So do we, and our funds have been impounded. Congress is being called big spenders.

Miss HANKS. You know the big Federal budget better than I do. This is a postage-stamp budget.

Mr. EVANS. Madam Chairman, has anyone asked if any of her money was impounded?

Miss HANKS. No, we are not impounded. We do not have cash outlay ceilings placed on us that sometimes affect other agencies. At least in the past we had no problem. But that is because of two reasons: One, the programs are so very small they have no effect on the total budget; second, the programs are working very well and besides we have spent them.

[Discussion off the record.]

ACTIVITIES IN DISADVANTAGED AREAS

Mrs. HANSEN. Your programs have reached into the so-called ghetto areas of the United States.

Miss HANKS. We call them disadvantaged areas because so often, Mrs. Hansen, people think in terms of the word ghetto as being an inner city in an urban situation. We will be happy to submit a list of the grants, because we view the rural areas of this country as culturally disadvantaged as assuredly as the inner city areas.

Mrs. HANSEN. A second area the committee is particularly interested in is your participation with Indian programs.

Miss HANKS. We hope the Bureau of Indian Affairs is going to transfer moneys for our artists-in-schools programs which we will operate through the Santa Fe Institute as we did last year.

We used the Indian poets.

Mrs. HANSEN. The third area we are very interested in is your programs in the Appalachian region.

Miss HANKS. We have the most wonderful lady on our expansion arts panel whose church will permit her next year to take off a year—she was a Catholic nun—to develop the programs in the Appalachian regions. This is a wonderful interest on the part of the church.

INDIVIDUAL ARTISTS

Mrs. HANSEN. For individual artists, the request is $4,580,000. How much is the average grant and how many artists are supported?

Miss HANKS. I do not know the exact way the grants would average out. The fellowships in visual arts are $7,500. Most of the grants in photography run from $5,000 to $3,000. In terms of the fellowships for choreography, they range from the $1,000 fellowship to the young choreographer to a fee of $5,000 to a senior choreographer. But in addition to that latter amount, there would be funds for rehearsal fees, because you cannot choreograph without real people dancing on the stage. We estimate the numbers in 1973 will be almost 575 individual fellowships.

Mrs. HANSEN. Again the selections are made by the panelists?

Miss HANKS. Absolutely. In most of these we also have subpanels operating, because we need many more people to judge the thousands of applications that come in.

EXPANSION ARTS

Mrs. HANSEN. Justify your request of $4,275,000 for expansion arts.

Miss HANKS. The expansion arts program which began as a pilot a year ago is in operation this year at about the $2,500,000 level. Perhaps Mr. Whitfield might speak very briefly on the subject, if you would like him to, or we could submit a detailed description of the program for the record.

We are now supporting approximately 196 groups in 34 States. Most of the programing is for instruction and training young people. By young people we mean basically from preschool to 22.

Mr. WHITFIELD. The largest range falls from about 9 to 22.

Mrs. HANSEN. Are these groups located just in cities or in widely diverse areas?

Mr. WHITFIELD. Most are in cities but quite a bit of the funds are in Appalachia, Indian situations, and some suburban areas.

Miss HANKS. May I insert a letter or two for the record from the expansion arts program—one in particular—that I think describes the reaction of people to this program? This was about a group called "Theater West," in Dayton, Ohio, and a tour that it took last summer to Boston and New York. I think it would give a feeling to the committee of the type of program.

[The information follows:]

DAYTON, OHIO, *November 28, 1972.*

Mr. WHITFIELD,
c/o National Endowment for the Arts,
Washington, D.C.

DEAR MR. WHITFIELD: I would like to take this time to inform you on the summer grant we received from the National Endowment Expansion Arts program.

First of all, I would like to thank you and your organization for selecting our organization. "Theater West" Dayton, Ohio, for the summer grant.

This was our first tour outside the Midwestern area. The travel exposure, and also the learning experience we will share forever. We started our tour with the Boston trip. I must admit that trying to arrange a tour was a new experience for me as a director, and I made some mistakes and some beautiful things came off too. We went by train. Amtrak to Boston. The train company got our order mixed up and they didn't have a car for our company, so it was a tight trip there. When we arrived in Boston some 24 hours later, we were pretty tired so we went to the place where we had planned to stay for the rest of our time in Boston; the Hayden Goodwill Inn for Boys. The next day I had radio shows to do to promote our show at the Alma Lewis School for the Performing Arts. We presented two shows at Franklin Park and a workshop show at the school. The audience went wild over the show. Do you know that people even stopped smoking dope just to see our show. We received a very good review from the Boston Globe.

Then we presented some shows for the mayor's office for "Summer Things". We presented some shows in the Boston black areas that major groups turned down. The response from the black community was just great. This is the honest truth; we were doing shows at Columbia Point or Washington Point (I get places confused), a fight had broken out (all our shows were outside in parks), and do you know that the people disregarded the fight and continued to watch our show? At another park it started raining very hard; the people wouldn't leave, so we stayed in the pouring rain and performed our show. We felt that if they stayed to watch us then we could perform for them. The actors were sliding on the stage and running into each other, and the musicians were getting shocked from their instruments.

The Boston trip was beautiful for several reasons: the company—Theatre West—had a chance to meet and to work with fellow artists that it would not have had in Dayton, this trip brought us closer together, besides being actors or actresses, we had dealt with the human problems that develop—this was the part that I liked—we learned to live together and the beauty of learning about people in other places, black and white.

Then there was the New York trip. The experience we received there was invaluable. The company met top artists in their fields, and performed with black and white theater groups from all over the country. We were invited to the Lincoln Center Theater Street Festival. There were about 35 groups invited to perform. It was really nice. The top groups at the festival were the Washington Theatre group and Theatre West. We knew that there would be some good groups and there were. The best experience there was to see ourselves in perspective with other theater groups.

We performed other shows in the Ohio areas that made Ohioans feel proud of what Ohio people have to offer.

The trip to Atlanta was a trip that we will long remember. We had the pleasure of performing at Spellman College. This is an area long in black history and presenting our show in this cultural area was an honor. The students and the community of the Atlanta University Center were more than great; they loved the show and wanted to meet the cast and talk about theater. It was a great joy seeing black people getting together to talk about theater.

From the national exposure that the National Endowment for the Expansion of Arts has given us, we have received bookings from all across the country. Why, even the Air Force Academy wants to see the show, educators and religious organizations want the show, other theater groups want to get into exchange programs. We used to feel sort of left out in terms of theater groups keeping in contact with other groups; now we feel a part of the other groups across the country.

Thanks to you and your organization. I hope to get up there to personally thank you all.

Sincerely yours in theater,

CLARENCE YOUNG III,
Director, Theatre West.

P.S.—Time magazine is doing an article on us in the near future, so be looking for it. Also, I'll be working in 11 schools teaching children drama this winter.

THE BACK ALLEY THEATRE, INC.,
Washington, D.C., March 13, 1972.

Miss NANCY HANKS,
Chairman, National Endowment for the Arts,
Washington, D.C.

DEAR MISS HANKS: I would like to tell you of the enormously pleasant experience it has been for the Back Alley Theatre to submit an application to the expanding arts program of the National Endowment for the Arts. Over the past 5 years, our theater has made many applications to many foundations. Though we have received much generous grant assistance, we have frequently faced the same problem: how to define our program on paper in the very specific and often rigid terms of the individual foundations to which we were applying.

Several weeks ago, Mr. Vantite Whitfield, director of the expanding arts program met with me, and I discovered to my surprise and delight that what Back Alley Theatre would have to submit as a proposal requesting funding was a statement in our terms of what we actually are and are doing in the community! I have not quite recovered from the pleasant shock.

It is most gratifying to see a federally funded program for the arts that understands the organic artistic outgrowths of the community. We would like to congratulate you for the expanding arts program, and hope we will be seeing many more similar programs in the near future.

Sincerely,

NAOMI EFTIS,
Producing Director.

Mrs. HANSEN. Also insert in the record a list of the 34 States that are participating in the expansion arts program and summarize some of the various activities.

[The information follows:]

LIST OF THE 34 STATES THAT HAVE EXPANSION ARTS GRANTS IN FISCAL YEAR 1973

1. Alabama
2. Alaska
3. Arizona
4. Arkansas
5. California
6. Colorado
7. Connecticut
8. Florida
9. Georgia
10. Illinois
11. Indiana
12. Iowa
13. Kansas
14. Kentucky
15. Louisiana
16. Maryland
17. Massachusetts
18. Michigan
19. Minnesota
20. Mississippi
21. Nebraska
22. New Jersey
23. New York
24. North Carolina
25. Ohio
26. Pennsylvania
27. Rhode Island
28. South Dakota
29. Tennessee
30. Texas
31. Utah
32. Virginia
33. Washington
34. District of Columbia

GRAFFITI ALTERNATIVES WORKSHOP, PHILADELPHIA, PA.

Description: The graffiti alternatives workshop was initiated by a group of concerned citizens who approached and spoke with four youths writing on a subway wall with magic markers, and thereby set into motion a chain of events which led to this workshop. Located in the heart of some of the worst examples of their handiwork, the graffiti alternatives workshop has trained these youths to become wall artists. After the graffitist promises to cease his illegal sprayings, he receives instruction in the basics of art through color and design, lettering, drawing techniques, painting, graphics, and illustrations. Tours to art museums, galleries, private art studios, photoengraving businesses, and printing plants provide the necessary exposure to the outside art world. The workshop guides young men toward careers in the visual arts which encompass not only the fine arts painter, but also extend to the industrial and urban designer. On a more immediate level, it is hoped to provide avenues to these professions through placement in apprenticeship and trainee programs, and through commercial art trade school scholarships.

THE PRINT CLUB, PHILADELPHIA, PA.

Description: The print club is a 60-year-old art gallery. Its program prints in progress was developed in 1960. This program provides printmaking demonstrations to over 100 groups a year, focusing on schoolchildren from Philadelphia and suburbs, in private, public, and parochial schools. The demonstrations provide involvement in the creative process with a practicing, professional artist. It is not a teaching or an instructional program; rather, an introduction, a participation in the artistic experience.

BASEMENT WORKSHOP, INC., NEW YORK, N.Y.

Description: The creative arts project on Basement Workshop, Inc., is run by a group of young volunteer students and workers in their early teens and twenties. The project consists of two dance programs, a printmaking workshop, a children's graphic workshop, and exhibitions in the mediums of silkscreen and photography. During the past year, this group of approximately 100 basement members has worked with and served over 1,150 people directly.

URBAN GATEWAYS, CHICAGO, ILL.

Description: Urban gateways is an excellent example of a well-developed art exposure program that includes cross-cultural exchange between inner city and suburban youth. By providing transportation and low-cost tickets, this project has enabled thousands of low-income young people to attend major cultural events. Following young people's attendance at performances, performers began going to the inner city to perform and to work informally with their new audience. This, in turn, interested the parents and eventually led to an active exchange of audience and artists of the inner city and the surrounding suburbs. The program has served to stimulate residents of the inner city, the more affluent sectors of the city including varied ethnic groups, and the predominately white middle class suburbs to be creative and to contribute mutually of their time and efforts to achieve greater awareness and appreciation of all facets of our cultural heritage.

SAN FRANCISCO ARTS COMMISSION (NEIGHBORHOOD ARTS PROGRAM) SAN FRANCISCO, CALIF.

Description: The neighborhood arts program is a service organization which aids a variety of community cultural organizations by promoting, coordinating and supplementing their activities. Neighborhood arts program also offers its own workshops and classes, but its primary function is to work with other community organizations by providing equipment loans, publicity, sponsorship of activities, aid in obtaining galleries or halls, coordination of activities with schools or other community organizations, and assistance in dealing with real estate, accounting and legal problems.

NATIONAL BLACK THEATRE, INC., NEW YORK, N.Y.

Description: The NBT, founded by black actress Barbara Ann Teer and located in Harlem, provides a unique community theater center. Aimed at exploring and developing a black theater esthetic, the center provides productions, training programs, and symposiums which have already resulted in full houses and increasing community participation. Techniques used are based on the community's existing talents, resources, and life style. Experimentation continually explores the black experience, ritual, and music as part of a total theatre concept.

EPWORTH MINISTRY, KNOXVILLE, TENN.

Description: Epworth Ministry is an Appalachian based arts and crafts project operating in six places (Detroit, Cincinnati, Wise County and Big Stone, Va., Clairfield and Knoxville, Tenn.). The basic philosophy is in the arts as an intrinsic ability to foster self-awareness, self-confidence, and self-expression necessary to meaningful community life. The coordinated arts program includes drama, sculpture, filmaking, music and film festivals, and crafts. Their Epworth Jubilee Center operates from a church building which serves an economically and racially mixed community.

PUERTO RICAN TRAVELING THEATER, NEW YORK, N.Y.

Description: The Puerto Rican Traveling Theater has made the transition from a summer venture to a year-round operation. During the 1971–72 season they toured New York ghetto areas with the eminently successful production: "A Dramatized Anthology of Puerto Rican Short Stories." The theater has been presenting a laboratory production since January 11, 1973, of "Sin Bandera" by Jaime Carrero at its experimental theater. Two further laboratory productions are projected for February–April. The company has a training unit that consist of three 10 week periods of intensive training for members of the community ranging from 14 years of age up. Emphasis is placed on acting, body movement, and speech, with a possibility of workshops on playwriting and poetry.

GEORGE WASHINGTON UNIVERSITY/WORKSHOPS FOR CAREERS IN THE ARTS, WASHINGTON, D.C.

Description: The workshop provides, under the direction of Peggy Cooper, professional training—with full academic credit—in the arts and related technical crafts to 160 area high school students. These students, who are released from their regular classes from 1 to 5, Monday through Friday, attend classes at the

workshop 3 days a week; the remaining 2 days are spent in apprenticeship training programs with local artists such as Sam Gilliam and Roy Slade, or cultural institutions, such as the National Gallery, the Washington Theater Club, or the Anacostia Museum.

CITYARTS WORKSHOP, NEW YORK, N.Y.

Description: Based in Manhattan's multiethnic Lower East Side, the Community Arts Workshop has guided resident teenagers in the execution of several large exterior wall murals over the past 3 years. A large mosaic in Washington Square Park ("Patchwork Plaza"), the Workshop's latest project, typifies its concept of community participation in public art works. Ghetto youths attend mural production workshops, hall workshops (murals for hallways in housing projects), hold community festivals celebrating the completion of a project, document and exhibit their work, and take field trips to nearby areas to view similar murals.

Mrs. HANSEN. Do you have a group in San Francisco?

Miss HANKS. We have quite a few in San Francisco. You might describe the program of the Neighborhood Arts Commission in San Francisco which is different than most of our grants but one we hope very much will be copied.

Mr. WHITFIELD. It has already been copied in six instances. The Neighborhood Arts Service in San Francisco is a very good program in a situation where you have 154 community artist groups in one city. They provide services like the loan of equipment, instructors for workshops, a calendar service, and information about activities going on. They fund one of the groups to provide posters and literature for other groups.

They have broken the city up into four divisions and provide a leader for each division. They assist the groups in matters of real estate and getting facilities to work in, and arrange for legal assistance for groups. Most of the money is used to lend equipment when they cannot afford equipment, such as lighting, sound, and other media.

Mrs. HANSEN. What does the legal assistance involve?

Mr. WHITFIELD. In getting corporate papers, making arrangements with artists, et cetera, also real estate arrangements.

AMERICAN FILM INSTITUTE

Mrs. HANSEN. $1,250,000 is requested for the "American Film Institute." What are the details of this request?

Miss HANKS. Mr. Straight will speak about the American Film Institute.

Mr. STRAIGHT. The level of funding in 1972–73 was set by the Council in May at $1 million to be matched by the AFI with contributed services, donations, and earned income.

In addition $650,000 in contracts for archival work and individual filmmaker grants, which include $150,000 for administration. In addition to these funds, which total $1,650,000, there was a grant from the Humanities Endowment for the AFI catalog. The subsequent problem of the AFI in generating private funds in the spring and summer of 1972 led the Council to recommend a modification of this grant to increase the general operating grant from a million to $1,100,000, and to relax the matching requirement to $500,000. The problem of the AFI has always been the inability of the film industry itself to sup-

port the AFI which is formed essentially to assure the future of the industry in terms of quality production.

Mrs. HANSEN. Inability of the industry to match has been due partially, I would guess, to the economic situation of the industry itself.

Mr. STRAIGHT. There is no question at all about that. The AFI has held out at all times the intention of seeking these funds from the industry, and more specifically from the organization of a national film day which would bring an additional $500,000 of net revenues to the AFI through the contributed income derived from the exhibitors who would turn over the revenues on a certain night from films to the Film Institute.

The Council made this modification and recommendation. That was accepted by the chairman.

Currently the grant from the Endowment to AFI is $1,100,000 for general purposes, and the $650,000 for contracts and administration of these contracts.

The Council has taken the position, which Miss Hanks has accepted and passed on to the AFI, that future funding shall be conditional upon the proven capacity of the AFI to generate income from private sources.

The AFI, as you know, recently held a fundraising benefit honoring John Ford last week in California and proposes to follow this up with National Film Day in the autumn. So on the written assurance of progress toward funding viability, the Council has recommended that the Endowment receive an application from the AFI for fiscal 1974 in no more than the total amount of funding in fiscal 1973. And further, that these funds be allocated on a pro rata basis, starting in the first part of the 1974 fiscal year. That is to say, in the first 6 months of that fiscal year no more than 50 percent of the funds set aside for the year would in fact be expended by the AFI.

PRESERVATION

Mrs. HANSEN. $3,150,000 is requested for "Preservation." What does this involve?

Miss HANKS. In terms of film preservation, we are requesting an increase of $1 million over the $300,000 expended for those purposes in 1973.

In terms of the preservation of our architectural heritage we are requesting funds of $1,100,000, if full funding is achieved. In jazz and folk and ethnic there is a considerable preservation problem here and we have funds of $400,000, if we can obtain them, noted for those purposes.

Mrs. HANSEN. What is the remainder of the money for?

Miss HANKS. I will supply that for the record.

[The information follows:]

For preservation projects in literature, dance (through notation and film recording), and photography: $350,000.

ENVIRONMENTAL AWARENESS PROGRAM

Mrs. HANSEN. $1,370,000 is requested for "Environmental Awareness."

What was your appropriation in fiscal year 1973 and what do you plan to accomplish in fiscal year 1974?

Miss HANKS. In the environmental awareness program we would like to spend approximately $300,000 in the area of public awareness. We have found one of the serious problems in terms of the environmental arts and people's understanding of them and improving their cities is that people are just not aware of what causes problems or how to solve them.

Mrs. HANSEN. How do you propose to accomplish this?

Miss HANKS. In large measure through public pilot programs in schools to test out the programs that you could have.

We would test them out because you cannot do very much with the amount of money we are talking about. Also, we would test our pilot programs in citizen participation. Handbooks would probably result.

Also included in this area is the Federal design program that I referred to earlier, the four part program we are carrying out.

Mrs. HANSEN. How much are you requesting for the Federal Design program?

Miss HANKS. $420,000.

Mrs. HANSEN. What is the balance?

Miss HANKS. The national research refers to the National Theme program that will be "City Options" next year, and the funds will be $650,000 for that.

Furthermore, we would like to augment very modest efforts in terms of industrial design, and that figure is $125,000. We have given one or two selected grants to the industrial design efforts, but we have had no program in that area.

Mr. Straight and Mr. Lacy have had extensive discussions with Sir Paul Riley in this area.

Mrs. HANSEN. I would think you would receive private financing in larger amounts for work in this area.

Miss HANKS. In this?

Mrs. HANSEN. Yes.

Miss HANKS. The design assembly for the Federal Government comes down to the question of industrial design.

That whole day of Tuesday was spent in talking about that.

INTERDISCIPLINARY PROGRAMING

Mrs. HANSEN. $2,750,000 is requested for interdisciplinary programing." What does this entail?

Miss HANKS. The pressures are very heavy now from the arts organizations for "Interdisciplinary programs," which may be a wrong word, but theater working with music, the visual arts and dance. We have a considerable number of applications coming from art centers that want to do educational programing in interdisciplinary fields. In other words, they want to program for all of the fields.

We think this is very valid in terms of an artistic and cultural objective. The Council has requested we set up a separate category to handle inquiries of this sort. This will be a change in programing, such as that suggested earlier by one of the members that we might take another look at the orchestra program. This will be a substantial change in that program. There is also the general programs category, as we testified last year and the year before, I believe, and with the

committee's full understanding, we do have funds available for what we call general programing to provide the necessary flexibility in each of the program areas for factors such as emergency situations and special programs. For example, we had to go on an emergency basis because of Hurricane Agnes to support the Northeast Philharmonic in Pennsylvania. Wilkes Barre had not been able to raise the money because its fund drive was supposed to start after Agnes hit.

Mrs. HANSEN. Will you supply for the record some examples of grants made that are interdisciplinary in nature?

[The information follows:]

The following are examples of grants made in fiscal 1972 by the National Endowment for the Arts that are interdisciplinary in nature:

Hospital Audiences, Inc., New York, N.Y., $30,000.—To provide opportunities for individuals in rehabilitative and correctional institutions to participate in a wide variety of cultural events: performances, workshops, exhibits, et cetera.

The MacDowell Colony, Inc., Peterborough, N.H., $25,000 (Treasury Fund).—To provide both performing and visual artists with an opportunity to work in a secluded atmosphere for a limited time.

National Folk Festival Association, Inc., Washington, D.C., $25,000.—The Association fosters the preservation of our folk tradations. In conjunction with the Smithsonian Institution it has sponsored a folk festival in Washington, D.C. for the past several years.

The following are some examples of grants made in fiscal 1972 by the National Endowment for the Arts in general programing:

Columbia University in the City of New York, N.Y., $42,790.—To assist writers in becoming proficient in a foreign language in order to enable them to translate classic and contemporary literature.

Illinois Arts Council, $50,000.—A pilot program to assist in providing admission tickets to persons who cannot afford them to a group of museums in Chicago.

Music in the Mountains, Inc., Burnsville, N.C., 2 grants totaling $21,050.—To support the activities of "Music in the Mountains" during the summers of 1971 and 1972 in an area of Western North Carolina which has been deficient in musical activity. Activities include 4-week summer workshops, lecture-demonstrations, seminars, recitals, concerts, and radio programs.

Morehouse College/Festival of Black Music, Atlanta, Ga., $15,000.—To enable Morehouse College in collaboration with the Atlanta Symphony to present a Festival of Black Music for the purpose of broadening cultural appreciation and understanding. Festival includes concerts, recitals, lectures, workshops and a folk opera.

SERVICES TO THE FIELD

Mrs. HANSEN. Please discuss your services to the field program.

Miss HANKS. This is a very important area and we are requesting a substantial increase in it.

As the areas of the arts become of much more interest to the public, as they grow faster, they are in very considerable need of technical assistance and very definite need of information. For example, to go back to the Member's point on the community orchestras and the small orchestras, we support substantially the American Symphony Orchestra League. That league is for the benefit, basically, of the smaller orchestras—amateur and the semiprofessional. Time and again in terms of our support for the service organizations, we are supporting the smaller and nonprofessional groups.

For example, the National Association of Regional Ballet. That group gives technical assistance to the hundreds of regional ballets that exist all over this country. We provide that help. That is the way we very strongly help the amateur and semiprofessional groups.

Their biggest need is not money, but technical assistance.

Mrs. HANSEN. Will you place in the record a few examples of what you have accomplished and your proposals for 1974?

Miss HANKS. Yes.

[The information follows:]

The National Endowment for the Arts has provided technical assistance through grants to arts service organizations. Some examples of fiscal 1972 grants follow:

The American Center of PEN (poets, playwrights, essayists, editors, and novelists), New York City, was awarded a grant of $45,856 to enable it to expand its program of various services to authors.

International Theatre Institute of the United States, Inc., New York City received a grant of $45,000 to assist its activities including conferences, publications, exchanges of experts, and assistance in international touring. The institute, founded and sponsored by UNESCO, has centers in 50 nations. The United States center maintains a reference library, publishes a yearbook and newsletter, and arranges tours for foreign representatives of the theatre.

The National Guild of Community Music Schools, Inc., New York City provides services to 40 community music schools of the Nation. The Endowment assisted the guild with a grant of $17,500 in fiscal 1972.

With increased funding the Endowment will continue to expand its assistance to such service organizations which provide vital services for artists and arts organizations throughout the country.

THE TREASURY FUND

Mrs. HANSEN. In your matching grant program, to what extent are contributed funds earmarked for specific projects?

Miss HANKS. Almost all donations are earmarked for specific projects, because people like to designate how their funds are to be expended. I would like to make it clear perhaps to new members of the committee that programs funded under the Treasury fund have the same rigorous review and application procedures as if they were not operating through the Treasury fund. In other words, if someone comes to us and says, "We will give you a hundred thousand dollars if you support a rock concert," first the money would not be accepted. They would be told just as any other group that rock concert would not be eligible for one reason or another under our guidelines. But if it were for a program that fell within the guidelines, it would still operate, first staff review, second, panel review, and then on to the National Council on the Arts.

Mr. EVANS. Madam Chairman, as a new member, it would help me if Miss Hanks would describe what Treasury funds are.

Mrs. HANSEN. Will you, please?

Miss HANKS. In one section of our act we have a section that we call the Treasury fund. It is an allotment of moneys that are only released by the Federal Government if private donations are received by the Federal Government and then the Treasury will match.

Mr. EVANS. These are appropriated funds?

Miss HANKS. These are appropriated funds, and they are available to us on a 1-year basis.

In other words, for example, this year we have appropriated by Congress $3.5 million in Treasury fund moneys. If, for example, which will not happen, I can assure you, $3.5 million of private moneys were not received by the Arts Endowment to release that money, then the money reverts to the Treasury.

Mr. EVANS. Are these on a dollar for dollar matching basis or varying matching basis?

Miss HANKS. With few exceptions they would end up being a 3 to 1 match.

I say that, because we receive a dollar from the Denver Museum, for example, for a project that has been approved—from a donor to the museum and not from the museum itself. We match it with a Federal dollar.

We then grant to the Denver Museum $2, and it has to match with another $2. So it is a 1 to 3 match. Particularly the major institutions like to participate in the Treasury Fund because it gives them an added incentive to raise new moneys. They can go to new sources of support and say, we would be able to obtain Federal financing for our program if we were able to get new money. In some of our programs the requirement is specifically that it be new money.

The program has been very successful. It is interesting, Mr. Evans, that the contributions last year ranged from $5 to $157,000. In other words, you had people who felt very strongly that even their $5 would count. I think that is a wonderful change that has happened in the last few years.

TREASURY FUND DONATIONS

Mr. EVANS. All such dollars are earmarked for a particular cause, which, if you accept the funds, have been approved by you people .

Miss HANKS. That is right. We do not accept any funds until the project is approved. We do receive some unrestricted moneys, and sometimes totally unsolicited.

Mr. EVANS. If they wanted to give it to you without any strings attached, you would accept it, I am sure.

Miss HANKS. I certainly would.

Mr. HANSEN. Last year the Central Labor Council of Clark, Skamania, and West Klickitat Counties contributed $25. It was not allocated to any particular project but for the general program. This is an example, Mr. Evans.

Mr. EVANS. Thank you, Madam Chairman.

Miss HANKS. I just received one. It is sometimes surprising. We received a fairly substantial check from a private foundation several months ago, and the lady who handles the program for us came to me and said, "Had you asked for this money?" And sometimes I do inquire if they would be willing to give, and I said, "No, call them because they must have it restricted for some purpose." She called the head of the Foundation and they said, "No, the Foundation was interested in the programs we approve and they thought they would send us a check."

ABILITY TO RAISE MATCHING FUNDS

Mrs. HANSEN. What assurances do you have that you will receive $7,500,000 in 1974?

Miss HANKS. We have never had any difficulty in raising $3.5 million this year or last year. The point I would like to make is that private funds are definitely increasing in the arts. Federal money is not replacing them. So I have no problem, the least of our problems is matching the Treasury Fund money, no matter at what level.

Mr. YATES. I notice a contribution by the Cincinnati Institute of Fine Arts of $100,000.

Miss HANKS. That is a fund-raising organization.

Mr. YATES. That was a fund-raising effort on your behalf?

Miss HANKS. The Institute of Fine Arts in Cincinnati—collects moneys itself for various cultural organizations.

Mr. YATES. This is not one of the museums that is on the rocks?

Miss HANKS. No.

Mr. YATES. I wondered about that because I would have thought that the impetus would be the other way, that you would be giving them the money.

Miss HANKS. This is a fund-raising institute. It probably has these groups associated with it.

Mr. YATES. I notice the San Francisco Opera Guild, they give you money, too.

Miss HANKS. Yes, that is a fund-raising organization. They raise money to match us.

Mr. YATES. I see. That is the way it works. Thank you.

Miss HANKS. The union people did it in Seattle for the Seattle Orchestra tour to Alaska. Incidentally, they are going again to Alaska and the theater is going up, too. It is really great.

Mr. WADE. We would like to point out that many of the grantee organizations are acting as collecting agents for private donations. So while it may look as though they are putting in money, they are soliciting funds and collecting them for us.

Mrs. HANSEN. Thank you very much, Miss Hanks. You have done a topflight job this afternoon, as usual.

Miss HANKS. We thank this committee. I can hardly believe that this is the fourth time that Michael and I have had an opportunity and, thanks to you, the programs, I believe, are highly successful, not only in the funds appropriated but the good advice we have had all this time. I trust very much that we would have it in the future.

Mrs. HANSEN. I commend the Arts Endowment for their dedication to making sure that people enjoy arts of all types. I think every youngster we offer an opportunity to enjoy arts will be that much a better and richer person.

I do commend the Endowment for the splendid work you have performed.

Miss HANKS. We have case study after case study in terms of how the arts are really meeting the problem you are talking about.

DANCE THEATRE OF HARLEM

Mr. YATES. Did you make funds available for the Ballet of Harlem?

Miss HANKS. The Dance Theater; yes. The Arthur Mitchell Group.

Mr. YATES. That was beautiful.

Miss HANKS. That is the most terrific group. It is just marvelous. That is the exact type of thing we are talking about. That man came from classical ballet school, moved and set up the other group, the performances are absolutely superb in terms of quality; and you ought to see that company working in schools. You should see the vitality. They get on the gym floor with the youngsters, it is a different thing from what we had a few years ago.

Mr. YATES. I thought it was just beautiful when I saw it on television.

Miss HANKS. You ought to see them in person.
Mr. YATES. That is a great man, that Mitchell. He is a great teacher.
Miss HANKS. He is superb.
Mrs. HANSEN. Thank you all very much.

NATIONAL ENDOWMENT FOR THE HUMANITIES

Mrs. HANSEN. We now have the National Endowment for the Humanities. We have as our principal witness Mr. Berman, the Chairman.

It is a pleasure to welcome you back to the committee, Mr. Berman. I am sure you have a general statement, which you may insert in the record and summarize for us.

Mr. BERMAN. Thank you, Madam Chairman. We would like to insert the general statement.

[The statement follows:]

It is a pleasure for me to appear before you again to present our appropriation request as submitted by the President for fiscal year 1974. This budget proposes $65 million in definite appropriations and $7.5 million in indefinite funds to match gifts generated from private or non-Federal sources. The combination of Federal and non-Federal funds will make $80 million in new funds available to the National Endowment for the Humanities, compared with $41.5 million in the present fiscal year 1973.

While this budget represents a significant increase over the present year's funding, it remains modest when measured against the variety of programs which the Endowment conducts and the vast number of citizens whom those programs serve; for funds from the Endowment for the Humanities are broadly spread among a large number of agencies, organizations, institutions and individuals.

It is encouraging for me to be able to report that during this past year, with the funds provided by the Congress, work in the humanities, understanding of the humanities, use of the humanities has indeed been advanced.

When we speak of the humanities, we mean the many forms our culture takes when it has been transcribed, painted, modeled, recorded, made into a fiction—become, in short, the object of our sense and reason. It is transmitted through those who think, create, and teach, formally or informally. Its main institutions are of necessity libraries, museums and schools. Its means of transmission are dialog, print, film; the media of communication, in short. But its constituency is, of course, the Nation itself, since it would be unthinkable to accumulate knowledge with no useful end.

As a public foundation spending public moneys, it is with the usefulness of the humanities to the Nation that the Endowment has always been primarily concerned. We are concerned with the organic conditions of continuity and change in society. Our interest is not simply to foster erudite concerns of humanistic scholars and teachers; but to bring our knowledge resources to bear on the conduct of national life and the rational setting of national goals. Our aim, in its deepest sense, has from the outset been explicitly social—to enhance the national capacity for anticipating and understanding problems by applying value judgments rooted in history, philosophy, ethics, and other fields of humanistic learning, thus avoiding crises for which the only solutions are emergency programs hurried into existence with inadequate understanding of causes and consequences.

It is, perhaps, appropriate, at this point, to affirm that at a time when the means whereby the social needs of the country are under careful review and indeed are being rethought in a fundamental way, the role of the humanities is paramount. For if the requirements of the young, the poor, the elderly, the ill, and the disadvantaged are to be addressed with justice and understanding, that effort must be guided by our best appreciation of the nature of man and society, and enlightened by the tradition of humanistic understanding. If there is a single cornerstone to the edifice of social justice, it is the enduring granite of humane learning and humanistic wisdom. Throughout its history, this Nation

has recognized that its quest for solutions to its problems must be reasoned and wise. Only the vitality of the humanities in our society can insure that such a course will be followed.

The policy statements of the National Council on the Humanities, and the language chosen by Congress in establishing our mandate, clearly affirm this orientation. Evidence that the aim is viable is accumulating, but the necessary perspective is long-term, for the basic health of a society is a matter of nurture and not of surgery. The endowment has been at work only a short time; its funding, given the weight of great public issues, remains modest; the increases sought this year are, of course and quite properly, vastly smaller than increases being sought for the major agencies responsible for health, education, defense, welfare, et cetera; and the total funding for the discovery and use of humanistic knowledge will be but a small fraction of that which the Federal Government spends this year on scientific research and development. But the Endowment's programs to reach the general public outside the campuses and institutions are now coming into play on a significant scale. Thus the increased funding requested this year will enable the Endowment to continue its nurturing activity in productive ways; and we believe it is important to do so, for humanistic knowledge is the one kind of knowledge which can and should be equally available to all citizens at every educational level.

In fiscal year 1972 the Endowment distributed $32 million in the form of 1,109 separate grants to institutions or individuals in 53 States and territories; this present year we expect to make grants totaling $45 million. With these moneys the Endowment has been able—

To expand the State-based humanities programs so that at least a planning effort, if not fully operating programs, will be underway in all 50 States by the end of this year involving thousands of citizens in dialog with humanists on contemporary public issues.

To begin the televising this month of the Humanities Film Forum, which will bring outstanding historical films to millions of viewers in all parts of the nation.

To help the National Gallery of Art distribute the Civilisation Series to 865 small colleges.

To expand the National Humanities Series to assure Series visits to every State.

To help the New York Public Library broaden its base of support while raising $2 million from New York citizens and organizations.

To initiate the fellowships for the professions program which will enable lawyers, journalists and other nonacademic persons in leadership roles within their profession to see their work in a broader humanistic context.

To launch the "Courses by Newspaper" project which, beginning in September, will provide newspaper readers in over 125 cities with an actual college course; a series of lectures, each written by one of the Nation's most distinguished teachers, on the subject of "America and the Future of Man," which can be taken for personal enrichment or for college credit.

To create a joint program with the National Science Foundation which is designed to encourage humanists and scientists to give attention to the ethical and value questions resulting from accelerating scientific, biological, and medical advances.

To establish the highly successful Youthgrants in the Humanities program which offers young people an opportunity to design and conduct serious work in the humanities and which, judging from the 8,000 inquiries about the program during the 10 months following its establishment, has significantly extended the Endowment's already broad constituency.

That constituency, to which the Endowment should respond, includes 2,500 institutions of higher education, more than 5,000 museums, more than 1,000 major library systems, more than 200 public television stations, and more than 129,000 scholars in the humanities. Some estimate of the extent of their needs may be made from the growing rate of applications to the Endowment—from 1,236 in 1969, to 4,493 in fiscal year 1972, to an estimated 5,500 in fiscal year 1973. Last year only one-quarter of these applicants received funding—at lower levels than requested—and many more potentially useful enterprises had necessarily to be discouraged before reaching the final application stage.

The increased funding requested for fiscal 1974, however, will enable the Endowment to broaden the Federal impact and sustain a wider base for humanistic

activity. By slow and careful experimentation the Endowment has developed an organization and a number of tested models by which, in response to locally generated proposals, it can confidently expect to perform on a very large scale a service for the American people which no other agency, either Federal or private, has adequately addressed. It had not been anticipated when the Endowment was established that in so short a developmental period it would have discovered a sphere of influence which can now directly touch almost one-fourth of the Nation's adult citizens; or that it would have generated the kinds of activities which can make the central intellectual and moral traditions of America subjects of active interest among widely differing segments of contemporary society.

This achievement is an extraordinary example of national goal-setting and accomplishment attained with enthusiastic bipartisan support in the Congress. President Nixon has remarked that "both the executive and legislative branches have now recognized that the humanities—languages, history, philosophy, literature, and ethics among others—are an essential tool for resolving contemporary problems and that the Endowment can eventually place this tool within the grasp of more Americans than ever before."

Assured of strong public support, the Endowment proposes to pursue exactly this course.

Within the Endowment, the Research Division concerns itself with the production of knowledge—the discovery of new knowledge and the reorganization of knowledge in the light of new needs and new understandings. It provides support to individual and group projects of research in the humanities related generally to matters of national concern; to centers for research in priority areas; and to the editing of significant humanistic texts. The Fellowships Division assists the development of people—the human resources—responsible for the discovery and transmission of knowledge. Through several programs, it provides stipends to enable individual teachers and nonacademic professionals to study areas which may be directly and fruitfully related to the work they characteristically perform. The Education Division enables the transmission of knowledge from generation to generation through institutions and programs of formal education. It supports institutional projects in the humanities designed to ensure that patterns of teaching and curricula will reflect the tradition of firm, humanistic, intellectual inquiry. And the Division of Public Programs seeks to increase the use of humanistic knowledge by the adult public. Through projects in the media, projects involving individual academic humanists from the universities, and projects of nonacademic public institutions like museums and libraries, it develops instruments susceptible of broad national dissemination, designed to promote an understanding of the humanities and a discussion of public issues informed by humanistic knowledge; and through specially formed groups acting as regrant agencies in each State, it supports programs designed to infuse humanistic knowledge into the discussion of issues of contemporary importance at the State and community level.

All of the Endowment's programs pursue one of these four goals; and all of them together seek to advance humanistic knowledge and affirm its usefulness within the nation as a whole. This year, as every year, priority emphases within each division have changed to respond to national needs as they are reflected in applications to the Endowment, analyzed by the Endowment's staff, and defined by the National Council on the Humanities.

Inevitably, at increased funding levels, it has seemed wise to break down existing program activities into newly identified program lines. And inevitably, too, some programs rise more sharply, some reach a plateau more quickly, than others as the costs of a particular activity or the accessibility of the appropriate clientele dictates. And—appropriately if not inevitably—the allocation of funds between divisions changes as the total funding level rises. in fiscal year 1972 for example, 39 percent of Endowment funds were distributed through the divisions of research and fellowships, which necessarily reach a relatively limited number of scholars and teachers, 39 percent was allocated to projects in educational institutions, and 19 percent for public programs; and in fiscal year 1974 the funding allocations are projected at 30 percent for research and fellowships, 22 percent for education and 43 percent for public programs.

With increased funding the Endowment can, and inevitably will, be open to more projects, yet the current request does not countenance radically new or untried program thrusts. It will rather facilitate a broadening of the Endow-

ment's response to its expanding constituency and to the increasing citizen concern with our Nation's past and future. All programs will continue to operate through public and community activity, educational institutions, and individual research, and to utilize variously the community forum, the media, libraries, classrooms, museums, and other institutional resources. The projected programs do not embrace significantly new kinds of support nor disproportionate increases for particular kinds of program activity, and only the following need be specially emphasized here:

Underlying the Endowment's creation in 1965 was the strong belief that increased knowledge of our history as a people and a deep understanding of the principles guiding the Nation would be preeminent among the Agency's objectives. And during its 8 years of operation the Endowment has pursued this objective in all of its programs. As part of its established mission it has been supporting a broad spectrum of activities by individuals and institutions directed at illuminating the American past, its impact on the present course of the Nation, and its relationship to other cultures and civilizations.

It is this concern firmly to establish and understand our own experience, the American experience, in the broad context of history that has led the National Council on the Humanities to establish as a high priority for the Endowment over the next 3 years the serious exploration of the implications of the American Revolution. The Bicentennial of a nation which was in itself a new experiment should be the occasion of some recognition; and I and my colleagues, the staff and the Council, have argued for some time that such recognition could most effectively take the form of a serious study of the generation of the American republic, of the moral and political principles which it observes or fails to observe, and of the movement which has measured its history. We have been delighted to note that of late there has been an increasing awareness and appreciation for exactly the kinds of national self-exploration which the Bicentennial should encourage.

Congress specifically instructed this Endowment to contribute to the celebration of our national Bicentennial, and the Endowment did retain, in its research division, a program line specifically to encourage projects of editing which might honor the occasion. It is also true that every year a large number of the projects which seek Endowment support are directly related to the kinds of interest that I have just described. And as we develop our programs over the next few years it seems to us both inevitable and appropriate that we should support particularly those activities which will preoccupy people at the time of the Bicentennial.

The Bicentennial activities supported by the Endowment will be extensions of its normal activities and conducted through its normal processes. The fiscal year 1974 budget will permit the Endowment to solicit proposals which will, in the public program, emphasize American themes in film, television, and community projects; in education, aid in the establishment of interdisciplinary American studies programs at all educational levels; in the fellowships program, address important issues confronting the Nation from the Revolutionary period to the present and the future; and in the research grant program, focus support on popular works, reference works and new editions dealing with American culture and local history.

Accordingly, we shall undertake no radically new programs to commemorate the Nation's birth 200 years ago; but we have proposed, rather, to expand those parts of the Endowment's program which past experience shows to be particularly suitable for giving the American people an opportunity to examine their heritage more deeply, and to use this examination for charting more clearly the course and priorities for this Nation in the future. Indeed, a principal thrust of the increased funds the President has requested is for these kinds of efforts, with about one-third of the NEH budget to be allocated to them.

Turning to specific program elements, I should like now to describe briefly those elements which are new or greatly expanded within the Endowment.

STATE-BASED PROGRAMS

I should begin with the State-based program because it is through that activity that the Endowment has the most immediate and direct impact on large numbers of our fellow citizens. Building on the work now underway or to be underway by the end of this fiscal year, the fiscal year 1974 request provides grants averaging about $160,000 for operational programs in all 55 States and territories and

involving one million citizens—more than in any other country of the world—in the serious, ordered discussion of ideals, traditions, and public policy issues of concern to them.

MEDIA PRODUCTION AND DISSEMINATION

The Endowment has estimated that approximately 2 percent of television broadcast time (and no more than 16 percent of public television time) is devoted to programs in the humanities. In fiscal year 1972, the Endowment expended $660,000 in this activity, and private sources, according to CPB estimates, contributed only a further $4.8 million. The Endowment alone among public agencies develops this kind of program, and there is thus a clear need for the Endowment to support the acquisition, production, and broadcast of significant and timely television films. Its experience in making available the "Civilisation" series, in producing "To Be Young, Gifted, and Black" and "The Wright Brothers," and the forthcoming "Humanities Film Forum," has made apparent the importance of an intensive effort to employ television as a means of reaching a national audience in a highly effective and economical way.

MUSEUM PROGRAMS

At its inception, the Endowment recognized museums as a focus of its concern and during its first 5 years provided almost $3.4 million (up to 8 percent per annum of its budget) to museum or museum-related projects through its various operating divisions. Recognizing this as central to the Endowment's mission, and increasingly experienced in the development of public programs, the Endowment for the first time in fiscal year 1973 introduced a program specifically addressed to the potential of this constituency, while continuing its support of educational and scholarly museum projects through other programs. The present budget therefore calls for $3.5 million in fiscal year 1974 to support the design, preparation, and mounting of interpretive educational exhibits, and the training of personnel appropriate thereto.

HUMANITIES INSTITUTES

Through its institutional development program over the past 2 years, the Endowment has been able to support a number of universities and colleges who had been prepared, with private and Federal aid, to undertake massive development programs, placing the humanities at the vital center of their curriculums. At the same time it has become apparent that the development of adequate humanities curriculums depends upon the development of humanities faculty in many of the colleges not associated with major universities. The Endowment is developing a new program to support institutes which will bring together for limited periods senior and junior scholar-teachers, cementing relationships between major universities and smaller institutions, between advanced scholars and still dedicated teachers.

STATE HISTORIES AND GUIDES

Approach of the Bicentennial has once again emphasized that no authoritative history of the Nation exists; no State histories have been written to compare with the monumental "Victoria County Histories of England"; and the archival resources in each State, upon which such major works must depend, are chaotic at worst, incomplete at best. Through the cooperation of the major history and local history organizations, the Endowment, beginning in the Bicentennial period and extending into the 1980's, plans to focus the human and archival resources of American historical scholarship upon the production of definitive histories of each State in the Union to provide the complete and exemplary, multivolume history of the heritage of the United States from colonial times to the twentieth century.

By these efforts, and by those funded through the established public, education, fellowship and research grants programs, the Endowment can state with confidence that next year Federal support for the humanities will reach all 50 States, at least 500 communities, more than 2,000 institutions, more than 3 million persons directly, and over 30 million indirectly through the media.

No other agency of the Federal Government is designed to put forward so effectively the traditional ideas of education and culture in this country—not only because of the influence it necessarily has, within educational institutions, upon professionals and students, but also because it proposes 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 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.

I believe that this is still a viable goal for an agency which was established with the congressional declaration "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 servants." It is in support of that declaration that I appear today.

GENERAL STATEMENT

Mr. BERMAN. It is an honor to appear before you again to present our appropriation request as submitted by the President for fiscal year 1974.

As a foundation the Endowment has been concerned with the usefulness of the humanities to the Nation at a time when the ways in which we seek to meet our social needs are subject to review, and it is perhaps necessary to reaffirm our enterprise.

With the funds appropriated by the Congress this past year, knowledge of the humanities is being diffused in a variety of ways and to an ever larger sector of our population through the State-based humanities programs, which will include all 50 States by the end of the year; through film and TV programs on our Nation's history and cultural legacy; through grants for strengthening humanities education in scores of institutions; through fellowship grants to individuals including persons from nonacademic fields; through research grants from projects in every region involving scholars working to produce important knowledge about our Nation's beginnings and developments; and through an innovative venture, which will provide newspaper readers in over 125 cities with a college course. Finally, the youth grants program which encourages young people to design and undertake serious, disciplined work in the humanities. With that I will conclude the introductory statement but beg leave to present to you this large formidable volume which you may wish to look at, showing recent accomplishments of the Endowment as they are reflected in the media.

COUNCIL MEMBERS

Mrs. HANSEN. Thank you very much. We appreciate having this material.

Will you please insert in the record the names of the current members of the National Council on the Humanities?

Mr. BERMAN. I would be happy to.

[The information follows:]

NATIONAL COUNCIL ON THE HUMANITIES

Chairman of the Council: Ronald S. Berman,
Chairman, National Endowment for the Humanities.

Terms Expiring in 1974:

Mr. Jacob Avshalomov, Composer and Conducter, Portland Junior Symphony, Portland, Oregon
Mr. Allan A. Glatthorn, Director, Alternative Schools Project, Elkins Park, Pennsylvania
Mr. Henry Haskell, Senior Editor (retired), Kansas City Star, Kansas City, Missouri
Dr. Mathilde Krim, Sloan-Kettering Institute for Cancer Research, New York, New York
Rev. J. William Morgan, Pastor, First Methodist Church, Denton, Texas
Rev. Walter J. Ong. S.J., Professor of English, St. Louis University, St. Louis, Missouri
Mr. Eugene B. Power, Microphotographer (retired), Ann Arbor, Michigan
Dr. Robert Ward, Professor of Political Science, Director, Center for Japanese Studies, University of Michigan, Ann Arbor, Michigan
Dr. Stephen J. Wright, Vice President, College Entrance Examination Board, New York, New York

Terms Expiring in 1976:

Mr. Robert O. Anderson, Chairman of the Board, Atlantic Richfield Co., New York, New York
Dr. Lewis White Beck, Professor of Philosophy, University of Rochester, Rochester, New York
Dr. A. Louise Blackwell, Associate Professor of English, Florida A. and M. University, Tallahassee, Florida
Dr. Leslie H. Fishel, Jr., President, Heidelberg College, Tiffin, Ohio
Dr. Leslie Koltai, Chancellor/Superintendent, Los Angeles Community College District, Los Angeles, California
Dr. Sherman Emery Lee, Director, Cleveland Museum of Art, Cleveland, Ohio
Dr. Herman Hodge Long, President, Talladega College, Talledega, Alabama
Dr. Rosemary Park (Mrs. Milton V. Anastos), Vice Chancellor, Student and Curricular Affairs, University of California at Los Angeles, Los Angeles, California
Dr. Arthur L. Peterson, Chairman, Department of Politics and Government; Director, The Arneson Institute of Practical Politics, Ohio Wesleyan University, Delaware, Ohio

Terms Expiring in 1978:

Dr. Hanna Holburn Gray, Dean, College of Arts and Sciences, Northwestern University, Rebecca Crown Center, Evanston, Illinois
Dr. Jeffrey Hart, Professor of English, Dartmouth College, Hanover, New Hampshire
Dr. Sidney Hook, Professor of Philosophy, New York University, New York, New York
Dr. Martin Kilson, Jr., Professor of Government, Harvard University, Cambridge, Massachusetts
Mr. Irving Kristol, Henry R. Luce Professor of Urban Values, New York University, New York, New York
Mr. Richard R. St. Johns, Richard R. St. Johns and Associates, Consulting/Management, Santa Monica, California
Mr. Sheldon H. Solow, Owner and Builder, New York, New York
Dr. Frank E. Vandiver, Provost, Rice University, Houston, Texas

Former Members:

Dr. Gustave O. Arlt (1966-68)
Mr. Edmund F. Ball (1966-72)
Dr. Robert T. Bower (1966-72)
Dr. Germaine Bree (1966-70)
Dr. Kenneth B. Clark (1966-72)
Mr. John Ehle (1966-70)
Dr. Gerald F. Else (1966-72)
Miss Emily Genauer (1966-70)
Dr. Robert Goheen (1966-68)
Dr. Emil W. Haury (1966-68)
Dr. Adelaide Cromwell Hill (1966-68)
Mr. Paul G. Horgan (1966-72)
Dr. Barnaby C. Keeney (1966-70)
Dr. John W. Letson (1966-68)
Dr. Albert William Levi (1966-72)
Dr. Robert M. Lumiansky (1966-68)
Dr. David R. Mason (1966-68)
Miss Soia Mentschikoff (1966-72)
Mr. G. William Miller (1966-68)
Dr. Henry Allen Moe (1966-70)
Rev. John Courtney Murray, S.J. (1966-67)
Dr. Louis Norris (1970)
Mr. James C. O'Brien (1966-70)
Dr. Charles E. Odegaard (1966-72)
Dr. William Riley Parker (1968)
Mr. Ieoh Ming Pei (1966-70)
Dr. Emmette S. Reford (1966-70)
Dr. John P. Roche (1968-70)
Dr. Robert Spike (1966-67)
Dr. Alfred E. Wilhelmi (1967-70)
Mr. Meredith Willson (1966-67)

Mrs. HANSEN. Isn't your panel selection procedure essentially the same as the arts endowment?

Mr. BERMAN. Yes, it is, with the difference that our panels are constituted from learned societies and universities.

PANELISTS

Mrs. HANSEN. Will you place in the record a list of your panelists by the particular group to which they are assigned.

[The information follows:]

National Endowment for the Humanities Panelists
FY 1972

Division of Fellowships

Claude K. Abraham, Professor of French, University of Florida, Gainesville
John T. Algeo, Professor of English, University of Georgia, Athens
Richard D. Altick, Regents' Professor of English, Ohio State University, Columbus, Ohio
David F. Anthony, Professor of Asian Studies, Randolph-Macon Woman's College, Lynchburg, Virginia
Dore Ashton, Author, Critic, New York, New York
William W. Austin, Professor of Music, Cornell University, Ithaca, New York
Edward G. Ballard, Professor of Philosophy, Tulane University, New Orleans, Louisiana
Arnold J. Band, Professor of Near Eastern Languages, University of California, Los Angeles
Twiley Barker, Professor of Political Science, University of Illinois at Chicago Circle
Harry Barnard, Biographer and Journalist, Wilmette, Illinois
Edward L. Barrett, Professor of Law, University of California, Davis
Stephen B. Baxter, Professor of History, University of North Carolina, Chapel Hill
Joseph O. Baylen, Professor of European History, Georgia State College, Atlanta, Georgia
Herbert W. Benario, Professor of Classics, Emory University, Atlanta, Georgia
Herbert Blau, Provost, California Institute of the Arts, Valencia, California
Glenn W. Bowersock, Professor of Classics, Harvard University, Cambridge, Massachusetts

Richard Bridgman, Professor of English, University of California, Berkeley
May Brodbeck, Professor of Philosophy, University of Minnesota, Minneapolis
Francis Broderick, Chancellor and Professor of History, University of Massachusetts, Boston
Henry A. Bullock, Chairman, Ethnic Studies Program and Professor of Sociology, University of Texas, Austin
Bainbridge Bunting, Professor of Art History, University of New Mexico, Albuquerque
Robert E. Burke, Professor of History, University of Washington, Seattle
Eleanore Bushnell, Professor of Political Science, University of Nevada, Reno
Norman A. Cherniss, Executive Editor, Press and Daily Enterprise, Riverside, California
Norman H. Clark, Professor of History, Everett Community College, Everett, Washington
Robert Commanday, Music Critic, San Francisco Chronicle, California
James M. Cox, Professor of English, Dartmouth College, Hanover, New Hampshire
Robert B. Crawford, Professor and Director, Center for Asian Studies, University of Illinois, Urbana
Merrimon Cuninggim, President, Danforth Foundation, St. Louis, Missouri
Mark H. Curtis, Professor of History and President, Scripps College, Claremont, California
Louise Cuyler, Professor and Head, Department of Musicology, University of Michigan, Ann Arbor
Willia E. Daughtry, Professor of Musci, Hampton Institute, Hampton, Virginia
Leon M. Despres, Lawyer and Alderman, Chicago City Council, Illinois
Robert E. Dewey, Professor of Philosophy, University of Nebraska, Lincoln
Frederick J. Dockstader, Director, Museum of the American Indian, Heye Foundation, New York
F. Alan Du Val, Professor of German, Cornell College, Mt. Vernon, Iowa
William B. Edgerton, Professor of Slavic Languages and Literatures, Indiana University, Bloomington
James Edie, Professor and Chairman, Department of Philosophy, Northwestern University, Evanston, Illinois
John Ehle, Author, Winston-Salem, North Carolina
Yvette Fallandy, Professor of French and Provost, Old College, Sonoma State College, Rohnert Park, California
Virginia R. Foster, Professor of Spanish, Phoenix College, Phoenix, Arizona
Warren G. French, Professor of American Literature, Indiana University-Purdue University at Indianapolis, Indiana
Edwin N. Garlan, Professor of Philosophy, Reed College, Portland, Oregon
Constantine J. Gianakaris, Professor of English, Western Michigan University, Kalamazoo, Michigan

Daniel J. Gillis, Professor of Classics, Haverford College, Haverford, Pennsylvania
Rene N. Girard, Professor of French, State University of New York, Buffalo
Norval D. Glenn, Professor of Sociology, University of Texas, Austin
Malcolm Goldstein, Professor of English, Queens College, Flushing, New York
Gillian L. Gollin, Professor of Sociology, American University, Washington, D.C.
Stanley B. Greenfield, Professor of English, University of Oregon, Eugene
William S. Greever, Professor of American History, University of Idaho, Moscow
Marjorie G. Grene, Professor of Philosophy, University of California, Davis
Albert Guerard, Professor and Chairman, Committee on Modern Thought and Literature, Stanford University, Stanford, California
William T. Hagan, Vice President for Academic Affairs, State University of New York, College at Fredonia, New York
John H. Hallowell, Professor of Political Science, Duke University, Durham, North Carolina
Rollo Handy, Professor of Philosophy, State University of New York at Buffalo
Elizabeth Hardwick, Author and Advisory Editor, New York Review of Books, New York
Sidney J. Harris, Columnist and Theater Critic, Chicago Daily News, Chicago, Illinois
T. George Harris, Editor, Psychology Today, Del Mar, California
William C. Havard, Professor of Political Science and Dean, College of Arts and Sciences, Virginia Polytechnic Institute, Blacksburg, Virginia
Raul Hilberg, Professor of Political Science, University of Vermont, Burlington
Mark Hirsch, Chairman and Professor, History Department, Bronx Community College, Bronx, New York
Roger Hornsby, Professor of Classics, University of Iowa, Iowa City
Charles A. Hoyt, Chairman and Professor, English Department, Bennett College, Millbrook, New York
John B. Hunter, Professor of History, Simmons College, Boston, Massachusetts
Jane Hutchison, Professor of Art History, University of Wisconsin, Madison
Phyllis C. Jackson, Chairman and Professor, Department of Foreign Languages, Pasadena City College, Pasadena, California
A. Dewey Jensen, Professor of Philosophy. Northern Arizona University, Flagstaff, Arizona
W. Donald Jordan, Professor of English, Wright Campus, Chicago City College, Chicago, Illinois
Jose Juarez, Professor of History, University of California, Davis
Justin Kaplan, Writer, Biographer, Cambridge, Massachusetts
William Kennick, Professor of Philosophy, Amherst College, Amherst, Massachusetts

Baruch Kirschenbaum, Head, Department of Art History, Rhode Island School of Design, Providence, Rhode Island
Herman Kogan, Editor, Book Week, Chicago Sun Times, Chicago, Illinois
Karl Kroeber, Professor of English, Columbia University, New York
Robert W. Lewis, Professor and Chairman of English Department, University of North Dakota, Grand Forks
Shaw Livermore, Professor of History, University of Michigan, Ann Arbor
Val R. Lorwin, Professor of History, University of Oregon, Eugene
Irving Lowens, Music Critic, Washington Evening Star, Washington, D.C.
Ruth Barcan Marcus, Professor of Philosophy, Northwestern University, Evanston, Illinois
John K. Mathison, Professor and Chairman, English Department, University of Wyoming
Roland C. McConnell, Chairman and Professor, Department of History, Professor of Political Science, Morgan State College, Baltimore, Maryland
John W. McCoubrey, Professor of Art History, University of Pennsylvania, Philadelphia
Robert M. McKinney, Editor and Publisher of the Santa Fe New Mexican, Santa Fe, New Mexico
D'Arcy McNickle, Professor of Anthropology (retired), University of Saskatchewan, Regina, Saskatchewan, Canada
Elisabeth A. McPherson, Professor of English, Forest Park Community College, St. Louis, Missouri
Lore Metzger, Professor of English, Emory University, Atlanta, Georgia
Sheldon Meyer, Executive Editor, Trade Books, Oxford University Press, New York
James E. Miller, Professor of English, University of Chicago, Chicago, Illinois
Donald M. Mintz, Executive Director, Maryland Arts Council, Baltimore, Maryland
Alfred K. Moir, Professor of Art, University of California, Santa Barbara
Joan W. Moore, Professor of Sociology, University of California, Riverside
Mary Mothersill, Professor of Philosophy, Barnard College, New York
William Murphy, Book Critic, Los Angeles Times, California
David W. Noble, Professor of History, University of Minnesota, Minneapolis
William J. Niven, Professor of History, Claremont Graduate School, Claremont, California
Paul R. Olson, Professor of Spanish, Johns Hopkins University, Baltimore Maryland
Morris Opler, Professor of Anthropology, University of Oklahoma, Norman
Robert Ornstein, Professor of English, Case-Western Reserve University, Cleveland, Ohio
Gilbert Osofsky, Professor of History, University of Illinois, Chicago

Robert B. Patterson, Professor of History, University of South Carolina, Columbia
Lionel Pearson, Professor of Classics, Stanford University, Stanford, California
Templeton Peck, Director, Editorial Page, San Francisco Chronicle, San Francisco, California
Frank Peters, Music Critic, St. Louis Post-Dispatch, Missouri
Edward N. Peterson, Professor of History, Wisconsin State College, River Falls, Wisconsin
Merrill D. Peterson, Professor of History, University of Virginia, Charlottesville, Virginia
David H. Pinkney, Professor of History, University of Washington, Seattle
Henry D. Piper, Professor of American Literature, Southern Illinois University, Carbondale, Illinois
Gerald Platt, Professor of Sociology, University of Massachusetts, Amherst
Richard Popkin, Professor of Philosophy, University of California at San Diego, La Jolla
John R. Rath, Professor of History, Rice University, Houston, Texas
J. Saunders Redding, Professor of English, Cornell University, Ithaca, New York
David G. Robinson, President, Edison Junior College, Ft. Meyers, Florida
Hans Rosenhaupt, President, Woodrow Wilson National Fellowship Foundation, Princeton, New Jersey
James B.L. Rush, Former Newspaperman and Educator, Winston-Salem, North Carolina
Joe B. Rushing, President, Tarrant County Junior College District, Fort Worth, Texas
Julian Samora, Professor of Sociology, University of Notre Dame, Notre Dame, Indiana
Charles L. Sanford, Professor of American Civilization, Rensselaer Polytechnic Institute, Troy, New York
Hugo Schmidt, Professor of German, University of Colorado, Boulder
Robert H. Schwoebel, Professor of History, Temple University, Philadelphia, Pennsylvania
Wilfrid S. Sellars, Professor of Philosophy, University of Pittsburgh, Pittsburgh, Pennsylvania
Charles Shackford, Professor of Music, Connecticut College, New London, Connecticut
James R. Sharp, Professor of History, Syracuse University, Syracuse, New York
Currin V. Shields, Director, Institute of Government Research, and Chairman, Department of Government, University of Arizona, Tucson
George H. Shirk, Attorney, President of the Oklahoma Historical Society, Oklahoma City
Edward J. Shoben, Executive Vice President, Evergreen State College, Olympia, Washington
Lewis P. Simpson, Editor, The Southern Review, and William A. Read Professor of English, Louisiana State University, Baton Rouge, Louisiana

Daniel M. Smith, Professor of History, University of Colorado, Boulder
Datus C. Smith, Vice President and Secretary, JDR 3rd Fund, New York, New York
David G. Smith, Professor of Political Science, Swarthmore College, Swarthmore, Pennsylvania
Halsey Smith, Chairman of the Board, Casco Bank and Trust Company, Portland, Maine
Roger Smith, Vice President for Planning and Development, Tulsa Junior College, Tulsa, Oklahoma
Donald Snepp, Professor of English, City College of San Francisco, San Francisco, California
Eli Sobel, Professor of German, University of California, Los Angeles
Fred A. Sondermann, Professor of Political Science, Colorado College, Colorado Springs
Patricia Spacks, Professor of English, Wellesley College, Wellesley, Massachusetts
Blake L. Spahr, Professor of German, University of California, Berkeley
John R. Spencer, Professor of Art, Oberlin College, Oberlin, Ohio
Edward H. Spicer, Professor of Anthropology, University of Arizona, Tucson
Lawrence D. Steefel, Jr., Professor of Art History, Washington University, St. Louis, Missouri
Jack M. Stein, Professor of Germanic Languages and Literature, Harvard University, Cambridge, Massachusetts
Mary I. Stephens, Professor of English and Linguistics, Drexel University, Philadelphia, Pennsylvania
Ellwyn Stoddard, Professor of Sociology, University of Texas, El Passo
Walter A. Strauss, Professor of French, Case-Western Reserve University, Cleveland, Ohio
Edward D. Sullivan, Dean of the College and Professor of French, Princeton University, Princeton, New Jersey
Stuart Tave, Professor of English, University of Chicago, Illinois
Delma Tayer, Chairman and Professor, Division of Languages and Literature, Yakima Valley College, Yakima, Washington
Jerome Taylor, Professor of English, University of Wisconsin, Madison, Wisconsin
Leland J. Thielemann, Professor of French, University of Texas, Austin
Richard Tucker, Professor of History, Mary Holmes Junior College, West Point, Mississippi
Arlin Turner, Professor of English, Duke University, Durham, North Carolina
Evan Turner, Director, Philadelphia Museum of Art, Philadelphia, Pennsylvania
Frank E. Vandiver, Professor of American History, Rice University, Houston, Texas
Homer C. Wadsworth, Director, Kansas City Association of Trusts and Foundations, Kansas City, Missouri
George R. Waggoner, Dean of the College of Liberal Arts and Sciences, and Professor of English, University of Kansas, Lawrence

Solomon Wank, Professor of History, Franklin and Marshall College, Lancaster, Pennsylvania
Claude R. Welch, Berg Professor and Chairman of Department of Religious Thought, University of Pennsylvania, Philadelphia
Eudora Welty, Author, Jackson, Mississippi
Richard F. Whitmore, President, Kellogg Community College, Battle Creek, Michigan
T. Harry Williams, Professor of American History, Louisiana State University, Baton Rouge
Thomas Willis, Music Critic, Chicago Tribune, Illinois
William S. Willis, Professor of Anthropology, Southern Methodist University, Dallas, Texas
Everett K. Wilson, Professor of Sociology, University of North Carolina, Chapel Hill
Kenneth G. Wilson, Vice President for Academic Programs and Professor of English, University of Connecticut, Storrs
Nicholas Wolterstorff, Professor of Philosophy, Calvin College, Grand Rapids, Michigan
Melvin C. Wren, Professor of History, University of Toledo, Toledo, Ohio
Charles Wunderlich, Professor of Music, Mansfield State College, Mansfield, Pennsylvania
John Yarnall, Chairman, English and Philosophy Department, and Professor of English, Montgomery County Community College, Rockville, Maryland
Edwin M. Yoder, Editor, Greensboro Daily News, Greensboro, North Carolina

Division of Research

John Otis Brew, Peabody Professor of American Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts
Solomon Katz, Provost, University of Washington, Seattle
Wu-chi Liu, Professor of East Asian Languages and Literature, University of Indiana, Bloomington
Theodore Saloutos, Professor of History, University of California, Los Angeles
George Schrader, Professor of Philosophy, Yale University, New Haven, Connecticut
David W. Scott, Consultant, National Gallery of Art, Washington, D.C.
Franc M.L. Shor, National Geographic Society, Washington, D.C.
John E. Turner, Professor of Political Science, University of Minnesota, Minneapolis
William G. Waite, Professor of Music, Yale University, New Haven, Connecticut

Division of Education

John Aldridge, Professor of English, University of Michigan, Ann Arbor
G. Lester Anderson, Director, Center for the Study of Higher Education, Pennsylvania State University, University Park, Pennsylvania
William Banks, Professor of Ethnic Studies, University of California, Berkeley
Richard K. Barksdale, Professor of English, University of Illinois, Urbana-Champaign
Arnold Beichman, Professor of Politics, University of Massachusetts, Boston
Frithjof Bergmann, Professor of Philosophy, University of Michigan, Ann Arbor
Louisa Beyer, George Washington University, Washington, D.C.
Sarah Blanshei, Professor of History, University of Tennessee, Knoxville
Robert Carr, American Council on Education, Washington, D.C.
Charles E. Chapman, President, Cuyahoga Community College, Metropolitan Campus, Cleveland, Ohio
Joe E. Elmore, Dean of Academic Affairs, Earlham College Richmond, Indiana
David Englund, Bridgewater State College, Bridgewater, Connecticut
Joseph W. Fordyce, President, St. Louis Community College District, St. Louis, Missouri
Lydia Godfrey, Northern Virginia Community College, Bailey's Cross Roads, Virginia
Cornelius Golightly, Associate Dean, College of Liberal Arts, Wayne State University, Detroit, Michigan
Lewis E. Hahn, Director of Graduate Studies in Philosophy, Southern Illinois University, Carbondale, Illinois
Lee Hall, Chairman, Department of Art, Drew University, Madison, New Jersey
Kenneth G. Hance, Provost, Olivet College, Olivet, Michigan
E. Neal Hartley, Professor of History, Massachusetts Institute of Technology, Cambridge, Massachusetts
Van Harvey, Professor of Religion, University of Pennsylvania, Philadelphia
Oliver W. Holmes, Professor of History, University of Michigan, Ann Arbor
Howard E. Kiefer, Dean of Humanities, State University of New York, Brockport
Eileen Kuhns, Dean of the College, Mt. Vernon Junior College, Washington, D.C.
Robert Mark,Department of Civil Engineering, Princeton University, Princeton, New Jersey
Edward Martin, Social Studies Program, Educational Development Center, Cambridge, Massachusetts
Marie Martin, Director of Community College Education, Bureau of Higher Education, United States Office of Education, Washington, D.C.

Jacquelyn Mattfeld, Dean of Academic Affairs, Brown University, Providence, Rhode Island
Nebraska Mays, Vice President, Fisk University, Nashville, Tennessee
Charles McLaughlin, Professor of English, University of Connecticut, Storrs
Ellen Moers, Department of English, Barnard College, New York
J. Donald Monan, S.J., Academic Dean, LeMoyne College, Syracuse, New York
Milton E. Muelder, Michigan State University, East Lansing
Catherine Myers, Department of English, Manhattanville College, Purchase, New York
Jack Padgett, Department of Philosophy, Albion College, Albion, Michigan
Allan O. Pfnister, Professor of Higher Education, University of Denver, Denver, Colorado
Marianne Phelps, Office of the Dean of Students, George Washington University, Washington, D.C.
Gerald Platt, Professor of Sociology and History, University of Massachusetts, Amherst
Cecilia Preciado, Social Science Analyst, Mexican-American Division, United States Commission on Civil Rights, Washington, D.C.
Rosentene B. Purnell, Professor of English, Fisk University, Nashville, Tennessee
William F. Quillian, Jr., President, Randolph-Macon College, Lynchburg, Virginia
Salvador Ramirez, Department of Chicano Studies, University of Colorado, Boulder
Richard Rosen, Department of Sociol Science, Drexel University, Philadelphia, Pennsylvania
Lionel Sharp, Department of Wnglish, Cazenovia College, Cazenovia, New York
Edward Shoben, Jr., Executive Vice President, Evergreen State College, Olympia, Washington
Harry Smith, President, Essex County College, Newark, New Jersey
Carolyn Sweers, New Trier High School, Northfield, Illinois
Ronald Thomas, Department of Music, Marymount College, Tarrytown, New York
Robert C. Townsend, Department of English, Amherst College, Amherst, Massachusetts
Gerald Tucker, Humanities Department, Southwestern College, Oklahoma City, Oklahoma
Joseph Washington, Jr., Department of Religious Studies, University of Virginia, Charlottesville, Virginia
B. Eliot Wigginton, Southern Highlands Literary Fund, Inc., Rabun Gap, Georgia
Kenneth G. Wilson, Vice President for Academic Affairs, University of Connecticut, Storrs
Marty Wiltgen, Mankato High School, Mankato, Minnesota
Jessie Wright, Humanities Teacher, Western High School, Washington, D.C.

Office of Planning and Analysis

Susan Albertson, Teacher, Vermillion, South Dakota
Suzanne Angier, Assistant Director of Foxfire Project, Wiley, Georgia
Louis Cespedes, Occidental College, Los Angeles, California
Lo Christy, Santa Cruz, California
Clement Cottingham, Professor of Political Science and Director of Black Studies, Swarthmore College, Swarthmore, Pennsylvania
Dennis Denaxas, Jr., Brooklyn, New York
H. Daniel Drew, Humanities Education, Baldwin-Wallace College, Berea, Ohio
Vaughn Glasgow, Pennsylvania State University, University Park, Pennsylvania
Saul Goodman, New Haven, Connecticut
Eugenia Lee Hancock. Mary Baldwin College, Staunton, Virginia
W. Lawrence Harvey, School of Architecture, University of California, Los Angeles
Thomasine Hill, University of Arizona, Tucson
Michael Howard, New Orleans, Louisiana
Elia Katz, Author, Baltimore, Maryland
Karl Keating, Campus Studies Institute, San Diego, California
Daniel Koffsky, Harvard College, Cambridge, Massachusetts
Eileen M. Mackesy, Modern Language Association, New York
Diane Maresca, Professor of Literature, State University of New York, Stony Brook
Eric McFadden, St. George's School, Newport, Rhode Island
John Nero, Willimantic, Connecticut
Diane Pierce, Hampshire College, Amherst, Massachusetts
Drummond Pike, Field Representative, Youth Project, Ross, California
Patricia Reed, Reporter, KERA-TV, Dallas. Texas
Larry Sosowsky, Downey, California
Mary Wilson Student Information Center, Washington, D.C.

Division of Public Programs

George E. Bair, Director of Educational Television, University of North Carolina, Chapel Hill
Arthur Barron, Chairman, Graduate Film Division, School of the Arts, Columbia University, New York
Richard Freedman, Simmons College, Boston, Massachusetts
Dennis Gould, Director, Traveling Exhibition Service, Washington, D.C.
Mary Hale, Chairman, Alaska State Council on the Arts, Anchorage, Alaska
Richard Hanser, Larchmont, New York
Thomas Leavitt, Director, Merrimac Valley Textile Museum, North Andover, Massachusetts
Robert Rigg MacDonald, Executive Director, New Haven Colony Historical Society, New Haven, Connecticut
Gary Nash, Professor of History, University of California, Los Angeles
Helmuth J. Naumer, Executive Director, Fort Worth Museum of Science and History, Fort Worth, Texas
Philip M. Nowlen, Director, Center for Continuing Education, University of Chicago, Chicago, Illinois
Daniel R. Porter, Director, Ohio Historical Society, Columbus, Ohio
Richard L. Predmore, Department of Romance Languages, Duke University, Durham, North Carolina
C.G. Screven, Professor of Psychology, University of Wisconsin, Milwaukee
Essie Silva, Director, Urban Corps, Miani, Florida
Saul Taffet, President, Telemated Motion Pictures, New York, New York
John Witthoft, Department of Anthropology, University of Pennsylvania, Philadelphia

SCHOLARLY SOCIETIES

Mrs. HANSEN. Also, will you provide for the record a list of the societies to which you go for suggestions and panelists?

Mr. BERMAN. I certainly will.

[The information follows:]

The Endowment consults individuals from a wide variety of scholarly societies and educational institutions in identifying reviewers of applications and assembling advisory panels necessary to help the Council render judgments on the thousands of applications it receives. In addition to the many organizations with which the 257 individual panelists are affiliated (see previous insertion), the following organizations which comprise the American Council of Learned Societies deserve to be especially mentioned as sources of panelist recommendations:

American Philosophical Society, 1743 [1]
American Academy of Arts and Sciences, 1780
American Antiquarian Society, 1812
American Oriental Society, 1842
American Numismatic Society, 1858
American Philological Association, 1869
Archaeological Institute of America, 1879
Society of Biblical Literature, 1880
Modern Language Association of America, 1883
American Historical Association, 1884
American Economic Association, 1885
American Folklore Society, 1888
American Dialect Society, 1889
Association of American Law Schools, 1900
American Philosophical Association, 1901
American Anthropological Association, 1902
American Political Science Association, 1903
Bibliographical Society of America, 1904
Association of American Geographers, 1904
American Sociological Association, 1905
American Society of International Law, 1906
Organization of American Historians, 1907
College Art Association of America, 1912
History of Science Society, 1924
Linguistic Society of America, 1924
Mediaeval Academy of America, 1925
American Musicological Society, 1934
Society of Architectural Historians, 1940
Economic History Association, 1940
Association for Asian Studies, 1941
American Society for Aesthetics, 1942
Metaphysical Society of America, 1950
American Studies Association, 1950
Renaissance Society of America, 1954
Society for Ethnomusicology, 1955

BUDGET JUSTIFICATION

Mrs. HANSEN. We will insert justification pages H–1 through H–64 in the record at this point.

[The pages follow:]

[1] Year of founding.

NATIONAL ENDOWMENT FOR THE HUMANITIES

Summary of Funds Available

	1972 Actual	1973 Estimate	1974 Request	Increase
Appropriation, definite program	$24,500,000	$34,500,000	$65,000,000	$30,500,000
Appropriation, indefinite matching funds	3,500,000	3,500,000	7,500,000	4,000,000
Total appropriation	28,000,000	38,000,000	72,500,000	34,500,000
Gifts and donations	3,500,000	3,500,000	7,500,000	4,000,000
Transfers from other agencies	110,000[1/]	- -	- -	- -
Recovery of prior years' obligations ...	178,142	- -	- -	- -
Unobligated balance prior year	4,570,458	4,405,576	- -	-4,405,576
Total available	36,358,600	45,905,576	80,000,000	34,094,424
Transfers to Arts Endowment (-)	13,600	- -	- -	- -
Obligations (-)	31,939,424	45,905,576	80,000,000	34,094,424
Unobligated balance	4,405,576[2/]	- -	- -	- -

1/ Includes transfers from the Arts Endowment ($10,000) and Smithsonian Institution ($100,000).
2/ Includes $533,746 in definite funds, $72,473 in unrestricted gifts and matching funds, and $3,799,357 in restricted gifts and matching funds committed to approved projects but received too late in the year to be obligated.

NATIONAL ENDOWMENT FOR THE HUMANITIES

Analysis by Program Element

Program and Element DEFINITE APPROPRIATION	FY 1972 Actual	FY 1973 Estimated[1]	Fiscal Year 1974 Unobligated Balance Prior Year	Requested	Estimated Total Available	Increase or Decrease (-)
Public	$4,651,994	$12,669,690	- -	$28,000,000	$28,000,000	$15,330,310
State-based programs	2,216,540	6,100,000	- -	11,000,000	11,000,000	4,900,000
Film - T.V. grants[2]	660,539	2,470,000	- -	8,000,000	8,000,000	5,530,000
Museum grants	440,750[3]	1,000,000[4]	- -	3,500,000	3,500,000	2,500,000
Program development centers[2]	1,087,033	1,900,000	- -	3,500,000	3,500,000	1,600,000
Special projects	247,132	1,199,690	- -	2,000,000	2,000,000	800,310
Education	9,655,340	9,885,000	- -	14,550,000	14,550,000	4,665,000
Higher educ. projects	1,990,206	2,000,000	- -	2,000,000	2,000,000	- -
Institutional grants	5,988,903	6,135,000	- -	7,600,000	7,600,000	1,465,000
Planning	(677,520)	(600,000)	- -	(750,000)	(750,000)	(150,000)
Program	(- -)	(3,135,000)	- -	(4,500,000)	(4,500,000)	(1,365,000)
Development	(5,311,383)	(2,400,000)	- -	(2,350,000)	(2,350,000)	(-50,000)
Higher educ. humanities institutes[5]	228,190	500,000	- -	2,700,000	2,700,000	2,200,000
Elementary and secondary education projects	1,448,041	1,250,000	- -	2,250,000	2,250,000	1,000,000
Fellowship	5,274,078	7,160,000	- -	8,950,000	8,950,000	1,790,000
Younger humanist	2,206,349[6]	2,375,000	- -	2,860,000	2,860,000	485,000
Senior	1,459,399	1,620,000	- -	2,125,000	2,125,000	505,000
Jr. college teacher	799,830	825,000	- -	825,000	825,000	- -
Summer stipends	300,000	400,000	- -	400,000	400,000	- -
Selected fields	508,500	480,000	- -	540,000	540,000	60,000
Professions	- -	760,000	- -	1,150,000	1,150,000	390,000
Summer seminars	- -	700,000	- -	1,050,000	1,050,000	350,000

See footnotes at end of table.

Analysis by Program Element (continued)

Program and Element	FY 1972 Actual	FY 1973 Estimated[1/]	Fiscal Year 1974 Unobligated Balance Prior Year	Fiscal Year 1974 Requested	Fiscal Year 1974 Estimated Total Available	Increase or Decrease (-)
Research Grants	$4,486,995	$3,323,900	- -	$10,500,000	$10,500,000	$7,176,100
Research grants[7/]	2,899,699[8/]	2,123,900	- -	5,750,000	5,750,000	3,626,100
Editing grants	734,796	400,000	- -	950,000	950,000	550,000
Research resource centers	- -	300,000	- -	300,000	300,000	- -
Research tools[9/]	852,500	500,000	- -	500,000	500,000	- -
Conferences and congresses	- -	- -	- -	500,000	500,000	500,000
Historical guides	- -	- -	- -	1,500,000	1,500,000	1,500,000
State history program	- -	- -	- -	1,000,000	1,000,000	1,000,000
Planning	748,132	1,995,156	- -	3,000,000	3,000,000	1,004,844
Development, evaluation, and dissemination	628,652[10/]	1,695,156[10/]	- -	2,250,000	2,250,000	554,844
Youthgrants	119,480	300,000	- -	750,000	750,000	450,000
Total obligations, definite approp.	24,816,539	35,033,746	- -	65,000,000	65,000,000	29,966,254
Unobligated balance	533,746	- -	- -	- -	- -	- -
Total definite appropriation available	25,350,285	35,033,746	- -	65,000,000	65,000,000	29,966,254

Analysis by Program Element (continued)

Program and Element	FY 1972 Actual	FY 1973 Estimated[1]	Fiscal Year 1974 Unobligated Balance Prior Year	Fiscal Year 1974 Requested	Fiscal Year 1974 Estimated Total Available	Increase or Decrease (-)
INDEFINITE APPROPRIATION						
Obligations from gifts and matching funds	$7,136,485	$10,871,830	- -	$15,000,000	$15,000,000	$4,128,170
Unobligated balance	3,871,830[11]	- -	- -	- -	- -	- -
Total indefinite appropriation available	11,008,315	10,871,830	- -	15,000,000	15,000,000	4,128,170
GRAND TOTAL	36,358,600	45,905,576	- -	80,000,000	80,000,000	34,094,424

1. Includes carryover of $4,405,576 ($533,746 in definite funds and $3,871,830 in gifts and matching funds).
2. Previously included in "National Dissemination" program.
3. Includes transfer of $5,000 to Arts Endowment.
4. An additional $1 million for specialized museum activities will be allocated from other Public, Education, and Planning programs, making a total of $2 million to be obligated for museum-related projects in FY 1973.
5. Previously included in "Higher Education Projects."
6. Includes $1,305 supplemental award on an FY 1971 Faculty Development Program grant.
7. Includes "Bicentennial Research Grants," previously a separate program.
8. Includes transfer of $8,600 to Arts Endowment.
9. Previously included in "Research Grants."
10. Includes all obligations from definite program funds for miscellaneous "Program development and evaluation" activities undertaken by NEH divisions (FY 1972: $265,443; FY 1973: $600,000) as well as specific project grants.
11. Includes $72,473 in unrestricted funds and $3,799,357 in restricted gifts and matching funds committed to approved projects but received too late in the fiscal year to be obligated.

NATIONAL ENDOWMENT FOR THE HUMANITIES

I. SUMMARY STATEMENT: THE ENDOWMENT IN FY 1974

The Budget and its Reach

The budget for fiscal year 1974 proposes $65 million in definite appropriations and $7.5 million in indefinite funds to match gifts generated from private or non-Federal sources. The combination of Federal and non-Federal funds will make $80 million in new funds available to the Endowment, compared with $41.5 million in the present FY 1973.

This represents a significant increase over the present year's funding, yet still marks little more than half of the optimum funding requirements as estimated at the time of the Endowment's authorization four years ago. And these funds remain modest when measured against the variety of programs which the Endowment conducts and the vast number of citizens whom those programs serve; for funds from the Endowment for the Humanities are broadly spread among a large number of agencies, organizations, institutions and individuals.

In FY 1972 the Endowment distributed $32 million in the form of 1,109 separate grants to institutions or individuals in 53 states and territories. Yet these funded agencies and individuals represent only a small fraction of the constituency to which the Endowment can, should and, over the years, does respond. Of the more than 2,000 institutions of higher education, more than 6,000 museums, more than 1,000 major library systems, more than 200 public television stations, and more than 129,000 scholars in the humanities, none is ineligible for support from the National Endowment for the Humanities. Contributions towards humanistic activities from private and local sources, of course, are at present many times larger than those of the Federal government; yet, although they, too, have increased in response to the stimulus provided by Federal funding, they remain still inadequate to meet the widely recognized need. Some estimate of the extent of that need may be made from the growing rate of applications to the Endowment--from 1,236 in 1969, to 4,493 in fiscal year 1972, to an estimated 5,500 in FY 1973. Only one quarter of these applicants received funding--at lower levels than requested--and many more potentially useful enterprises had necessarily to be discouraged before reaching the final application stage.

The significant increase of Federal funding requested for fiscal 1974, however, will enable the Endowment to broaden the Federal impact and sustain a wider base for humanistic activity. The Endowment is able to carry forward the increased initiatives implied herein because of its experience with certain kinds of programs and because of its knowledge of what will and will not work within the parameters of those programs. Since its reauthorization in 1970, by slow and careful experimentation the Endowment has developed an organization and a number of tested models by which, in response to locally generated proposals, it can confidently expect to perform on a very large scale a service for the American people which no other agency, either Federal or private, has

adequately addressed. It had not been anticipated when the Endowment was established that in so short a developmental period it would have discovered a sphere of influence which can now directly touch almost one-fourth of the nation's adult citizens; or that it would have generated the kinds of activities which can make the central intellectual and moral traditions of America subjects of active interest among widely differing segments of contemporary society.

This achievement is an extraordinary example of national goal-setting and accomplishment attained with enthusiastic bipartisan support in the Congress. President Nixon has remarked that "both the Executive and Legislative Branches have now recognized that the humanities--languages, history, philosophy, literature and ethics among others--are an essential tool for resolving contemporary problems and that the Endowment can eventually place this tool within the grasp of more Americans than ever before."

Assured of strong public support, the Endowment proposes to pursue exactly this course.

The Endowment's Scope and Influence

Through educational institutions, at museums, by way of public television, in libraries, and using rapidly developing Endowment programs in the states which have provided new means of Federal support at the local level, the Endowment is able to promote the serious consideration of what America has represented and might represent in the human past and future. Citizens in their own states and communities, with scholars reaching out from the universities, are being encouraged to address issues of a complex technological society which must immediately concern them.

In 1973 under NEH auspices more people in this country will be involved in the discussion of ideas and traditions than in any similar effort undertaken in any other nation in the world. The State-based program alone will provide this year $6 million for subgranting within the States to support such activities at the community level.

Although the earliest supporters of the Endowment were a relatively small group of primarily academic specialists, and although its professional staff is still extremely small, an already vast and still increasing number of American citizens is now directly engaged in Endowment activities:

--In developing its programs and evaluating applications which come to it, the Endowment draws on the resources of some 5,000 professionals and citizens who represent the most distinguished of the nation's scholarly and intellectual resources.

--By the close of fiscal year 1973 it will have established in every state a committee capable of allocating Federal funds within the state to support community activities involving directly, or through the media, the participation of approximately one-tenth of each state's citizens.

--It has developed a means of securing the production and broadcast, over public television stations, of dramatic films illustrating American history and cultural traditions: each viewing has a potential audience of 30 million people.

--It has launched a new Youthgrants Program--a unique Federal program aimed specifically at young people under 30 who want to explore the value questions of the American past and present and the useful application of academic disciplines to the world in which they live--which received more than 4,000 inquiries in its first month after announcement.

--It has directly promoted discussions about the American heritage, and issues in our complex, technological world, in 66 small communities spread over 36 states in the past year.

--It has supported curricular changes in the nation's colleges designed to assert the fundamental importance of humanistic education and serious intellectual activity.

--It has supported the publication of statesmen's papers and classic American literature to acquaint all Americans with their common past.

--It has encouraged the kind of pure scholarly research on significant national issues which can provide invaluable guidance to those who must make public policy.

--It has launched through its "Courses by Newspaper" project an effort to enable the daily newspapers all over the country to bring humanistic education to millions of Americans directly.

The Endowment's Programs and the Distribution of Funds

Through these activities the Endowment is beginning to play an important role in one of the nation's largest industries: the production and distribution of knowledge, which accounts for, it is estimated, over 50 percent of the Gross National Product. The major source of support to this industry is the Federal Government; and such is the power of knowledge, and such is its responsiveness to policy, that the kinds of knowledge the Federal Government promotes during the next three years may define the kinds of lives and the degree of harmony which our people will experience as we enter our third century as a nation.

The need for Federal support of scientific knowledge has long been recognized, and in FY 1974 over $17 billion of the United States Government budget will be allocated to this area. Only recently, however, has the need for humanistic knowledge come to be regarded as essential; only recently have we, as a nation, acted upon Jefferson's perception that "it is safer to have a whole people respectably enlightened, than a few in a high state of science and the many in ignorance." Humanistic knowledge is, uniquely, the one kind of knowledge which can be equally available to every citizen at every educational level; for it concerns itself with the ideas, beliefs and values which determine man's response to his society. And the National Endowment for the Humanities is the only agency of the Federal Government charged specifically with the production and dissemination of this kind of knowledge.

The Endowment's Research Division concerns itself with the production of knowledge--the discovery of new knowledge and the reorganization of knowledge in the light of new needs and new understandings. It provides support to individual and group projects of research in the humanities related generally to matters of national concern; to centers for research in priority areas; and to the editing of significant humanistic texts. The Fellowships Division assists the development of people--the human resources--responsible for the discovery and transmission of knowledge. Through several programs, it provides stipends to enable individual teachers and non-academic professionals to study areas which may be directly and fruitfully related to the work they characteristically perform. The Education Division enables the transmission of knowledge from generation to generation through institutions and programs of formal education. It supports institutional projects in the humanities designed to ensure that patterns of teaching and curricula will reflect the tradition of firm, humanistic, intellectual inquiry. And the Division of Public Programs seeks to increase the use of humanistic knowledge by the adult public. Through projects in the media, projects involving individual academic humanists from the universities, and projects of non-academic public institutions like museums and libraries, it develops instruments susceptible of broad national dissemination, designed to promote an understanding of the humanities and a discussion of public issues informed by humanistic knowledge; and through specially formed groups acting as regrant agencies in each state, it supports programs designed to infuse humanistic knowledge into the discussion of issues of contemporary importance at the state and community level.

All of the programs described on the following pages pursue one of these four goals; and all of them together seek to advance humanistic knowledge and affirm its usefulness within the nation as a whole. They have proved effective mechanisms by which the Federal Government may respond to ideas created by imaginative and thoughtful citizens and institutions; and this year, as every year, priority emphases within each division have changed only to respond to national needs as they are reflected in applications to the Endowment, analyzed by the Endowment's staff, and defined by the National Council on the Humanities.

Special Emphases within the Programs

Inevitably, at increased funding levels, it has seemed wise to break down existing program activities into newly identified program lines. And inevitably, too, the accompanying pages will indicate some programs rising more sharply, some reaching a plateau more quickly, than others as the costs of a particular activity or the accessibility of the appropriate clientele dictates. And--appropriately if not inevitably--the allocation of funds between divisions changes as the total funding level rises: the allocation of funds among the Endowment's operating divisions, after all, is an indication of its consistent attempts to increase beneficiary agencies and insure the participation in humanistic activities of a steadily growing number of citizens. In FY 1972 for example, 39 percent of Endowment funds were distributed through the divisions of Research and Fellowships, which necessarily reach a relatively

limited number of scholars and teachers, 39 percent was allocated to projects in educational institutions, and 19 percent for public programs; and in FY 1974 the funding allocations are projected at 30 percent for Research and Fellowships, 22 percent for Education and 43 percent for Public Programs.

With increased funding the Endowment can, and inevitably will, be open to more projects, yet the current request does not countenance radically new or untried program thrusts. It will rather facilitate a broadening of the Endowment's response to its expanding constituency and to the increasing citizen concern with our nation's past and future. All programs will continue to operate through public and community activity, educational institutions, and individual research, and to utilize variously the community forum, the media, libraries, classrooms, museums, and other institutional resources. The projected programs do not embrace significantly new kinds of support nor disproportionate increases for particular kinds of program activity, and only the following need be specially emphasized here:

Bicentennial Programs. Underlying the Endowment's creation in 1965 was the strong belief that increased knowledge of our history as a people and a deep understanding of the principles guiding the nation would be pre-eminent among the agency's objectives. And during its eight years of operation the Endowment has pursued this objective in all of its programs. As part of its established mission it has been supporting a broad spectrum of activities by individuals and institutions directed at illuminating the American past, its impact on the present course of the nation, and its relationship to other cultures and civilizations. Thus, a major part of the Endowment's business is, and will always be, closely related to what a serious observance of the Bicentennial should intend. It is the Endowment's conviction that the Bicentennial of the nation becomes important and significant ultimately to the degree that its Federal government recognizes its meaning and opportunity. If the Federal government conveys in its programs for the Bicentennial a strong sense that it is invoking the highest ideals of American life, that it seeks to recapture the high intelligence of its founding fathers, that it understands the spirit of its history's most moving documents, then other public and private organizations and agencies concerned with the Bicentennial should follow in course. A most appropriate and ultimately most fruitful way of recognizing the Bicentennial will be by extending exactly the kind of thoughtful, nationwide exploration of America that the Congress intended the Endowment to encourage. Accordingly, in 1974, rather than undertaking radically new programs to commemorate the nation's birth 200 years ago, the Endowment proposes, essentially, to expand those parts of its program which past experience shows to be particularly suitable for giving the American people an opportunity to examine their heritage more deeply, and to use this examination for charting more clearly the course and priorities for this nation in the future.

With increased funding the Endowment will be able to identify some special priority "sub-programs" within its divisions which will call for projects specifically Bicentennial in nature. Any Bicentennial activities supported by the Endowment will be extensions of its normal activities and conducted through its normal

processes. The FY 1974 budget will permit the Endowment to solicit proposals which will, in the public program, emphasize American themes in film, television, and community projects; in education, aid in the establishment of interdisciplinary American studies programs at all educational levels; in the fellowships program, address important issues confronting the nation from the Revolutionary period to the present and the future; and in the research grant program, focus support on popular works, reference works and new editions dealing with American culture and local history. These will not be programs different in kind from those which the Endowment characteristically sponsors, but they will indicate a special interest and concern that the nation seize this opportunity to explore more deeply and thoughtfully its own heritage.

State-based programs. At the urging of the Congress, the Endowment began to develop, in 1971, mechanisms whereby state humanities consortia could receive Federal funds for regranting to communities and institutions in support of projects conceived, designed, developed and administered at the local level. By the end of FY 1973 such groups will be active in every state and territory. The success of the first operational states, both in stimulating humanistic activities in the public sector at the local level and in securing local funds to match the Federal contribution, suggests that this new mechanism to enable citizens to address contemporary issues in an informed manner may require rapid expansion. On the basis of first figures, which indicate the active participation of approximately one million citizens in five states, the Endowment anticipates the eventual involvement of a quarter of the nation's adult citizens and projects funding of $11 million in 1974, for this activity.

Media production and dissemination. The Endowment has estimated that approximately 2 percent of television broadcast time (and no more than 16 percent of public television time) is devoted to programs in the humanities. In FY 1972, the Endowment expended $660,000 in this activity, and private sources, according to CPB estimates, contributed only a further $4.8 million. Yet such programs, exploring the history and ideas of the American experience in the context of human civilization, are of inestimable educational value, may be produced by local stations throughout the country, may reach, at each broadcast, as many as 30 million viewers, and may subsequently, through Endowment Public Programs, be distributed to community groups in every state. The Endowment, which alone among public agencies develops this kind of program, therefore projects expenditures of $8 million on this activity in FY 1974.

Museum Programs. At its inception, the Endowment recognized museums as a focus of its concern and during its first five years provided almost $3.4 million (up to 8 percent per annum of its budget) to museum or museum-related projects through its various operating divisions. The 3,681 history museums, the 1,457 science museums and the 886 art museums all represent unique repositories whereby the history of man, his responses to his environment, and the values he develops as a result of that confrontation, can be presented articulately to a national audience: with libraries and colleges, they constitute the humanistic institutional resources of the nation. Recognizing this as central to the Endowment's

mission, and increasingly experienced in the development of public programs, the Endowment for the first time in FY 1973 introduced a program specifically addressed to the potential of this constituency, while continuing its support of educational and scholarly museum projects through other programs. The complexity and variety of the humanities services which museums may offer, however, dictates a co-ordination of their Endowment supported activities--much as the Endowment coordinates in other programs the activities of educational institutions--and the present budget therefore calls for $3.5 million in FY 1974 to support the design, preparation and mounting of interpreted educational exhibits, and the training of personnel appropriate thereto.

Humanities Institutes. Through its Institutional Development program over the past two years, the Endowment has been able to support a number of universities and colleges who had been prepared, with private and Federal aid, to undertake massive development programs, placing the humanities at the vital center of their curricula. At the same time it has become apparent that the development of adequate humanities curricula depends upon the development of humanities faculty in many of the colleges not associated with major universities. Because initial faculty training cannot often communicate the vision and the knowledge of inspired and adventurous scholars, the Endowment is developing a program of support for institutes, of several kinds--residential institutes, free-standing or with universities, multi-institutional consortia, colloquia, etc.--which will bring together for limited periods senior and junior scholar-teachers. The Endowment has come to see this as an essential corollary of its institutional programs, cementing relationships between major universities and smaller institutions, between advanced scholars and still dedicated teachers, and providing the loci where new discoveries and new kinds of programs can be developed and discussed by those who must implement them often with few resources and little colleague support. $2.7 million is requested in FY 1974 to develop approximately 25 such institutes following planning grants in the present fiscal year.

State Histories and Guides. Approach of the Bicentennial has once again emphasized that no authoritative history of the nation exists; no state histories have been written to compare with the monumental Victoria County Histories of England; and the archival resources in each state, upon which such major works must depend, are chaotic at worst, incomplete at best. Through the cooperation of the major history and local history organizations, the Endowment beginning in the bicentennial period--and extending into the nineteen-eighties--plans to focus the human and archival resources of American historical scholarship upon the production of definitive histories of each state in the Union to provide the complete and exemplary, multi-volume history of the heritage of the United States from colonial times to the twentieth century. While this major work is in progress, the Endowment will support in each state of the union, and for completion by 1976, the preparation of a clearly written, authoritative State Guidebook which will identify historic sites and places of cultural interest, explain their importance, and relate them to the broader history of both the state and the nation.

Other programs of the Endowment's divisions, described on the following pages, represent continuations of already extensive activities, increasing or leveling off at predicted rates.

PUBLIC PROGRAMS

(Definite Appropriation)

Activities	1972 Actual	1973 Estimate	1974 Request	Increase or Decrease(-)
1. State-based programs	$2,216,540	$6,100,000	$11,000,000	$4,900,000
2. Film/TV grants[1/]	660,539	2,470,000	8,000,000	5,530,000
3. Museum grants	440,750[2/]	1,000,000[3/]	3,500,000	2,500,000
4. Program development centers [1/]	1,087,033	1,900,000	3,500,000	1,600,000
5. Special projects	247,132	1,199,690	2,000,000	800,310
Total	4,651,994[4/]	12,669,690	28,000,000	15,330,310

1/ Previously included in "National Dissemination" program.

2/ Includes $5,000 transferred to Arts Endowment; excludes museum projects funded through Divisions of Education, Research, and OPA.

3/ An additional $1 million is expected to be allocated from other NEH programs (Education Projects, Special Projects, and Planning) to support special museum activities, thus permitting a general museum project program of $2 million in FY 1973.

4/ Plus $625,797 in gifts and matching funds.

The goal of the Endowment's Public Program is to bring the humanities to the service of the general adult public throughout this country. As both political parties have often affirmed, the needs of the nation are not satisfied alone by the protections provided by Government--from want or disease or discrimination or outside aggression. An equally critical need is that the people as a whole participate in those decisions which set the condition of their lives; and the right to participate in decisions affecting the course of society implies a right to the means to judge and decide. It is for this reason that the Endowment has been charged directly to relate humanistic insights and perspectives to present concerns of society, and thus to enhance public understanding and appreciation by increasing the use of the humanities.

In all of its program activities the Public Program will undertake in FY 1974 an appreciable expansion of areas which have proved their worth in meeting the Endowment's mandate. For the most part, this means that these areas will have matured by FY 1974, passing beyond the experimental phases of the several years preceding. That earlier development had been carefully programmed by the

Endowment at relatively low levels of funding: all of the increases requested at this time derive from the conviction that the earlier investments have been fruitful. The significantly higher levels requested now will generate an impact many times greater than the proportion of the increase in funds and permit these activities to have the full national scope and grass-roots effect intended for them.

1. State-based programs ($11,000,000)

FY 1973 $6,100,000; FY 1974 $11,000,000; increase $4,900,000.

Since its inception early in 1971 on an experimental basis, the fundamental purpose of the Endowment's State-based Program has been to realize new levels of public use of the humanities through the creation of an effective network of state humanities groups, drawn from the educational and civic leadership of each state. Through the work of these groups the historian, the philosopher, the student of literature, and other humanists from a variety of disciplines are encouraged to engage in public dialogue within local community citizen organizations, and to apply their knowledge, insights, and methods of analysis to contemporary public issues. In the process new human and financial resources for such activities are being generated in the states, and increased public understanding and use of the humanities is becoming a reality.

The primary method by which these state groups assume responsibility for conducting state and local public programs in the humanities is the "subgrant." By subgranting NEH funds in open competition, the operational state programs have stimulated a broad range of state and local organizations and institutions such as universities and colleges, libraries, historical societies, educational television, and community civic organizations to take the initiative for public humanities projects. Grants for public forums, seminars and conferences, television and radio programs, and other informal methods of attracting adult audiences have been designed locally to help adults reflect on, analyze, and discuss the values implicit in issues of importance to them and their fellow citizens.

Each state group concentrates its statewide program on a yearly "theme" which serves to give coherence and thrust to the program within the state. Each group matches every Federal dollar with non-Federal funds, and develops specific criteria and procedures for judging and funding subgrant proposals generated from all corners of the state.

This year, state groups will be in operation in 36 states, and groups in the remaining 14 states will be engaged in planning. The FY 1974 request of $11 million for the State-based Program anticipates, for the first time, operational programs in all 55 states and territories. Of this sum, $8,800,000--permitting an average grant of $160,000 for each state and territory--will be devoted to ongoing program activities, thereby enabling each state to fund 30-35 subgrant projects at an average of $4,000 each. Since these subgrant projects have been involving the active participation of some 500 adults in a typical program, a realistic estimate of direct

public participation for FY 1974 would be 1,000,000 persons. An additional audience is reached through grants for media programs by these groups; indirect participation is estimated at 10,000,000 adults nationally.

As the Bicentennial approaches, it is expected that the state groups will wish increasingly to focus their programs on the great events of two hundred years ago and the impact of those events on the subsequent history and development of their area as well as the nation generally. Several of the operational state programs are functioning under state themes broadly related to Bicentennial concepts (e.g., Iowa's "Awareness of Human Needs on the Eve of American Century III," Missouri's "What Happened to the American Dream?" and Wyoming's "Century III: Equality"). Still others have funded Bicentennial type subgrant projects under themes not so specifically related to the Bicentennial (e.g., a four-year state college in south Georgia has planned "A Program of Great Americans" to stimulate public interest in individuals who shaped America's history). This program experience, coupled with preliminary inquiries to state groups, has indicated to the Endowment that the state groups would be receptive to designing pilot projects of varying formats over the next two years which will (1) provide them with the necessary experience to center their own 1976 activities on a Bicentennial theme and (2) provide a pool of appropriate humanities projects from which all participating state groups can draw as they develop their programs for FY 1975-76.

As it is the Endowment objective to focus citizen interest during the Bicentennial period on the truly substantive aspects of the occasion--that is, on the philosophical and value questions underlying the Revolution and our subsequent national development--it is therefore proposed that $2.2 million of the total $11 million be reserved for use by the State-based programs--at $40,000 per state--specifically to help them develop pilot projects and a coordinated program which will assure a humanities complement to the other kinds of Bicentennial-related efforts being undertaken by non-humanities organizations within their state.

Examples of State-based grants

(i) The North Carolina Committee for Continuing Education in the Humanities received its first year operational grant of $150,000 in March, 1972. The Committee's theme, "The Impact of Urbanization on North Carolina Communities," permitted a range of humanists to contribute their perspectives and analyses to public discussion of the conflicts and tensions arising from North Carolina's transition from a rural to an urban state. In these discussions attention was given to the value judgments and choices implicit in the decisions individuals make in determining the direction of the urbanizing process in their state. The Committee, funding 30 subgrant projects at an average grant level of $4,100, generated a statewide response to its program. Public and private universities and colleges, including community colleges; historical societies; libraries; and community groups from every part of the state originated

public discussion projects on the history and changing value patterns of North Carolina in the face of rapid urbanization, and explored the choices faced by communities affected by urbanization. The Committee estimated that 200,000 citizens participated in these discussions, and that the projects were overmatched in excess of two local dollars and contributed services for every Federal dollar.

(ii) The Georgia Committee for the Humanities was one of the first six state groups to initiate a state-based program. Originally funded by a grant of $100,000 in February, 1971, the Committee is now in its second year of operation, having received an award of $160,000 in September, 1972, for a program under the theme: "Georgia in Transition: Race, Land Use, and Liberty." Although the Committee is only one-third through its program year, it has already received 81 subgrant proposals, of which 28 have been funded. Several projects have combined two or more of the theme's basic concepts; for example, a small, four-year private college in the northwest Georgia mountain region has invited humanists to re-examine and discuss the concept of "liberty" with the mountain people in the light of projected economic development of the mountain area. The Committee anticipates that this and the other funded subgrant projects will reach approximately 150,000 adults throughout the state, using such varied formats as a series of public forums, small seminars in homes and factories, multimedia discussion sessions, and weekend conferences. The Committee reports that the state theme has been received enthusiastically throughout the state and appears to be generally applicable to issues of concern to Georgia's citizenry. It expects to receive 30-40 additional project proposals in the next several months. Local dollars and contributed services have matched the Federal outlay in every project.

(iii) The Oregon Joint Committee for the Humanities, another of the six original states to enter the State-based Program, received its first grant of $100,000 in February, 1971, and then a second year award of $150,000 in May, 1972. It chose as its theme the topic--"Man and the Land: Humanistic Perspectives on the Uses of Space." Since the issue of land use is of particular concern to the people of Oregon, the Joint Committee has undertaken to fund subgrant projects which hold promise of creating better understanding by the citizens of Oregon on historical, philosophical, ethical, and legal perspectives and values related to the use of human space, the values underlying land use decision-making, the reconciliation of human and economic-technological approaches to the use of space, historical patterns of land use as they affect the quality of life, and the legal and esthetic implications of alternative uses of public and private lands in the state. These projects propose a series of town-hall public meetings; field trips combined with post-trip discussions led by historians, architects, and legal scholars; community panels; televised programs with feedback devices for community discussion; and teams of humanists who periodically visit small local communities to

develop public discussion on local land use issues. The Joint Committee expects to involve over 100,000 citizens of the state in both local and regional projects. The Federal dollars have been matched by local sources of funding.

2. Film/TV grants ($8,000,000)

FY 1973 $2,470,000; FY 1974 $8,000,000; increase $5,530,000.

The significance and the appeal of film productions for mass public education in the humanities became clear two years ago with the telecast in the United States of Lord Kenneth Clark's "Civilisation" series and the serialized versions of "The Forsyte Saga." The popularity of recent telecasts of such productions as "The Wives of Henry VIII," and Henry James' "The Spoils of Poynton" confirm the readiness of a large audience in this country for quality films in the humanities, especially history and literature.

The educational and popular success of these kinds of films points up, in two central ways, the need for a major expansion of Endowment support in the film and television area. First, the public receptivity remains largely unsatisfied; programming of this quality in the humanities is still limited to a very few hours during any typical television season, and barely begins to meet the need for mass-media humanities programming. Second, funds are not now available for extensive support of American productions of this type and caliber--scarcely at all outside the Endowment--though there is every reason to believe that the intellectual and production resources are available. Indeed, earlier Endowment grants have made it possible to tap these resources through support of such productions as "The Trail of Tears," "The Wright Brothers," and "To Be Young, Gifted and Black." Moreover, the history of both commercial and public broadcasting in this country indicates that without sustained and consistent guidance, as well as substantial financial investment, by an organization whose particular interest and priorities concern the humanities, American film and television producers will never produce the kind of high-quality film series in history (or other humanities subject area) which is now a standard part of British television. (It has been observed that if the current trends continue, the American public will know--through showing in this country of the various excellent BBC-produced series--more about the evolution of English society than their own.) As the sole national agency charged with promoting broad public appreciation of our history and culture, and at the urging of the National Council on the Humanities, the Endowment has given film and television productions one of its highest priorities during the next several years.

The costs of quality film productions seem high in absolute terms. A 15-hour series involving first-rate scholars, producers, writers, directors, and actors may cost $3 million or more. On the other hand, if such a series reaches some 20 million viewers per hour--as it may through broadcast and re-broadcast--or 300 million for an entire series, the outlay is only 1¢ per viewer-hour. For those films with enduring interest and value, the audience will

be greatly enlarged through subsequent distribution of the films to museums, colleges, and community groups over a period of years. The final investment for the highest quality film thus comes to only fractions of a cent per viewer. Equally important, such film programs prove their worth in terms of learning, enrichment of public understanding of the humanities, and the larger perspective they offer on value-conflicts affecting society. These attributes illustrate the value, both humanistic and economic, of Endowment-supported productions.

The humanistic film program for general audiences for FY 1974 will be effected through three main approaches: (a) the acquisition of television broadcast rights for existing film of humanistic import, and their presentation in a context of appropriate, knowledgeable televised discussion; (b) support for development and production of new films in the areas of history, biography, and culture; (c) support for development and production of new film versions of major works of American literature.

a. Acquisition and analysis ($1,500,000)

Two kinds of existing films have special significance to the humanities: those which re-create great novels or dramas; and those which portray historical events and provide special insight into the social and cultural characteristics of historical periods. The Endowment will, in FY 1974, undertake the support of two or more series, each consisting of 10 to 20 films of these two kinds. The primary distribution will be over the public broadcast network. It does not, however, fully meet the purposes of the Endowment to provide merely for the showing of these films on television. Indeed, the very power of excellent film to convey strong impressions requires that analysis of the film's content and approach be furnished by competent humanists. Presentations, therefore, will include careful introductions to set the film in context, and expert and lively discussions following the films. Preparation of these two segments will involve participation by the most highly qualified scholars and critics. Of many illustrations of the kinds of films on which presentations will be based, some of special relevance to American history include: "Young Mr. Lincoln;" "Citizen Kane;" "The Grapes of Wrath;" "Wilson;" "Gentlemen's Agreement;" "On the Waterfront;" "The Late George Apley;" "Inherit the Wind;" "Patton;" "All the King's Men;" and "The Red Badge of Courage."

For FY 1974, $1,500,000 is requested. This will permit, by way of illustration, a major 15-part series built around feature films, and two shorter series employing television serializations which have not yet been shown in this country.

Example of NEH "Acquisition & Analysis" grant

The forthcoming broadcast on public television of the "Humanities Film Forum" will afford a sample of the kinds of series that can be envisioned. The films, whose settings range widely in place and time, will include works such as "Richard III," "Alexander Nevsky," "The Andersonville Trial," and "Louis XIV." There will be accompanying introductory and discussion segments, and in addition a supplementary study guide will have been prepared for distribution.

b. Development and production grants for new films in history, biography, and culture ($4,500,000)

Endowment-supported historical film series need not deal exclusively with American history, but it is natural that a primary emphasis will lie there. Two illustrative subject areas recommend themselves strongly in this category, indicating the kinds of American series that will match or surpass such British productions as "Elizabeth R" or "The Search for the Nile." The first, "America in the World of the 18th Century," is projected as an 8 to 12-hour series on the newly-forming nation's relationships with other parts of the world. It will encompass not only the political, economic and military interactions of the period, but also the social and ideological ones. It will put into perspective the flow of social and cultural influences to the American continent and the reciprocal effects of developments in the new nation on the rest of the world. A second example is a biographical series on George Washington. Despite the abundance of documentation and research on which to mount such a film series, a satisfactory and definitive effort has, amazingly, not been undertaken on the life of this preeminent national figure.

Two examples of development grants already made provide further illustration of programs in this area. One grant is supporting production of the pilot program for "The Adams Series," designed to be a 20-part panorama covering nearly 200 years of American history and society through a central dramatic focus on the John Adams family and its succeeding generations. A second grant permits production of a pilot program for a series entitled "The Archaeology of the North American Indian," which visualizes and interprets the rich diversities in the many branches of pre-Columbian Indian cultures in America.

The FY 1974 request for this sub-activity is $4,500,000. The full production costs for the Adams series alone would require this amount but it is expected that substantial portions of that and other program costs will be met by gifts and matching funds. Therefore the funding requested will permit production of a 5-part series, as well as five to ten development projects and pilot programs.

c. Development and production grants for film versions of literary works ($2,000,000)

The ability of the screen to attract wide attention to works of literature has been most recently demonstrated by such

productions as Tolstoy's "Resurrection," Cooper's "The Last of the Mohicans," Hardy's "Jude the Obscure," Thackeray's "Vanity Fair," and Collins' "The Moonstone." It is the Endowment's intent to support productions on public television both of stage works and of dramatic adaptations of novels which are particularly able to evoke or illuminate American life as it has been. The works of such authors as Mark Twain, Willa Cather, Herman Melville, Ernest Hemingway, William Faulkner, Eugene O'Neill and others constitute a fertile source for these productions. Not only will these presentations reach tens of millions of people in their separate television broadcasts, they will together form the beginning of a film library of the major works of American and world literature permanently available in public libraries, colleges, and other institutions, a film legacy to live alongside the literary heritage belonging to future generations. Further, this area of our film activity will bring the reality of the American literary past to millions of Americans who have no access to "live" productions of great literature--as well as support realization of the capacity of the American public broadcast personnel to mount high quality humanities productions on television.

The amount requested in this section is $2,000,000. This will permit, by way of illustration, production of four plays, plus a 5-part adaptation of a major American novel.

An example is a project currently being negotiated by the Endowment. Concentrating on the role of the American short story in world literature, the project will result in a series of film adaptations of short stories spanning American social and literary history. Authors to be represented include Crane, Lardner, Wharton, Saroyan, Dreiser, Fitzgerald, O'Hara, Poe, London, Garland, and Faulkner.

3. Program development centers (National Humanities Series) ($3.5 million)

FY 1973 $1,900,000; FY 1974 $3,500,000; increase $1,600,000.

With the creation in FY 1972 of a Midwest and Western Program Development Center to complement the National Humanities Series emanating from the Woodrow Wilson Foundation at Princeton, New Jersey, the groundwork was laid for providing a major national resource in public humanities programs by FY 1974. The two new centers have pursued program goals rooted in the basic concept from which Wilson Center programming has developed since 1969: That live presentations, bringing professional humanists supported by specially prepared media of live performance productions, into frequent and regular contact with general adult public audiences, constitute one of the most appropriate and effective means for enhancing public understanding, appreciation and use of the humanities.

Each of the centers has adopted its own special approach to the task of creating national models of effective public programs in the humanities. One center concentrates on the use of film as a lever for public discussion, for example, while another engages performers to support the humanist(s) conducting the presentation

with dramatic enactments, music and other illustrative devices. The productions of all three centers, however, have these elements in common: each is centered on a theme which is important to contemporary audiences and amenable to treatment in a humanistic context; each is conducted primarily by humanists and draws substantially upon the humanities in its treatment; each is brought to smaller communities of the nation (under 50,000 population) by presentation teams which may be on tour for as much as six months. These communities are selected from among those which have no access to institutions of higher learning or to the resources of neighboring metropolitan areas. In addition to these centers for the National Humanities Series, the Endowment sustains the operation of a National Project Center for Film and the Humanities, based at the Graduate Center of the City University of New York. This is an experimental effort to develop public programs employing up to five educational films in a single "package", each available from existing inventories, all arranged to illuminate alternative perspectives on a central theme, such as "Man and the State," and suitable for distribution through libraries, adult education organizations, and other organizations serving the general public.

By FY 1974, over a million people will have participated in programs conducted by the centers; equally important, hundreds of humanists will have had the experience of dealing as professional scholars face to face with general adult audiences and relating their special knowledge to the current and common concerns of those audiences. Presentations mounted by the centers appear, at present, in all 50 States and involve full-time participation from periods of two-to-six months of over 30 academic humanists. More than 130 communities--generally small towns without access to the major cultural centers--are currently reached by the centers, and in FY 1974 150-200 communities will be visited with up to three presentations in each. In FY 1973, over 500,000 people participated in these programs. Most of the local committees in communities served by the centers have been able to raise funds in support of the events presented--to defray publicity costs, secure space, provide for travel to presentation sites in the community--and will continue to do so.

It is the Endowment's plan that by FY 1974 the centers at the University of Wisconsin (Midwest Center) and the University of California at Los Angeles (Western Center) will have attained the full operational status of the Wilson Center. It is also anticipated that a Southern Center will be established in that fiscal year. Funding for the three operational centers will come to approximately $900,000 each for the fiscal year, and $400,000 will be needed to see the new center through a year of planning and pilot programs before a full operation in the South. The Film Center in New York will, by FY 1974, have completed a year of pilot presentations in the Middle Atlantic area and be ready to furnish a number of fully tested film series, to be conducted by professional humanists, on a national basis. This expansion will require funding at approximately $400,000.

Examples of center programs

(i) Most of the presentations prepared and placed on tour through the Program Development Centers relate to the American experience, past and present. One is entitled "Art and Life in the American Colonies," in which a team of three--two professional humanists and one performer--present dramatized scenes of authentic early American life, with examples and commentary relating them to life in the nation today. The final segment of this, as of all center programs, consists of open discussion with the audience of various aspects of the program theme.

(ii) A representative film series created at the Project Center for Film and the Humanities is "Freedom and Responsibility," which uses a series of film--such as "The Trial of Socrates," "Antigone," and "A Date with Liberty"--and background materials prepared by academic humanists, to explore these two great principles and the value choices and conflicts they engender. Because these film projects use only existing films, they offer great potential for reaching large audiences at a relatively low cost.

4. Museum Programs ($3,500,000)

FY 1973 $1,000,000; FY 1974 $3,500,000; increase $2,500,000.

The central purpose of the Endowment's museum program is to support the nation's museums and historical societies in their efforts to interpret their collections in an historical and cultural context to a broad general public and thus to help these important cultural institutions become effective informal educational instruments for conveying and interpreting knowledge to every sector of society.

Since its inception, the Endowment has recognized museums as an area of its concern and during its first five years provided, through its various operating divisions, almost $3,400,000 to museum or museum-related projects. The history, science and art museums all represent unique repositories in which the history of man, his responses to his environment and the values he develops therefrom can be presented to a national audience. By 1971 the attendance record at such museums had reached some 700,000,000 throughout the country. The nation's historical societies have also grown both in numbers and in their efforts to make their programs responsive to a broader range of community interests. Recognizing these developments and their importance for the growth of humanistic understanding in the general public, the Endowment has developed a broad, coordinated program of support in three areas.

a. Interpretive Exhibition Grants ($2,000,000)

The Endowment supports museum exhibitions which seek, as their primary objective, to provide a learning experience for both the general public and the studious visitor through imaginative use of museum collections and interpretive methods to explain the objects on display and their relationship to one another or to a given theme.

Preparation of an interpretive exhibition engages the talents of museum education specialists and suggests the inclusion of other academic and non-academic resources from outside the museum. Grants are made to support (i) the development of interpretive exhibitions of newly assembled materials; (ii) the interpretation of exhibitions already planned; and (iii) the planning of new interpretive exhibitions cooperatively planned by two or more museums and suitable for travel to the nearly 500 other museums capable of installing them.

A unique project of nation-wide scope and significance is to be planned in FY 1974. The project will comprise a series of exhibitions, gathered from the permanent collections of the nation's foremost museums, coupled with a series of live presentations re-enacting debate and discussion among central figures of our past--from the Revolutionary period to more modern times--on the nature and goals of the nation, illustrating the pivotal issues not only of the revolutionary period but of the present as well. The project will be produced in five versions, each scheduled for presentation over periods of approximately one month in 12 metropolitan areas during 1976, giving more than 100,000,000 persons the opportunity to share in what promises to be an exciting and rewarding educational experience.

The FY 1974 request will permit six grants for major interpretative exhibits involving cooperation by two or more museums at an average cost of $250,000. An additional $250,000 will provide for approximately 15 planning grants during FY 1974 for interpretive exhibitions in the following fiscal year. A grant of $250,000 will support planning and development of the special exhibit-debate project during FY 1974.

b. Community Education Grants ($450,000)

The Endowment seeks to develop the role of museums as community educators, especially in urban areas, through the presentation of seminars, the development of community galleries, and other efforts designed specifically for the local community. Participation of the community in the planning as well as staging of educational events is encouraged and priority consideration is accorded proposals which provide for such participation.

The budget request will allow approximately 9 such grants of $50,000 each.

c. Personnel Development Grants ($1,050,000)

These grants support training of a wide variety of museum educators allowing them to develop expertise in interpretation. Support is available for graduate fellowships and internships, as well as short-term seminars, institutes or other types of training opportunities for current and potential museum and historical society staff. In FY 1974 a new approach to such training will be tested by enabling volunteer teachers and guides used by museums to attend workshops designed to acquaint them with new methods for the interpretation of exhibits and collections.

In FY 1974 the Endowment will offer approximately 25 individuals fellowships and internships with an average value of $8,000. Institutes for the in-service training of museum staffs, in the form of one and two week programs as well as longer summer programs, will also be offered for approximately 125 persons at a total cost of $100,000 and experimental seminars for an estimated 50 key volunteers from at least 30 museums will be conducted in five regions of the country at a cost of approximately $50,000 each.

In addition to supporting the general training programs described above, the Endowment also will support special workshops in each State for museum professionals to explore and plan interpretive exhibits related specifically to the Bicentennial. These workshops will serve to coordinate and stimulate well-planned exhibits of a high quality which will not duplicate one another. One-time support in the amount of $10,000 for each workshop in each of the 50 States will be provided by the Endowment for a total cost of $500,000 in FY 1974.

Examples of Museum Program Grants

(i) The Field Museum of Natural History was awarded a grant to mount a comprehensive exhibit and public education program entitled "Man in His Environment." The exhibit conveys, from the point of view of the humanities, an understanding of the way the global ecosystem functions, the nature of man's relationship to the ecosystem, and the constraints placed on man's actions if the earth's life support system is to be preserved. The program consists of a semi-permanent exhibit at the Field Museum and a somewhat smaller traveling exhibit based upon it. Auxiliary parts of the program include additional educational traveling exhibits, films, and lectures.

(ii) To enhance the opportunity for in-service training of museum and historical society staffs, a grant was made to the American Association for State and Local History to continue its program of seminars on the management and interpretation of history museums. One such seminar, held at Old Sturbridge Village in Massachusetts, combined lectures by visiting experts with discussion of such topics as the philosophy of museum interpretation, museum planning, interpretation through exhibitions and community education programs. Field trips were included to provide an opportunity for participants to view and criticize programs of other agencies.

5. Special Projects Grants ($2,000,000)

FY 1973 $1,199,690; FY 1974 $2,000,000; increase $800,310.

The Special Projects program serves as the device by which the Endowment tests new program activity relating the humanities to the adult public. As the experimental arm of NEH Public Programs, Special Projects has the capacity to respond broadly to applications from all sources of humanities programs--national organizations,

civic and community groups, colleges and universities, as well as those institutions (e.g., a public broadcast station or a museum) whose project does not fit into the more structured and formally defined areas required by other program activities. Through careful selection among applications, Special Projects attempts to stimulate exemplary program models of the highest quality. Three types of project themes illustrate areas of public concern to which the humanities are especially germane: (1) cultural transmission--examination of the central traditions of Western or other cultures, through analysis of the great works of the past and/or the enduring principles and problems underlying present-day civilization; (2) self-examination--inquiry incorporating philosophy, literature, history and other fields into the values and predominant forces that most deeply affect a citizen's private and public life; and (3) social examination--analysis of problems of significant social dimension which are of common concern and to which the humanities disciplines have characteristically spoken.

The range of applications to Special Projects come from institutions as diverse as universities and historical societies, public libraries, educational television stations, civic groups and adult education councils. In FY 1974, because of the rise in the volume of worthwhile applications and the increase in average grant amounts, Special Projects expects to solicit a wide variety of creative and promising proposals costing $2,000,000. The program will reach all areas in the country, through national, state and local institutions with access to resources in the humanities.

Emphasis next year will be in two essential types of activities: (1) experimentation of untried public activities, focusing on regional projects, institutional coordination, special kinds of public seminars dealing with the seminal problems related to public humanities activities, the use of film, cassettes, and cable TV, and the exploration of areas naturally susceptible to humanities programs but currently unexploited (e.g., public library systems); and (2) the initiation of a "Great Issues in the American Experience" project, which will support experimental grants in five urban areas to mount community-wide projects around major themes of the great historical documents and events in our past, and their continuing relationship to contemporary America. Program funds for FY 1974 will be equally divided between these two program components, and the combined public outreach is expected to be approximately 5.5 million people. The average grant size of the experimental programming component will be $100,000; while "Great Issues" urban programs, involving consortia of institutions, community organizations, and local media, will be approximately $200,000.

Through various kinds of cost-sharing--private contributions for gifts and matching purposes, donated time by faculties, contributions of indirect cost, matching dollar funds from institutions, and free facilities donated by community organizations--more than one-third of the cost of Special Projects is supplied by non-Federal sources.

Examples of Special Projects

(i) A recent grant to Eastern Michigan University is enabling that institution and four cooperating community colleges to conduct a public program dealing with the humanistic aspects of aging in which the following themes are explored: the role of the aged in society; historical and cultural approaches to the aged; the assumptions and implications of the "youth culture"; how the aged have been viewed in literature; and religious and philosophical attitudes towards death and mourning. An interdisciplinary faculty group cooperates with regional community organizations, and engages the public in workshops, discussions, readings and forums. The project uses film and drama, will produce a comprehensive bibliography of the literature pertaining to aging, and draws on the resources of a nearby Institute on Gerontology.

(ii) An FY 1973 grant to the University of Arizona will involve the university in a cooperative project with the state's leading newspapers, other academic institutions, and commercial TV stations. The project theme deals with the past and present conceptions of "progress," related to contemporary public issues, including the state's history, urban growth, agricultural developments, system of education, impact of technology, legal apparatus, and government. Individual issues are treated monthly, and involve weekly newspaper articles written by academic humanists, followed by a 1-hour TV broadcast, and complemented by live discussions established by the state university's continuing education division. The entire series will ultimately be summarized in pamphlet form, and made available to the public at no cost. The project's objective is to merge the resources of the different media in concert with academic institutions to examine intensely important issues, analyzing current and past assumptions of "progress" as they bear on public decisions.

EDUCATION PROGRAMS

(Definite Appropriation)

Activities	1972 Actual	1973 Estimate	1974 Request	Increase or Decrease(-)
1. Higher education project grants	$1,990,206	$2,000,000	$2,000,000	$ --
2. Institutional grants	5,988,903	6,135,000	7,600,000	1,465,000
a. Planning	(677,520)	(600,000)	(750,000)	(150,000)
b. Program	(---)	(3,135,000)	(4,500,000)	(1,365,000)
c. Development	(5,311,383)	(2,400,000)	(2,350,000)	(-50,000)
3. Humanities institutes[1]	228,190	500,000	2,700,000	2,200,000
4. Elementary and secondary education projects	1,448,041	1,250,000	2,250,000	1,000,000
Total	9,655,340[2]	9,885,000	14,550,000	4,665,000

1/ Previously included in "Higher Education Project Grants."

2/ Plus $3,163,781 in gifts and matching funds.

Today the well-being of the humanities and the assurance of their development are the special responsibility of educational institutions; more importantly, perhaps, it is in these institutions that most Americans are first introduced to the formal study and appreciation of the humanities. And although the Federal government will provide, through various agencies and Congress, over seven billion dollars in support of general higher education, none of that money is targeted for the humanities. The Endowment, therefore, must have a special commitment of the humanities in higher education, especially now as the financial crisis of colleges and universities worsens and as institutions are even less able to allocate their operational funds for improvements in curriculum and teaching. Thus, through its education programs, the Endowment helps educational institutions improve instruction and make more effective use of resources in the humanities. Its aim is to promote programs whose ultimate effect is good teaching. The Endowment's concern with the teaching function means not only that it is interested in supporting sound curricular programs, but also programs which help train teachers, which enable them to pursue lines of thought and interest which will increase their capacities as

teachers, and finally, programs which will provide them with the administrative support, assistants, and library facilities which will enable them to better perform their tasks.

The programs described below are intended to have a broad impact, reaching as many institutions as possible; yet they are not mere formula programs, yielding few traceable results. They are intended to reach a large variety of institutions, including the community college, for example, as well as the large university: they aid in the development of institutions sufficiently distinguished to draw attention to the value of the humanities, to be exemplary to others; and they provide a sustaining resource to all kinds of colleges in their basic humanities programs.

Higher Education

The Endowment's concern for education in the humanities is predominantly focused at the level of higher education, for it is there that the tradition of serious, disciplined, intellectual study must be continuously renewed. Higher education grants are designed for short term projects and programs in humanities education, especially in the professional schools, for the planning and execution of major curricular and teaching innovations in the humanities at colleges and universities, for the basic support of good interdisciplinary courses and programs designed to encourage better interdisciplinary teaching.

1. Higher education project grants ($2,000,000)

FY 1973 $2,000,000; FY 1974 $2,000,000; no increase.

This program is designed to encourage the development and testing of imaginative approaches to humanities education, especially of those that show promise of serving as models for other institutions. To this end the Endowment offers support to special projects for experimental programs or courses, the design of curricula or academic programs, the development of teaching materials, and educational uses of libraries. The Endowment is especially interested in interdisciplinary programs, cooperative endeavors between schools and institutions of higher learning, between two-year colleges and universities, and proposals that foster the study of the humanities in the professions.

At this FY 1974 funding level the program will provide project grants averaging $30,000 to about 67 institutions with participation of an average of 20 faculty and 80 students each. Many other people benefit indirectly from the program through publications, lectures, and media presentations, since all proposals must include a feasible plan for dissemination. Projects in FY 1974 will be funded in nearly all states and directly involve an estimated 5,360 students and 1,340 faculty.

While the Endowment has always supported a number of higher education projects in the fields of American history, literature, and politics, these fields will be given particular emphasis next year.

Institutions are required to contribute a minimum of 10 percent of total project costs; 75 percent of the grantees, in fact, contribute 20 percent or more. In addition, one-fifth of project grants are awarded on a gifts-and-matching basis, matching private contributions on a dollar-to-dollar basis.

Examples of project grants

(i) The Center for the Continuing Renewal of Higher Education, a division of the University of North Carolina, aims at working with the 45 senior institutions of higher learning within the state over the next three years in order to bring about curricular improvement. Team visits by Center personnel to various campuses and summer institutes are the major vehicles used to bring about such improvement. The humanities will play a major role in integrating the sciences and raising questions of value.

(ii) The American Philosophical Association is involved in a one-year study of the current role of philosophy in the curricula of two-year colleges and the possibilities for the enhancement of this role. The results will be a series of regional conferences of philosophers teaching in two-year colleges, the gathering of materials concerning the use of philosophy in multi-disciplinary and traditional formats, and the production of a work on the means of adapting the knowledge of philosophers to the special needs of students in two-year colleges.

2. Institutional grants.

Institutional grants have been devised to assist educational accomplishments in the academic community which are not possible to the single scholar, or not probable in view of his separate interests. Changes in attitudes toward students, toward the institution, and toward the problems of the humanities can often be brought about through these grants in ways that separate faculty members would not consider. Improvement in the status of the humanities may mean curricular revision and up-dating, consolidation of staff efforts, and coordination of offerings. Collaboration as a special effort to deal with the complexity, significance, and improvement of the human condition has dimensions that call for substantial assistance in a range beyond what the institution with its obligation to general fiscal support or operational expense can afford.

a. Educational planning grants ($750,000)

FY 1973 $600,000; FY 1974 $750,000; increase $150,000.

Scattered efforts by humanists in various departments are sometimes ineffective and need to be brought into new focus. The entrenchment of faculty members in their own specialized departments can frequently be bridged by the help of an outside grant more fully than by the order of a dean or faculty committee. Planning grants provide assistance to faculty committees or task forces in devising new ways to strengthen the humanities by extended time and study beyond the regular assignment of faculty and

administrative officers. Re-education of faculty members in seminars and special study with colleagues and consultants breaks the habits of routine work on a campus and enables the institution to rise to new dimensions of influence for the humanities.

Approximately twenty-five grants averaging $30,000 will be offered in FY 1974. Each grant requires the commitment of leading faculty members, in addition to the chief academic officers, and involves about a half dozen faculty members, who instruct about 200 students. Twenty-five grants would, all told, assist 150 faculty members to influence three times their number among teachers and to instruct some 5,000 students in 20 states.

Outside private gifts are encouraged by planning grants, though not required. At least a 20 percent share by the institution in the cost of such programs is expected.

Examples of planning grants

(i) A grant to the Los Angeles Community College District provides the base for planning a common humanities program for the eight community colleges in that district which enroll about 100,000 students. Joint planning by representatives from each of these colleges is designed to revise the humanities from the traditional pattern employed in four-year college courses to a new principle of organization suited to a two-year program. The vocational interest of these students calls for a new focus on the humanities and pilot courses are being devised which can be tested with a variety of students.

(ii) At the University of Illinois, a task force has been assisted to plan a program to explore the humanistic implications of each department, including professional schools. At least three faculty members participate and students join in an effort to explore the relation of each discipline to cognate disciplines, technological problems, and social consequences, and the moral, aesthetic and political implications of that discipline. It is expected that in time each faculty member and administrator will participate in such a seminar for one semester on a rotating basis and each student, graduate or under-graduate, will be expected to participate for one semester during his course of study.

(iii) Morehouse College in Atlanta has been using its planning grant to revise and up-date a humanities program with particular efforts to create inter-disciplinary studies. In the belief that the humanities offerings have been too fragmented, limited in scope, factual in emphasis and out of date in terms of students' interests, Morehouse has created summer seminars to retrain its faculty for participation in this new humanities inter-disciplinary program.

b. Humanities program grants ($4,500,000)

FY 1973 $3,135,000; FY 1974 $4,500,000; increase $1,365,000.

Humanities program grants, initiated in FY 1973, provide support to institutions of higher learning for the development of programs in the humanities. These grants seek to vitalize the humanities through the development of new programs that lift the academic disciplines of the humanities from the narrow confines of existing departmental structures and place them in a wider context, where perspectives from several disciplines can be related in the exploration of thematically organized topics. The intent is to provide support to the widest variety of institutions throughout the country, encouraging them to develop more economical, effective and rewarding ways of teaching the humanities. Outstanding faculty members, representing one or more academic departments, are provided time in which, relieved of some of their normal academic burdens, they may implement new programs in the humanities. A current priority is to the development of programs in American history, literature, and politics, focusing on the intellectual background, historic development, and cultural consequences of the American Revolution, and involving students in the study of major documents and traditions of the period, including, where appropriate, the study of local history in the context of broader historical concerns.

Institutions are encouraged to bring together senior professors and apprentice teachers in mutually fruitful teaching relationships. To these ends, grant funds provide for the formation of humanities program administrative structures that are separate and distinct from traditional disciplinary departments; salaries of faculty members involved; salaries or wages for graduate, or post-graduate teaching assistants; secretarial wages and other administrative costs; library materials relating to the program; and indirect costs. The institution applying must demonstrate by its budget planning that it is prepared to contribute to the costs of the program in a progressively increasing ratio, so that by the end of the grant period (three years) the institution is carrying the greater part of the costs and is prepared to assume the full costs after the grant ends. This pattern of funding encourages an institution to reallocate its own resources rather than depend on additional outside support to sustain the program.

Evaluation of grant programs will be made through review of detailed reports at the close of each year of the grant period, concluding with a final report at the end of the three-year period. Occasional conferences will be held for the exchange of information among grantee institutions.

In FY 1974 Humanities Program Grants, averaging $180,000 over a three-year period, will aid 25 institutions, involve the direct participation of 250 faculty and 15,000 students, and have an indirect potential impact on 750 faculty and 25,000 students.

Examples of humanities program grants

(i) A Humanities Program Grant could enable a two-year community college to free three faculty members from such departments as history, literature and languages, and technology to develop and introduce a series of courses especially designed for the two-year terminal degree student, but also available to students who will transfer to four-year institutions. This program would emphasize the humanistic value issues that arise in a technological society. Emphasis would be on relating studies in the humanities to the career interests of the students.

(ii) A four-year private co-educational college would be able, through a Humanities Program Grant, to develop a new program in the humanities which would emphasize regional or epochal history and culture. Professors from history, political science, literature and philosophy could work together to organize seminars on the settlement of the local area, the growth of social, political and educational institutions, and the intellectual milieu of the region on the eve of the American Revolution. Students would be encouraged to examine primary source materials, including diaries, journals, and autobiographies; newspapers and broadsides; legal documents; novels, poetry, and essays; and the art and music of the period.

(iii) A large university would be enabled to design and develop a program in the humanities that would seek to integrate senior faculty with junior faculty and graduate teaching assistants in offering a series of lectures and seminars that would permit a number of freshmen to have access to the best faculty resources. Program development would be concentrated initially on the freshman year; subsequently, and largely with the university's own resources, it could be extended to upperclassmen.

c. Development grants ($2,350,000)

FY 1973 $2,400,000; FY 1974 $2,350,000; decrease $50,000.

Development grants are intended to enable institutions with the potential for excellence to develop programs that will meet a high standard of distinction and have a broad impact on the institution. The purpose is to provide funds for encouragement to qualified institutions of different kinds to realize their potential as centers of first-rate instruction in the humanities so that they may serve as models for other institutions of their kind. Emphasis will not be put on an increase in the quantity of offerings in the humanities, but on the quality of their contribution to the academic community. Design of new curricula and revision of old ones seek to sharpen the focus of the humanities and to increase their influence on other disciplines.

No formal prescription is offered to the institution. Each applicant is encouraged to present an analysis of its own needs and potentials for serious study of the humanities with respect to the peculiar character of that institution. Broad institutional commitment from the administration, faculty, and students is

required to insure the comprehensive and effective collaboration essential to the success of these grants. Such grants provide support for released time in initial stages of a program, the creation of faculty positions, the upgrading of humanities library resources, readjustment of administrative structure and the use of outside consultants to guide these renewed programs.

The size of the awards varies between $100,000 and $500,000 according to the nature of the recipient institution, and it is anticipated that approximately six to eight awards will be made during FY 1974. Institutional commitment to such an effort may directly involve 20 to 25 faculty members and as many students, quickly affecting others in each institution. A total of approximately 900 faculty members and 12,000 students will therefore be affected by the FY 1974 grants. While the number of institutions involved is small, their leadership of other institutions of similar character will extend the influence of the grants to many more institutions.

Grants cover a period of three to five years and require a significant financial participation in their support by the institution receiving the grant. Federal support of a program diminishes during the course of the grant in order that the institution may carry forward the program after the grant ceases. Federal support generates $1.00 in the form of matching funds for each $2.00 in Federal money granted. Each institution contributes 40 percent to 50 percent of the total cost of its program.

Examples of development grants

(i) A grant made to Leland Stanford University is designed to enable the University to make the humanities an integral part of undergraduate courses in international relations. Some problem-oriented offerings have been devised which emphasize political, economic, historical and value-oriented approaches to international affairs. A dozen new interdisciplinary offerings have been presented and such new courses as "Ethics, Morality, and International Relations," "Art, Society and International Communications" and "Legitimacy of Social Change" are now being devised. Collaboration with four other institutions in the Bay area provides stimulus to the content of this program and also a broadening of its influence.

(ii) Known primarily as an institution dominated by its engineering program, Lehigh University in Pennsylvania is able through a development grant to expand its offerings in the humanities. Through a workshop, or invitational program, faculty members plan a new humanistic emphasis, with concentrated study each semester on a given humanistic problem. Thereafter, participating faculty members work on the humanistic implications for their department and for courses they offer or should design. In addition to new courses which increase opportunities in the humanities, a new freshman program entitled "Humanistic Perspectives in a Technological Society" will give consideration to the value implications of technology. After a period of experimentation, the best features of these new plans will be adopted as permanent parts of the curriculum.

(iii) Tri-College University comprised of Concordia College, Moorhead State College, and North Dakota State University, all located in the area of Fargo, North Dakota, has developed a common forum designed to integrate studies in the humanities among the three institutions. In these two state-controlled and one private institution there are 14,500 students enrolled. Mutual agreements make it possible for students from one campus to take courses on others. This plan coordinates offerings in the humanities and makes them available to students in each of the three institutions at a minimum cost.

3. Humanities Institutes ($2,700,000)

FY 1973 $500,000; FY 1974 $2,700,000; increase $2,200,000.

This program supports faculty retraining and development through long-term institutes, short-term institutes, colloquia and other programs, which will help teachers increase their command of subject matter and their effectiveness in the classroom. These various activities have been funded until this fiscal year under the general "Higher Education Projects Grants Program" discussed above. The need for a separate program has become evident in view of several developments.

In recent years the expansion of research and proliferation of scholarly writings in all the humanities disciplines has made it extremely difficult for the college teacher to keep up with more than the most important developments in his own field, not to mention new research in related fields. Within the academic community there is also a new and great interest in interdisciplinary studies, and the Endowment in the past year has seen many applications from institutions attempting to establish such programs, often unsatisfactorily. The chief problem is the lack of scholars capable of conducting interdisciplinary studies and the lack of adequate training facilities.

In view of the Endowment's commitment to achieve better teaching of the humanities by more highly qualified faculty, a sustained effort must be made through the institutes to provide college teachers with the opportunity to work closely with the nation's most able scholars and teachers in the humanities, especially in interdisciplinary studies, to whom they would not otherwise have access. Through such close association, participants return to their colleges and universities as more able teachers and as informed contributors to curriculum development, thus extending throughout their institutions the influence of the program. Without such institutes higher education is left with isolated and partial efforts to overcome the problems resulting from the knowledge explosion, from the inadequate preparation for teaching during graduate studies, from the remoteness of many colleges from the major centers for humanities research, and from the inaccessibility of leading scholars by the vast majority of the nation's faculties.

All of the humanities institutes programs are seen as complements to the humanities program grants and the institutional development grants: they are designed to provide means of upgrading

the quality of instruction available to institutions throughout the country, and to effect a continuing liaison between smaller colleges and major university centers, between creative scholars and dedicated teachers.

Each of the three kinds of institute programs planned are described below.

a. Long-term Institutes (FY 1974: 2 institutes at $900,000 each for a three-year period. Average annual grants of $300,000 each. Total: $1,800,000).

In this program the Endowment will establish two highly selective institutes of fellows, generally housed within major universities or research libraries, with all the resources necessary for successful high level research and the development of good teaching. These institutes will bring together in residence, for periods of one year or more, small groups of senior scholars, of intermediate scholar-teachers, and of junior scholars, for concentrated study and teaching of designated areas of the humanities.

The institutes are established on the assumption that significant work takes time for study which normal academic schedules make difficult or impossible, in particular, interdisciplinary work, with its frequent need for research to master the second or third discipline involved.

Although the program of each institute would differ, depending on the subject and the preferences of the scholars involved, several general activities are envisioned. First, both senior and junior scholars will engage in sustained consideration either of a defined area in one of the humanities disciplines, or of a topic spanning two or more disciplines. The heart of each institute will be a program of substantive seminars in which scholars at all levels will present and discuss papers based on their research. Periodically, lectures, symposia, and even team-taught courses on the topic of the institute, will also be presented in neighboring colleges. Beyond providing substantive instruction, the institutes will also allow time for participants to plan and discuss new courses and programs and to prepare model bibliographies and syllabi.

Endowment support will cover the salaries of a small permanent staff, fellowships or stipends, library materials, supplies, travel, indirect costs, and consultants. These institutes would involve approximately 60 full-time participants each year, with as many as 50 additional summer participants.

Examples of long-term institutes

(i) The Center for Coordination of Ancient and Modern Studies was established by the University of Michigan in 1969 to promote and facilitate collaboration among scholars conducting research in the ancient and modern worlds, and to serve as an information center for such studies. Thus far, conferences have been held on such topics as: "Historical Interdependence of Technology and Art,"

"Moral Crisis in Fifth Century Athens," "Making of Poetry, Oral and Literate."

(ii) The Endowment will sponsor an institute on the important and neglected topic, "Mass Education in a Democracy." Specialists in the fields of American history and the history of American education, sociology, and political science will meet together in residence with a group of young scholar-teachers to explore various aspects of this theme, such as the role of education in the development of American society and the effects of mass education on minorities. The objective of the institute is to expose young scholars to the latest research in the field and to suggest new topics and materials that can be incorporated into courses in American Studies. A model bibliography and syllabus on the history of American education will also be prepared.

b. Short-term Institute Programs and Colloquia (FY 1974: 4 short-term institutes at $100,000 each)

There is a need to provide the same kind of high-level training offered in the permanent institutes to larger audiences over shorter periods of time. For most college faculty the summers and long weekends are the only time when they are free to participate in such extracurricular activities. Accordingly, the Endowment proposes to supplement the permanent institutes with a program of summer institutes running from four to six weeks and a series of short and long-term seminars or colloquia lasting anywhere from several days to four weeks.

Under this program the Endowment will also be able to support a variety of extracurricular activities not provided for by normal departmental or collegial budgets. Such activities include traveling seminars or colloquia that would permit contact and collaboration among scholars located at diverse institutions. Also, under this category, permanent institutes may receive supplemental grants to run summer programs for a different and wider clientele. These short-term programs will allow for the presence of about 10 senior scholars and 20 junior representatives in each institute or a total of 120 participants in FY 1974. In general, the same format of research, seminars, and curricular planning will be followed.

Examples of Short-term Institute Programs

(i) In FY 1972, the Endowment awarded $51,594 over a three-year period to the University of Rochester to establish a national seminar on Japanese intellectual history for graduate students and scholars. The seminar will meet over six weekend sessions a year and move on a yearly basis among the University of Chicago, the University of Rochester, and the University of California. The purpose of the seminar is to serve as a training ground for graduate students and to function as a sustained exploration into questions relating to Japanese political and social thought from early modern times to the present. At least one resident scholar from Japan will participate in the seminar.

(ii) During FY 1974, the Endowment plans to sponsor a six week summer institute on Nineteenth Century Studies at which senior scholars and graduate students will undertake a comparative study of urban social structure in 19th century Europe and America. In addition to substantive seminars and lectures, the institute will also offer instruction in quantitative methods including computer technology, historiographic economics, and demography.

c. Visiting Lectureships (FY 1974: $500,000)

As part of its effort to help faculties improve themselves, the Endowment will establish a program of visiting lectureships whereby distinguished scholars will give short courses in various academic centers throughout the country. The primary purpose is to provide assistance to college professors in introducing new materials and models for use in established programs. The lectureship programs will be administered by national scholarly organizations (such as the American Council of Learned Societies) which will designate the centers, scholars, and participants.

Under this program, leading scholars will be supported for a period of six months to one year to develop a short course and to prepare instructional materials to be sent to participants. The instructor will then give the course at each of the centers. The typical pattern will be that participants will meet at one of the centers for an initial 2-3 days of lectures, demonstrations, and discussions. At a second session which will be held approximately three months later, the participants will meet to discuss the work that has been done and methods of instrumenting it in their own humanities curricula. Approximately 300 persons will participate directly in this program in FY 1974. NEH funds will support the administration of the program, salaries of instructors, a limited budget for instructional materials, and limited sums for stipends for participants.

4. Elementary and Secondary Education Projects ($2,250,000)

FY 1973 $1,250,000; FY 1974 $2,250,000; increase $1,000,000.

While the Endowment's program for direct support of elementary and secondary education must remain limited, there are several areas in which the Endowment has acquired considerable experience and where distinctively humanistic tasks can be accomplished. In some instances the traditional humanistic disciplines are directly involved; in others an interdisciplinary approach can relate humanistic materials broadly yet effectively to the curricula of the schools.

As with the program of Higher Education Project Grants, project grants at the elementary and secondary level are aimed at supporting endeavors which give promise of demonstrating that new approaches in curriculum design and in teaching can increase the impact of the humanities within the schools. As a special interest during the period of the American Revolutionary Bicentennial, the Endowment will support the development and testing of model course units for high school American Studies. Priority will be given to projects that can most readily be used by high schools anywhere.

Included in the activities supported by this program is the National Humanities Faculty (NHF), which after several years of operation has developed very effective areas of activity and has learned how to harness its resources for the widest possible impact. Under the sponsorship of Phi Beta Kappa, the American Council on Education, and the American Council of Learned Societies, the Faculty now has its own staff and board of directors. The Faculty conducts a program of visiting humanists, bringing university professors and others into a selected group of secondary schools. Teachers are enabled to enter into informal working conversations with professional humanists about their common concerns in the teaching of the humanities and the exercise of humanistic values as the core of the whole educational process.

Funds requested for FY 1974 will permit 50 project grants, averaging $30,000, serving 1,000 school teachers in up to 30 states. In addition, the National Humanities Faculty will be working with an estimated 3,000 teachers in 63 different school districts around the country.

In the projects program institutions are required to contribute a minimum of 10 percent of total project costs; 75 percent of the grantees contribute 20 percent or more. In addition, approximately one-fifth of the project grants are awarded on a gifts-and-matching basis, matching private contributions on a dollar-to-dollar basis. Schools participating in the NHF program contribute a dollar-for-dollar match of Federal funds, primarily through provision of released time for the local coordinator and teachers.

Examples of Elementary and Secondary Education Project Grants

(i) The "People and Technology" course prepared by the Educational Development Center in Massachusetts is designed to help sixth and seventh graders understand the implications of modern man's ability to transform his environment. The course gives children the opportunity to work directly with tools and materials, to investigate the uses of technology in their communities, and to examine a series of case studies that explore the interaction of technical and social systems in a variety of historical and cultural contexts.

(ii) The National Committee on U. S.-China Relations has developed a program to assist secondary educators in improving inter-cultural education, specifically instruction about China, through a) the Field Staff Program, which enables graduate students and faculty members to assist local teachers and civic organizations; b) the China Conversations series of audio-taped interviews with China specialists, for classroom use and radio broadcast; and c) a new Critical Guide to Curriculum Units and Audio-Visual Materials on China.

Examples of National Humanities Faculty Projects

(i) The National Humanities Faculty is now in the second year of a three-year project on "The Question of Authority," in which teachers and NHF members engage in a continuing dialogue and study which each year culminates in a three-and-a-half week summer institute. The project is designed to aid schools in curriculum development, in teacher training, and in the revitalization of the humanities by bringing together outstanding humanists and school representatives to focus upon a topic of wide concern and lasting importance.

(ii) The National Humanities Faculty are aiding teachers at Kailua High School in Hawaii in restructuring courses on (1) Science and Society, designed to encourage a humanistic approach to a study of the many aspects of the relationship between man and nature; (2) Hawaiiana, an anthropological-sociological study of Hawaiian culture as a means of examining fundamental human problems; and (3) Humanities, offering a thematic approach to the understanding of such human activities as creativeness in the arts and literature and the formulation of personal philosophies.

FELLOWSHIP PROGRAMS

(Definite Appropriation)

Activities	FY 1972 Actual	1973 Estimate	1974 Request	Increase or Decrease(-)
1. Fellowships for younger humanists	$2,206,349[1]	$2,375,000	$2,860,000	$ 485,000
2. Senior fellowships	1,459,399	1,620,000	2,125,000	505,000
3. Junior college teacher fellowships	799,830	825,000	825,000	--
4. Summer stipends	300,000	400,000	400,000	--
5. Fellowships in selected fields	508,500[2]	480,000	540,000	60,000
6. Fellowships in the professions	--	760,000	1,150,000	390,000
7. Summer seminars for teachers	--	700,000	1,050,000	350,000
Total	5,274,078[3]	7,160,000	8,950,000	1,790,000

1/ Includes $1,305 supplemental award for an FY 1971 grant made in the Faculty Development Program.

2/ Includes $28,500 for awards approved in FY 1971 but obligated in 1972.

3/ Plus $15,000 in gifts and matching funds.

The Endowment conducts a variety of fellowship programs, each designed for a specific clientele, each with its own application requirements and deadlines, but all providing stipends which enable recipients to spend some time, free of customary responsibilities, in study which, while it may or may not produce immediate or publishable scholarly results, offers the opportunity of enhancing their professional performance and helping them relate their work to the needs of American education and the broader society.

A fellowship provides time for its recipient--time to investigate, to study, to reflect, and frequently to record new insights--all essential activities for the teacher and interpreter of the humanities. The results of a fellowship are both immediate and

long-range. At once, fresh approaches and insights open new perspectives and develop the scope and quality of the fellow's knowledge. In the longer range, stimulation provided by the fellowship can revitalize the fellow's teaching, his writing, and his leadership in his field.

Fellowships are a proved way of advancing the quality of education, yet the number available to humanists has always been disproportionately small. When the Endowment was established, there were fewer than 500 post-doctoral fellowships annually available in the humanities, and the number of these has not increased, although the number of humanities faculty in American higher education will rise to about 140,000 in 1974. Sabbaticals (half-year leaves of absence, or full-year leaves at half pay) have also traditionally been offered each year by some colleges and universities, but the number has not been large. Entering this situation, the Endowment awarded 157 fellowships and 128 summer stipends in FY 1967 and has increased this number to an estimated 456 fellowships and 400 summer stipends in FY 1973--thus very substantially increasing the support available to humanists and the advancement of humanistic knowledge.

The Endowment proposes to continue its seven existing fellowship programs in FY 1974, encouraging within them applications addressed to a deeper understanding of certain national problems or of those aspects of American history and culture which will be of especial interest between now and 1976. With the slightly increased funding proposed, the impact of the programs--which presently sweep across the range of American higher education, from the young scholar-teacher to the established professor, from the local community college to the large university, in both rural and urban areas, and in every field of humanistic study, and now including non-academic professional people as well--can be broadened. Specific program descriptions follow.

1. Fellowships for Younger Humanists (260 awards, $2,860,000)

FY 1973 $2,375,000; FY 1974 $2,860,000; increase $485,000

These fellowships are awarded primarily to younger teachers in colleges and universities for study related to their teaching. The fellowship provides an opportunity to development at a crucial point in a promising career and often has a dramatic effect.

There are now approximately 57,000 younger faculty at colleges and universities. A reasonable national target would be to provide fellowship opportunities to the most promising 10 percent of this group over a seven-year period (the normal sabbatical period). This would require up to 800 fellowships per year. As it is, about 435 awards are presently available to college teachers in the humanities of all ages from sources outside the Endowment. The Endowment therefore proposes to raise the number of younger humanist fellowships to 260 in 1974 with the average stipend remaining at the $11,000 level. In addition to its impact upon the individual recipient, the fellowship has its effect upon the thousands of students the fellow will teach during the thirty-year career ahead of him,

and also upon his colleagues and the public whom he will reach through his publications. In the past, these awards have been broadly distributed throughout the states and throughout the various fields of humanistic study. In FY 1973, younger humanist fellowships covered 146 colleges and universities in 38 states and the District of Columbia. The median age of grantees was 33.

Examples of Younger Humanist Fellowship Projects.

(i) Two professors, a philosopher from Southern Methodist University and a bio-chemist from the University of Texas, are studying jointly the impact of the startling new developments in biology and medicine, particularly organ transplants, genetic engineering, fetus implantation, and neuro-physical manipulation of behavior. Their projects are planned as an extended exploration of the philosophical and ethical consequences of these new developments, with each interpreting to the other the perspective of his discipline. Their study will serve as the basis for a new interdisciplinary course and their findings are to be published in book-form.

(ii) An associate professor of English at Carnegie-Mellon University in Pittsburgh, recognizing that house is an important fact and cultural symbol in American life, is attempting to trace the development of Americans' social and aesthetic attitudes toward the house from the colonial period to the present. She is using both literary and historical works--including major and minor works of fiction and poetry, diaries, architectural journals, regional histories and travel books, and women's magazines--to trace the changing views and concepts. The project's findings will be of importance to teachers and students in American studies and should have special application for students at Carnegie-Mellon, which has a strong Department of Architecture and a new School of Design and Public Affairs.

2. Senior Fellowships (125 awards, $2,125,000)

FY 1973 $1,620,000; FY 1974 $2,125,000; increase $505,000

The Senior Fellowship program receives proposals which promise first-rate contributions to the humanities from persons with considerable experience as scholars, teachers, writers, and interpreters of the humanities.

As with fellowships for Younger Humanists, Senior Fellowships are spread across all fields of humanistic study. Emphasis is placed on study which will contribute insights into the teaching and interpretation, as well as the discovery and creation, of knowledge, and on a better understanding of issues of national importance. Many fellows will undertake studies of American history and societal problems which will be especially appropriate during the Bicentennial years.

Approximately 125 fellowships, averaging $17,000 will be awarded to support projects of the highest quality to be received

from among the 57,000 senior faculty at colleges and universities. The immediate effects of the fellowships are felt by the individual recipients, but because these persons constitute the nation's most distinguished scholars, the full impact is felt over the years by thousands of students--especially graduate students who will be the scholars and teachers of the next generations--and, as the knowledge is disseminated, by the general public.

Examples of senior fellowships:

(i) A professor of history and director of the East Asian Research Center at Harvard, who has already published Trade and Diplomacy on the China Coast, 1842-54, is following up on that study to analyze the growth and the various forms of Sino-Western relations up to the Sino-Japanese War of 1894-95. This will constitute a substantial contribution to our understanding of the Open Door policy and American relations with China since the 1890's.

(ii) An investigation of the origins and dynamics of American pluralism, emphasizing the case of colonial New York, is being undertaken by a professor of American history at Cornell. This study, particularly germane to our Bicentennial, will contribute to our understanding of the complexities of pluralism in modern America through understanding its sources in colonial America.

3. Junior College Teacher Fellowships (75 awards, $825,000)

FY 1973 $825,000; FY 1974 $825,000; no increase

The most rapidly growing segment of American higher education is the two-year junior or community college. Enrollment in these colleges quadrupled in the 1960's, a decade when total university enrollment doubled. Junior college teachers need fellowships primarily to increase general knowledge of their fields, in relation to immediate and often innovative curricular and instructional needs, rather than for scholarly investigations. This specialized purpose, reflecting the new position of the two-year college as a major social force, is best served by this separate program restricted to these teachers of a rapidly expanding number of the nation's young people. In 1974 there will be an estimated 26,000 full-time teachers of the humanities in junior colleges. A sustained effort will be needed to upgrade the excellence of their teaching. In point of fact, compared either to their scientific colleagues or even to their humanities colleagues in four-year colleges, junior college teachers have been at a severe disadvantage in receiving research or study funds. There is almost no fellowship support available outside the Endowment.

In FY 1972, awards were made to individuals in 25 states; 30 percent of the recipients were women. The FY 1973 and 1974 program levels will be about the same, permitting approximately 75 awards. The basic stipend rate of $1,250 per month will also continue; but as more fellows are electing to hold their awards for the full academic year, the average fellowship is expected to be closer to $11,000, slightly higher than in previous years.

Examples of junior college teacher fellowships:

(i) To contribute to the development of a new course about native Alaskan culture, an instructor at Anchorage Community College is collecting and editing oral literature from the Athabascan Indians, who comprise roughly one-fourth to one-third of the state's native population. The instructor notes that as the older Athabascans die, their songs, stories, and customs are dying with them, and predicts that within ten years at the most, the next generation will have made the complete transition to white language, dress, and customs. In addition to being used as classroom materials, his tape recordings will be deposited in the Community College library, where they can be made available for public use.

(ii) An instructor of music at Lake Land College in Illinois, will formulate an approach for teaching the humanities, particularly art and music, to vocational-technical students at his two-year institution. As current vocational-technical programs are deficient in humanistic instruction, this project will be an important beginning toward filling a serious gap in the education of students in such programs.

(iii) To elucidate two areas of special current interest, creativity and feminine psychology, an assistant professor at Queensborough Community College in New York is making a biographical and critical study of Emily Dickinson, Kate Chopin, Edith Wharton, and Edna St. Vincent Millay, four American women writers who among them span a century of American literature. She believes this subject has importance and direct implications for the growing number of women who seek fulfillment outside the conventional domestic sphere.

4. Summer Stipends (200 awards, $400,000)

FY 1973 $400,000; FY 1974 $400,000; no increase

These small awards of $2,000 are offered both to younger teachers in the four-year colleges and universities and to teachers in the two-year colleges, to help them carry out individual studies, prepare new courses, or revise old ones. A subsidiary value of the program is that it calls attention to the value of summer study and keeps the example of summer faculty grants before the colleges, encouraging the use of college funds for this purpose. The FY 1974 proposal keeps the program at the same level as the current year.

Examples of summer stipend projects:

(i) This past summer a historian at Sonoma State College in California examined the image of communism held generally by Americans during the cold war era. He explored, among other topics, how the ways in which Americans perceive themselves affected their image of communism at that time. His approach employed the methods and concepts of psychology and literature as well as those of other disciplines to illuminate this significant social phenomenon.

(ii) An assistant professor of music education at West Virginia University, who is both a music scholar and a performer, studied the folk music of the West Virginia mountain people through discussions with the leading folk musicians of the area and by making records of their music. The fruits of his summer's work not only fill a gap in the public folk music archives in his state but provide valuable materials to enrich the public school music curriculum.

5. Fellowships for Guided Study in Selected Fields (45 awards, $540,000)

FY 1973 $480,000; FY 1974 $540,000; increase $60,000.

This program responds to a clear need for additional scholars and teachers in certain critical fields--fields where traditional curricula are deficient or behind the times, or where preparation of teachers has been neglected. The program 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 and FY 1972, 30 and 41 fellowships, respectively, were awarded for work in American Indian and Mexican-American, as well as Afro-American, studies; in FY 1973 the program was broadened to include the study of all United States ethnic minorities.

In FY 1974 support will continue for studies on ethnic minorities, but the Endowment plans to maintain flexibility in this program, phasing out certain fields as needs are met, and extending the program into other neglected areas in which additional competent scholars and teachers are urgently needed. Among these areas are bio-medical ethics, changing norms in social behavior, and public values affecting the environment. A small increase in program funds is requested for FY 1974 in order to support work in one or more of these important fields.

Examples of selected fields fellowships:

(i) In American Indian studies, an assistant professor of anthropology at Arizona State is studying Papago (Piman) ethno-psychiatry in relation to academic clinical psychology. His work will increase our knowledge of a non-Western theory of sickness and will give us a better understanding of Papago ethno-psychiatry (the "medicine-man" theory).

(ii) A young scholar who has just completed his doctoral work in mass communications is devoting nine months to the study of black newspapers and newspapermen in the United States. The Fellow, whose research is already well advanced, plans to produce a biography of the founder of Pittsburgh Courier and an historical analysis of the black press based on extensive interviews with the older generation of black journalists.

6. Fellowships in the Professions (50 awards, $1,150,000)

FY 1973 $760,000; FY 1974 $1,150,000; increase $390,000

Leaders in the non-academic professions--law, journalism, engineering, city planning, architecture, medicine, social work, business, and public administration, for example--have an important influence on directions this country takes in all its affairs. Unlike teachers and scholars, whose work involves the transmission and advancement of knowledge, people in the professions are concerned with the application of knowledge and have not generally had the time to stand back from their work to examine its wider implications for the community and the nation. Nor have they generally been trained, in the professional schools, to perceive the humanistic dimensions of their work. The quality of the leadership of people in the professions and of professional school teachers can be enhanced by a period of study designed to broaden and sharpen their historical and philosophical perspectives; in addition to serving the commonweal, the effect should be to demonstrate to their colleagues the practical importance of the humanities in their professional work.

On the premise that leading professionals can break free for extended periods of study and reflection, the Endowment has begun in FY 1973 a small program of fellowships for such leaders. Thirty-six academic year fellowships are being offered this year at three institutions to journalists and law teachers. In FY 1974, the Endowment proposes to extend study opportunities to include practicing lawyers and physicians. A variety of study programs, including special short-term institutes as well as the more traditional forms are planned. The FY 1974 request will permit 50 grants involving approximately 130 participants.

7. Summer Seminars for College Teachers
(30 seminars, 300 teachers, $1,050,000)

FY 1973 $700,000; FY 1974 $1,050,000; increase $350,000

The purpose of these seminars is to provide opportunities to teachers in small colleges and in local and community colleges for study in their fields with recognized scholars at major universities during the summer. Meeting regularly throughout the summer with the seminar director and a small group of their colleagues for discussion and reflection, and with the resources of a major center of learning available for their study and research, the college teachers will sharpen their understandings and improve their ability to transmit their understandings to undergraduate students.

In FY 1973 the Endowment launched a pilot program of 20 summer seminars in history and English and American literature. Each seminar, with ten teachers participating, costs approximately $35,000. Stipends are $2,000 per participant plus a housing and travel allowance of $250. In FY 1974 the Endowment proposes to increase the number of seminars to 30, covering at least one additional humanistic discipline and located throughout the country.

RESEARCH GRANTS PROGRAM

(Definite Appropriation)

Activities	1972 Actual	1973 Estimate	1974 Request	Increase or Decrease (-)
1. Research grants	$2,899,699[1/]	$2,123,900	$5,750,000	$3,626,100
2. Editing	734,796	400,000	950,000	550,000
3. Research centers	--	300,000	300,000	--
4. Research tools	852,500	500,000	500,000	--
5. Congresses & conferences	--	--	500,000	500,000
6. Historical guides	--	--	1,500,000	1,500,000
7. State History program	--	--	1,000,000	1,000,000
Total	4,486,995[2/]	3,323,900	10,500,000	7,176,100

1/ Includes $8,600 transfer to Arts Endowment.

2/ Plus $3,310,309 in gifts and matching funds.

Research in the humanities--the study of human ideas, values, beliefs, and actions in the past as they have revealed themselves in literature, philosophy, the fine arts, history and its associated disciplines, and in the humanistic social sciences--is vital to man's understanding of his world and of his relationship to it and to his fellows.

The main purpose of the Endowment's Research Grants Program is to provide support of American scholarship in the humanities: to support the discovery of new knowledge in the humanistic disciplines, which are the foundation of our educational system; and to 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 in the United States and abroad to adjudge 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 are then submitted to the judgment of a group of twenty

learned 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. Support from these sources has risen dramatically: in FY 1969 over $278,000 was granted on a gifts and matching basis; in FY 1971 over $828,000; and in FY 1972 $3.3 million was granted in gifts and matching, almost as much as was granted on an outright basis, eloquent testimony to the effectiveness of NEH funds in enlisting new sources of support for the humanities.

It is clear that the number and cost of research applications will continue to increase in FY 1974. The higher level of funding requested will not allow major program expansion but will only permit the Endowment to continue its present relative level of grant making, i.e., about one of ten eligible applications funded outright and roughly an equal number funded from gifts and matching monies.

At the same time it should be noted that the funding of research grants has been deliberately kept at low levels during the past five years in order to concentrate the limited appropriations available on other program areas considered most pressing. The need to redress within colleges and universities the imbalance resulting from heavy Federal investment in the sciences and the need to create a basic program capability in the public sector, where there had been none, has required NEH to devote the major part of new funds to areas served by the Education and Public programs, leaving insufficient funds for research. Thus applications for research grants were discouraged either directly by Endowment staff or indirectly as the Endowment's priorities became known to the scholarly community. And thus humanities scholars have continued to have available to them less than one percent of the research funds available to an equal number of scholars working in the sciences.

While expanded support for research is clearly justifiable simply on the basis of the rising quantity and quality of applications, it is rapidly becoming essential if the advances made in strengthening educational and public programs are to be fully secured and if the opportunities for further progress are to be

fully exploited. Basic to curriculum development and the design of new courses in areas like urban and minority history or the technological impact on society and basic to the production of historically accurate programs for television is knowledge, specifically humanistic knowledge, which only trained historians and other humanities scholars can produce.

Research Grants for FY 1974 will fall into seven separate programs, several of them newly separated out from more general program categories. The old programs are research grants for general purpose research, editing grants, and support for research centers. The new ones, dealing with numbers of projects formerly considered under these continuing categories are for research tools, scholarly congresses and conferences, the preparation of historical guides for popular dissemination, and a program designed to lay the foundation for a comprehensive state history program by assessing and organizing local, state and regional historical resources.

1. Research grants ($5,750,000)

FY 1973 $2,123,900; FY 1974 $5,750,000; increase $3,626,100.

2. Editing grants ($950,000)

FY 1973 $400,000; FY 1974 $950,000; increase $550,000.

Research Grants and Editing Grants support basic work in the thirteen major fields and ninety-three areas of scholarly specialization which make up the humanities by individual scholars and writers (who may or may not hold academic positions), by consortia of scholars (working collaboratively) and of institutions, and by learned societies or organizations which sponsor projects looking to the advancement of knowledge.

Since the Endowment's creation, an effort has consistently been made to seek out and support research on subjects relevant to the Revolutionary era and (taking a large view of the meaning of the Bicentennial) on American history, ideas and social evolution generally. The massive effort by the Modern Language Association to edit and publish definitive editions of the writings of our classic nineteenth-century authors is the most striking single example of this effort, but scholarly biographies and editions of the letters and papers of such outstanding Americans as George Washington, Thomas Jefferson, George Mason, Elbridge Gerry, John Jay, John Marshall, Robert Morris, Daniel Webster, Booker T. Washington and Louis Brandeis, among others, promise to add much to our understanding of the American experience. This emphasis will be maintained during the next few years. Meanwhile, support for research and editing projects in other fields runs the gamut from archaeology and anthropology, seeking discovery and surer understanding of our remote past, to research in the history of science, technology and urbanization which look to increasing our knowledge of problems urgently confronting contemporary man. To take one example: completion with Endowment support this year of Professor E. A. Gutkind's eight-volume History of Urban Development will

provide historians as well as town planners and interested laymen with the first authoritative and comprehensive treatment of this great subject. Gutkind's History is an example of the way Endowment grants can serve practical as well as scholarly purposes.

The request for increased funding for this category of grants reflects Endowment concern to provide continuing support for projects already under way--the growing momentum of the American author project will require over $400,000 next year if its production goals are to be reached--and to be able to provide initial support for the greater part of all new projects rated "excellent" by our reviewers and the National Council. At the present time only about one-third of such projects can be funded.

Appropriations at the requested level will, firstly, permit continuing support of about twenty large-scale projects already underway at an average unit cost of about $70,000 per annum. Secondly, it will permit funding of about one-fifth of the 1,300 new applications projected for FY 1974--slightly more than half of the ones which past experience suggests will earn a rating of "excellent"--at an average level of about $20,000.

3. Research Resource Centers ($300,000)

FY 1973 $300,000; FY 1974 $300,000; no increase.

The Research Resource Center Program brings support of research collections and centers for related scholarly activities which, with the universities, are responsible in large degree for advances in American humanistic research over the last two decades. By concentrating scholarly materials and by giving clear focus to the collaborative scholarly efforts of individuals, a center greatly encourages and efficiently accelerates the development of new and established fields of study.

Almost without exception the great national collections are privately supported--the Research Collections of the New York Public Library, the Folger Shakespeare Library in Washington, the Newberry Library in Chicago, the Huntington Library in San Marino, California, the Russian Research Center at Harvard, the East Asia Research Center at Ann Arbor, etc. With endowment incomes shrinking from inflation and support from the private foundations dropping off as their interests periodically shift focus, the situation of these research centers is perilous. The Endowment is committing $300,000 in initial support of such centers in the current fiscal year, assisting three institutions in a limited way. It requests a similar sum for next year. A large portion of NEH support will be through matching funds in order to encourage the centers to broaden their base of support.

4. Research Tools ($500,000)

FY 1973 $500,000; FY 1974 $500,000; no increase.

This program offers support for research tools--bibliographies, catalogues, encyclopedias, dictionaries, atlases, etc.--which are the most essential reference works for research in the humanities. Hitherto these projects have been funded from the general Research Grants program; however, the increasing number of applications for these works and the sizable cost of producing them suggest the creation of a separate program so that all such proposals may be justly reviewed on a competitive basis.

The FY 1974 request will keep program activity at its present level ($500,000), supporting about 15 projects for reference works needed for the study of American life and history. Some examples: the massive Dictionary of American Regional English, which will record and preserve the great variety of local linguistic usages, is a basic resource for the study of American language and linguistics. An historical Atlas of the American Colonies (1620-1789), undertaken by the Newberry Library in Chicago, promises to throw new light on the social, economic and cultural life of the Colonies as well as on the history of our War of Independence.

5. Conferences and Congresses ($500,000)

FY 1973 --; FY 1974 $500,000; increase $500,000.

In recognition of the American Bicentennial, many of the congresses and conferences that groups of scholars and professional societies generally hold elsewhere in the world will be scheduled in the United States. The Endowment already is contributing matching funds for a meeting of The International Association for the Philosophy of Law and Social Philosophy in St. Louis in 1975. The Endowment and the American Historical Association are discussing sources of support for a World Congress of Historians projected for San Francisco in 1975, and officials of the International Society for Enlightenment and Eighteenth Century Studies are seeking support for a session at Yale University in 1976. A half dozen such meetings of scholars are known to be under planning and more will be. Lead time for these meetings is three to four years.

These international sessions will be important means for gaining increased recognition of American scholarship, and for enabling American scholars to benefit from the perspectives of others. Because they had felt isolated from the main currents of scholarship in the West, American scholars played important roles in forming many of the international associations of specialists that now exist, and meetings here offer our learned societies a chance to repay the hospitality accorded them at conferences abroad funded through ministries of education and other foreign government agencies. No other scholarly activity offers more direct, rapid opportunity to American humanist scholars to keep current with world-wide research in their fields, and to convey new knowledge and insights to their students and to the general public.

The FY 1974 request would aid in the planning of 15-20 international meetings in this country. With an average attendance of about 1,300 at each session, the program would ultimately help to promote a valuable exchange of ideas among approximately 26,000 American and foreign scholars, including the leading figures in the humanities from around the world.

6. Historical Guides ($1,500,000)

FY 1973 --; FY 1974 $1,500,000; increase $1,500,000.

In recent years there has been a remarkable growth of interest among the general public in local, regional and state history. This is especially true among young people as indicated by the fact that, to date, almost 21 percent of all applications for Youth-grants and over 32 percent of awards in that program have been for projects directly related to local and regional history. Yet such interest is often frustrated by the lack of sound and accurate guides to historic areas, sites, buildings, and similar landmarks. Nor have any of the various travel guides which have appeared during the past decade attempted to fill the gap. The traveler in the U.S. is well informed about where to sleep and eat and the fastest way to get there but given little information as to why an area should be visited or how what happened there 100-200 years ago may have influenced the course of his society and, therefore, his own life. As in the other areas, this country still has no counterpart of the Michelin or other historical guides available in Europe which are regarded as essential traveling companions by many Americans when touring abroad. In view of the sharply increased mobility of the American public and the anticipated growth in numbers of foreign visitors, the preparation of solid historical materials becomes a pressing necessity, especially at the time of the Bicentennial. The great success of the State Guidebook Series produced by the Federal Writers' Project in the 1930's and the continuing interest in those volumes (which have become collectors' items) further suggest the role which such authoritative guides can play.

The proposed books, whose production would be supported by this program, will reflect the most recent scholarship of historians, folklorists, and archaeologists, but will be written for the general public. The guides will both inform citizens about the history of their states, and enable them to explore in a serious way the significance of that history for the individual citizen and the nation as a whole. This new program will provide grants of $30,000 to each of the 50 states to support the research, writing and editorial costs of producing such interpretive historical guides in time for the Bicentennial celebrations in 1976. It is anticipated that a matching amount will come from local sources to assist in meeting the cost of the project.

7. State History Program ($1,000,000)

FY 1973 --; FY 1974 $1,000,000; increase $1,000,000.

Our best and leading scholars have given their attention almost exclusively to the study of Federal and national history to the serious neglect of State and regional history. At a time when the nation is commemorating the original union of States and at a time when the general public seeks a fuller understanding of the way in which the history of their localities and States relate to the complex history of the nation as a whole, there is a clear and pressing need for definitive scholarly histories of the fifty States. The Endowment, therefore, plans to support a major effort over a long period to produce authoritative and up-to-date histories of each State.

This program, developed in collaboration with learned and professional organizations (including the American Historical Association, the Organization of American Historians, the Society for the Study of American Law and the Society of American Archivists), will support projects designed to bring the level of State histories up to that now enjoyed by Federal history, and secure the production, over a decade, of a series of authoritative state histories to rival the Victoria County Histories of Great Britain.

However, the quality and completeness of extant sources as well as their accessibility to scholars varies greatly. Thus, a comprehensive program to survey and inventory historical sources and archival material at the State, county and municipal levels is first required in order to bring them under adequate bibliographic control and to increase their availability to researchers. Work towards this end is proposed beginning in FY 1974. This project will be funded primarily through the Society of American Archivists and will make possible the survey and organization of these largely scattered and vulnerable records in each State. A pilot project to begin the preparation of a history of one or two States will also be undertaken in FY 1974 in the event that the necessary materials are found to be already sufficiently well catalogued and accessible in those states. Experience gained from the pilot projects will be useful in developing the long-term costs and personnel requirements involved in producing the kind of authoritative history needed fully to explore and document the development of the nation, state by state, and establish thereby a permanent research resource; through such a primary scholarly resource citizens may become aware of the history of the institutions closest to them so they can better relate past to the present, and, as near as can be, to the shape of our future.

PLANNING: DEVELOPMENT, EVALUATION AND DISSEMINATION

(Definite Appropriation)

Activities	1972 Actual	1973 Estimate	1974 Request	Increase or Decrease (-)
1. Development 2. Evaluation & analytical studies 3. Dissemination	$628,652[1/]	$1,695,156	$2,250,000	$ 554,844
4. Youthgrants	119,480	300,000	750,000	450,000
Total	748,132[2/]	1,995,156	3,000,000	1,004,844

1/ Includes funds for grants and contracts in furthering pilot programs, as well as "program development and evaluation funds," not to exceed three percent of Endowment appropriations, for the support of panelists, consultants, printing and information services in connection therewith.

2/ Plus $21,002 in gifts and matching funds.

As the Federal government, through the Endowment, becomes a more important and sustained sponsor of humanistic activity, it is even more essential that the Endowment coordinate that activity, remain open to new ideas, and that it actively seek out, promote, and, where necessary, initiate new ways of acquiring and applying humanistic knowledge, and more effective means of involving larger numbers of people in humanistic study. Responsibility for developing this aspect of the Endowment's mission, and their related activities of evaluation and dissemination, is vested in the Office of Planning and Analysis.

As the principal staff arm of the Chairman of the Endowment, the Office is charged with advising him on matters of policy and program development. To facilitate its performance in these roles it assumes four general operating functions: it designs and supports pilot projects which, if successful, may be transferred to and become regular operating programs of one or other of the program divisions of the Endowment; it provides for evaluation of NEH-funded projects, supports special studies on needs in the humanities, and the design of new programs for institutional and individual enterprises in the humanities; it coordinates the Endowment's "Youthgrants" program supporting student and youth projects; it publishes the Endowment's newsletter, Humanities, and conducts the Endowment's dissemination program, publishing information about work in the humanities generally.

The Office of Planning does not conduct formal programs of the Endowment, however, and the following headings serve only to indicate the kinds of activities which the office undertakes and an approximate provision of Endowment funds among them.

Development ($1,600,000)

The Endowment's major priorities for development have been, and in FY 1974 will continue to be, non-traditional study and continuing education. In addition, beginning with the coming fiscal year, the Endowment plans to identify and try to focus increased attention by humanists on critical issues resulting from medical and biological advances. Current and projected efforts in these various areas are described below.

1. Andrew Carnegie, the great benefactor of America's public library, termed this institution the "Peoples' University." Regrettably, until now that designation constituted an idea rather than a reality. Through the Dallas Public Library's Independent Study Project, which began operation last year, the idea has come to life, providing the local citizenry with a non-academic neighborhood educational facility in which workers, housewives, businessmen--aided by a range of human and bibliographic resources--can structure and pursue their own course of academic study for which they may receive up to two years of college credit. Fiscal 1973 will see the completion of the Dallas project. Depending on the results of a thorough evaluation of the project's impact, the Endowment will seek to extend or adapt the project to new geographic areas and to help develop a network of such projects around the nation.

2. The Endowment's newest demonstration effort in non-traditional study is the experimental undertaking being carried out by the University of California at San Diego, Course by Newspaper. In this pilot project general circulation newspapers across the country will provide their readers with an actual course, "The Future of Man," comprising a series of printed lectures examining the history and direction of American society. The lectures, which are being developed by distinguished scholars from each of the major fields of the humanities, will appear weekly. Through arrangement with a local college, persons desiring credit will be able to obtain supplemental study materials, meet with their fellow course participants in occasional seminars, and take a college-level examination. The project was originally planned for 10 cities, but the initial announcement of the course generated such an enthusiastic response from more than two hundred of the nation's newspapers serving millions of people in all areas of the country that communities in every state will now participate in the initial program.

This experiment, if successful, could transform a mass communications medium into a mass educational medium. To assure thorough testing of its concept, "Course by Newspaper" will continue through FY 1974 and if results warrant, consideration will be given in 1974 to continuing the project in order to develop and disseminate by

1975-76 a formal course of study on the Revolutionary and early Constitution periods. This would assure opportunity for that part of the population not enrolled in educational institutions who would like to engage in serious, disciplined study of historic events and issues which the broadcasting and print media can treat only in a superficial or limited way. Cost of the course is estimated at $300,000.

3. A new development effort, whose planning began last year, concerns provision of humanistic study institutes for that broad group of Americans traditionally not involved in such study: business, industrial, and institutional executives. The daily decisions these people make have an enormous impact on the quality of American life and are often critical in determining the directions in which our society moves. Unfortunately, the daily pressures of their work prevent them from taking an extended period to enroll in the kinds of humanities programs which might give them a broader perspective through which to view their actions. To help them make decisions which are informed by a greater range of considerations, the Endowment plans to aid the development of various forms of humanistic study suited to their specific needs. Such forms may include self-directed "home study," company-centered group study, occasional seminars at local colleges, and short-term (one and two-week) residential study at selected facilities around the nation.

4. Through a recent grant made to the Aspen Institute, the Endowment is aiding communications experts, business leaders, scholars, and educators in exploring the educational and social potential of cable television. Development funds in FY 1974 will be allocated to testing the utilization of cable television and other media--radio, recordings, cassettes, public television--as vehicles for presenting to the general public both formal and informal instruction in the humanities. The purpose of this effort will be to determine whether these media can go beyond the kind of educational approach (exemplified by "Sunrise Semester") which simply transfers the lecture hall--with all its limitations but without its opportunities for two-way communication--into the living room of early morning risers. The Endowment's approach would comprise not only lectures but also the special features--bibliographic aids, independent work, seminars, and occasional direct teacher contact through a nearby college--which are innovative aspects of the "Course by Newspaper" project. Approximately $500,000 will be allocated to develop and test programs by various communications media.

5. Heretofore, the Office of Planning and Analysis has concentrated on formulating new kinds of approaches, mechanisms, and structures in the humanities. The fiscal year 1974 budget request will enable the Office to encourage humanists to apply their insights and knowledge to a specific and crucial problem of our society: the implications of new advances in medicine, science, and technology. Despite the accelerating rate of such advances neither scientists nor humanists have given sufficient attention to analyzing or projecting the long-term consequences of scientific innovations. Several grants for projects concerned with this area

have recently been made by the Endowment (e.g., to Harvard University to develop interdisciplinary programs in medical ethics and public health, and to Georgetown University to edit an encyclopedia of medical ethics) and these have indicated that much more work is needed if both professionals and laymen are to grasp the full social and human ramifications of organ transplants, genetic engineering, abortion, population control measures and other inventions developed by man to control his own physical being. A special staff will be created within the Endowment whose responsibility will be to promote greater attention by humanists to these developments to identify the most pressing critical issues requiring study from a humanistic perspective, and to plan cooperation with the National Science Foundation and the National Institutes of Health. Approximately $300,000 is tentatively allocated for this work from the FY 1974 budget request.

Evaluation and analytical studies ($300,000)

Sound programming depends on critical evaluation, and that evaluation is no less necessary than it is difficult in an area such as the humanities which defies the usual standards of measurement. Equally important to making sound program decisions is information about the humanities universe, about the human and material resources of other institutions providing support for the humanities. Yet because of insufficient staff and funds the Endowment has not yet been able to build the systematic, sustained capability necessary to provide continuing information on the results of its grants or to examine the implications of other organizations' activities.

Some modest steps will be taken this year to assemble and analyze these kinds of information, especially as they relate to major programs--(e.g., the Institutional Development Program and the State-based programs) and to long-term projects supported by the Research Grants program. Through cooperative planning with grantees and the use of special consultants the agency will attempt to determine the results of the grantees' operations and to identify the characteristics of projects most promising of success.

The fiscal 1974 request includes a large increase in funds for evaluation and analytical studies in order to undertake the following: basic research to improve the "state of the art" of humanities evaluation, studies to identify current needs and trends in the principal institutional "performers" of the humanities (e.g., universities, museums, libraries, historical societies), case studies of exemplary programs conducted by one or two performers, and specific evaluation of major NEH programs to be performed through contract with outside experts.

Dissemination ($350,000)

The Endowment's dissemination activities serve two important functions: by disseminating information about successful projects to potential users, the Endowment helps organizations to learn from the experience of others and, thereby, increases the impact of its efforts and maximizes the uses of Federal funds; and by

collecting and distributing information about the state of the humanities, the Endowment may more effectively carry out its legislative mandate to help "develop and encourage the pursuit of a national policy for the humanities."

Dissemination activities in fiscal 1973 are concentrated in three areas: Humanities, the Endowment's highly successful newsletter, continued to attract new readers; the creation of The Jefferson Lecture with the appointment of Lionel Trilling, one of the nation's most distinguished men of letters, as the first Lecturer, focused national attention on the humanities and their relation to national life; and the "Good Reading in the Humanities" activity, the Endowment-sponsored series of book lists designed for the general reading public, helped to put contemporary problems such as violence, the interrelationship between universities and society, and urban development into a broader perspective.

Plans for the current year provide for a bi-monthly publication of Humanities, preparation of additional reading lists on areas of life of concern to humanists and the general citizen, the second Jefferson Lecture, to be held in April in the Nation's capital with supplementary lectures in other major national centers, and the beginning of a series of case studies describing in detail successful innovations in education and public humanities programs which have been supported by the Endowment and which might be replicated by other organizations in other parts of the country.

This dissemination program will be continued in fiscal 1974, when funds are also requested to enable the Endowment to undertake serious planning for a comprehensive information center/clearing house. This facility, functioning like the USOE ERIC clearinghouses, would be designed to collect, abstract, alert potential users to, and provide at cost copies of reports and other audio-visual materials for and about humanities programs undertaken by schools, colleges, museums, historical societies, libraries and other organizations. The center, in serving these agencies, would help the Endowment implement that section of its authorizing legislation directing it to "foster the interchange of information in the humanities."

Youthgrants ($750,000)

With the creation of the Youthgrants in the Humanities program in 1972 the Endowment gave concrete expression to its stated mission of bringing about active, direct participation in the humanities among all sectors of the population. In this program, students and out-of-school youth are encouraged to design, develop, and conduct disciplined inquiry into our history and culture.

The response to the program's announcement was striking: over 7,000 individuals requested information about the program in the succeeding 10 months, and 577 formal applications have thus far been submitted to the Endowment. After evaluation by a special Youthgrants panel, consisting primarily of young people, and the National Council, 28 of these applications resulted in grants, last fiscal year, to young people ranging in age from 18 to 30, and about 50 awards are expected to be made in FY 1973.

The projects supported, most of which are group activities, cover all fields of the humanities and involve education, research, film and community activities in 23 states and the District of Columbia this year. They include an oral history project in New York's Chinatown, research on bluegrass music, a summer program in Greek literature for high school students in North Carolina, an historical study of ethnic change in a Detroit neighborhood, an institute on war and peace studies for high school teachers in St. Louis, the excavation of an Indian village in Nebraska, a bilingual studies program for Mexican-Americans in Colorado, and a study by Los Angeles high school students of racial stereotypes among their peers. The reports on these projects indicate that the young people through their work are not only extending their own knowledge of the human condition but are demonstrating to both their peers and the adult community the continuing relevance of the humanities.

Another aspect of Youthgrants Program activity projected for FY 1974 is the planning for a series of Bicentennial Debate Forums. In these forums (which will take place in FY 1975 and FY 1976) teams of young people will debate two sets of questions central to the Nation's past and future. The first will recreate the original debate of 1776: "Resolved that these united Colonies are, and of right ought to be, free and independent states." This question will involve high school students who would be encouraged to immerse themselves in the history of that period and to examine in a disciplined way the critical issues which surrounded that first great debate in American history. The second debate question--this one aimed at college students but also open to groups of young people not formally affiliated with higher education institutions--will relate to the first but be directed at exploring the current conditions of national life and the implications of these as the nation enters its third century; for example: "Resolved that the present course of American society is leading to greater freedom and the independence for the individual citizen." To ensure solid, intellecutal work, the debaters will have to be prepared to debate both sides of each topic, with a drawing immediately before the event to determine which side each team will represent for the occasion.

After a series of local, state, and regional competitions, the winning teams will eventually debate these two questions over national public television. The FY 1974 request sets aside $250,000 for planning and development of the Forum program.

In response to the enthusiastic reception of the new program and the gratifying results of the first group of projects, the Endowment plans in FY 1974, to increase the number of Youthgrant awards to about 80. Next year, and continuing until 1976, special priority will be given to projects designed to trace the development of local and state institutions--educational, social, cultural, and political--during the past two hundred years.

The total FY 1974 funding requirements for the various youth-related activities outlined above is $750,000, approximately one-third the FY 1972 level of the NSF Student-Originated Studies program which supports only scientific research projects by college students.

IV MATCHING FUNDS

(Indefinite Appropriation)

	1972 Actual	1973 Estimate	1974 Request	Increase or Decrease(-)
Federal matching	$ 3,500,000	$ 3,500,000	$ 7,500,000	$4,000,000
Gifts and donations	3,500,000	3,500,000	7,500,000	4,000,000
Carryover from previous year 1/	4,008,315	2/ 3,871,830	--	3,871,830
Total available	11,008,315	10,871,830	15,000,000	4,128,170
Total obligation	7,136,485	10,871,830	15,000,000	4,128,170

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 approved projects.

2/ Includes $2,870 recovered from prior years' obligations.

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.

The offer of gifts to the Endowment has steadily increased from $100,000 in fiscal 1967 to $3.5 million (the limit of the appropriation) in fiscal 1972. Moreover, this momentum has continued into the present fiscal year to the extent that the Endowment was forced to severely restrict new matching offers midway in the year, for full matching of the FY 1973 authority is already assured. These developments indicate a rapidly growing awareness of and support for Endowment activities among the general public.

Particularly encouraging this past year was the continued increase in the amount of money received on behalf of humanities research projects, activities which traditionally have attracted

very little support. The program distribution of the $3.5 million in gifts received during FY 1972 along with comparative data from the previous year is shown below.

Gifts Received, FY 1971-72, by Program
(amounts in thousands)

Program	FY 1971 Amount	FY 1971 (%)	FY 1972 Amount	FY 1972 (%)
Education	$1,116	(45)	$1,685	(48)
Research	1,045	(41)	1,295	(37)
Fellowships	--	--	7	(1/)
Public	221	(9)	189	(5)
Planning	118	(5)	323 2/	(10)
	2,500	(100)	3,500	(100)

1/ Less than .5%

2/ Includes $62 thousand in unrestricted gifts.

Noteworthy among the gifts raised last year was the $500,000 donated on behalf of the New York public Library, which has been plagued by increasing deficits and forced to curtail the operations of its incomparable research facilities. Stimulated by a matching challenge grant from the Endowment, New York business firms rallied to promote the Library's cause through band concerts, advertising campaigns, and a host of promotional devices which within a three-month period attracted a half-million dollars from scores of individuals, corporations, and citizen organizations throughout the city and the nation. To follow up on the attention generated by its FY 1972 offer, the Endowment is making a new challenge offer which could produce over $2 million for the Library this year.

Among the other 124 projects now being conducted with the aid of private gifts received last year are a national community discussion program focusing on issues of U.S. foreign policy, student-conducted archeology field work in Nebraska, programs on medical ethics, comprehensive humanities curriculum revisions in five colleges, a folklore institute for high school teachers in Arizona, a classics curriculum in ghetto schools of Philadelphia, Afro-American music study centers, an experimental college in Vermont, Indian education programs in North Dakota, studies of Chinese history, the first complete edition of George Washington's papers, and development of a dictionary of American regional English.

The fiscal 1973 indefinite appropriation was $3.5 million, the full amount requested by the President. The fiscal 1974 request is for $7.5 million. Approximately one-third of these funds are expected to be used in the Public Program in support of film, television, and community discussion programs for the general public, one-third will be used to stimulate continued local support for American scholarly research, and the remainder will be needed in the Education Division where it will play a critical role in the success of the institutional program. Awards made in this latter program consist of a combination of outright and matching grants, designed to help assure that the grantee institutions, by locating private sources of support, will be able to continue their development at the end of the Federal grant period.

NATIONAL ENDOWMENT FOR THE HUMANITIES

Gifts Received: Actual 1967-72 and Estimated 1973-74 (in thousands)

Program	1967	1968	1969	1970	1971	1972	Total 1967-72	1973 (est)	1974 (est)
Public	$20	$152	$123	$518	$221	$189	$1,223	$300	$2,000
Education	21	88	741	956	1,116	1,689	4,611	1,300	2,500
Fellowship	- -	- -	5	- -	- -	7	12	400	- -
Research	- -	35	239	278	1,045	1,313	2,910	1,430	2,800
Planning[1/]	65	50	154	248	118	302	937	70	200
Total gifts	106	325	1,262	2,000	2,500	3,500	9,693	3,500	7,500
Matching funds released	106	325	1,262	2,000	2,500	3,500	9,693	3,500	7,500
Total gifts and matching funds received	212	650	2,524	4,000	5,000	7,000	19,386	7,000	15,000
Unobligated balance from prior year	- -	120	505	1,549	2,153	4,005		3,872	- -
Adjustments[2/]	- -	- -	-81	20	21	3		- -	- -
Total available	212	770	2,948	5,569	7,174	11,008		10,872	15,000

Obligations from Gifts and Matching Funds, FY 1967-74 (in thousands)

Public	- -	85	421	572	616	626	2,220	826	4,000
Education	42	100	650	1,454	1,468	3,164	6,878	4,944	5,000
Fellowship	- -	- -	- -	10	- -	15	25	800	- -
Research	- -	- -	278	735	829	3,311	5,153	3,490	5,600
Planning	50	80	50	645	356	21	1,202	812	400
Total obligated	92	265	1,399	3,416	3,169	7,136	15,477	10,872	15,000
Unobligated balance	120	505	1,549	2,153	4,005	3,872		- -	- -
Total available	212	770	2,948	5,569	7,174	11,008		10,872	15,000

1/ Includes unrestricted gifts.
2/ Includes returns from prior years' grants (+) and transfers to other accounts (-).
Note: Because of rounding, detail may not add to totals.

IMPORTANT ACCOMPLISHMENTS

Mrs. HANSEN. Will you please highlight some of the important accomplishments of the Endowment during the past year?

Mr. BERMAN. I think we might well begin with assistance to research libraries as that has been represented by the New York Public Library. With two grants to this institution, the Endowment was able both to support a very great research center and to elicit from its community matching funds that eventually not only equalled but exceeded the Federal contribution.

We now have $1½ million in matching funds as part of $2¼ million total financial involvement. This is a real advance in the relationship between the private and the public sectors.

The New York Public Library, as a consequence of getting this money, was able to restore its services to the city of New York and the scholarly community, and to meet all kinds of expenses which could never have been met without it.

COURSES BY NEWSPAPER

A second and interesting, and I hope equally historical, grant of course is the newspaper course which I mentioned in the summary statement. Courses by newspaper originated at the University of California at San Diego and is designed to bring to adult education the same advantages that are now obtainable on university campuses but which are, of course, restricted to those paying tuition.

A group of over 100 newspapers has agreed to cooperate with the adult extension service of the University of California in donating newspaper space in selected issues.

Mrs. HANSEN. Will the courses appear at regular periods of time?

Mr. BERMAN. Yes, they will. The first series will run once a week for 20 weeks.

Mrs. HANSEN. What will your first series comprise?

Mr. BERMAN. The first series is going to be of a general nature on historical, economic, and scientific developments in the United States. The lead writer will be an eminent sociologist, Daniel Bell, professor of sociology at Harvard University. He is going to be followed by Carl Degler, professor at Stanford University and James Bonner, professor of biology at California Institute of Technology and a professor from the London School of Economics.

In every one of these lectures there is going to be the equivalent of part of a college course. We hope they will all add up, as a matter of fact, to a college course that can be taken virtually free of charge by readers or subscribers to these newspapers.

The general subject here is "America and the Future of Man." The lectures will breakdown to considerations of populations, the question of whether Malthus was right or not, the future of man, the new biology research into the ethical implications of scientific advances including the extent to which biology endows us with the ability to create artificial genetic structures.

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SCIENCE AND HUMAN VALUES PROGRAM

Mrs. HANSEN. You have more problems with scientific advances than that, haven't you?

Mr. BERMAN. I think so; but that is a good start.

Mr. MCDADE. We are glad somebody is looking into some of those problems.

Mr. BERMAN. We have something of a headstart. NEH now has a joint program on the same subjects with the National Science Foundation. We have invited a number of distinguished scientists and humanists to consider precisely the effect of scientific advances on human values.

NSF and NEH will together contribute a sizable sum of money and set up a committee represented by the following people: Thomas Kuhn, Department of History of Science, Princeton University; Ernest Nagel, professor of philosophy, Columbia University; Paul Ramsey, Department of Religion, Princeton; Nathan Scott, Divinity School, University of Chicago; William McNeill, professor of history, University of Chicago; Daniel Callahan, director, Institute of Society, Ethics, and Life Sciences; Midge Decter (Mrs. Norman Podhoretz), managing editor, World Review magazine; Marjorie C. Greene, visiting professor of philosophy, Boston University; John Higham, professor of hitory, Johns Hopkins University; and Derek J. Price, professor of history of science, Yale University.

The intention is for the NSF/NEH joint commission to consider channelling funds into the implications of artificial genetics, into environmental studies and into the effect on human values of technological advances.

HUMANITIES FILM FORUM

Mrs. HANSEN. Are there any other major accomplishments which you would like to discuss?

Mr. BERMAN. Yes; if I may pass this to you, Madam Chairman, you may be interested in the "Humanities Film Forum," which has just been announced and which next week will swing into operation with nationwide free broadcast of a sound version of "Hamlet." It will then go the next week into the best of all versions of "Richard III" that we know, the famous "Olivier" motion picture of the 1950's. It follows, as you can see, with the best—the Washington Post called it classical—selection of literary or historical motion pictures that we could at this time assemble. We view this program as a model for the future.

OVERLAP WITH ARTS ENDOWMENT

Mr. YATES. How do you draw a line between where your jurisdiction begins and Miss Hanks' begins? I notice here, for example, that one of the clips says, "A new art film series is to be shown in American Pioneers and Modern Paintings." I would have thought this would have been a subject for the National Endowment on the Arts rather than the Humanities.

Mr. BERMAN. In that respect we are guided by the original legislation for the Endowment. This legislation notes specifically that the Humanities Endowment is responsible for studies in the history and

theory of art. We are decidedly not responsible for practice and encouragement of art, which is, as a matter of fact, Nancy Hanks' milieu. So to us falls, then, art history.

Mr. YATES. Not to her?

Mr. BERMAN. That is right.

Mr. YATES. It's very difficult to have a hard and fast line, isn't it?

Mr. BERMAN. It is difficult. There are many places, I think, where the two Endowments tend to merge. In those places I think we have to demonstrate that we are capable of working together on these individual projects.

Mrs. HANSEN. You have done a very good job of working together.

Mr. BERMAN. I am most pleased to hear that.

RIGHT TO PRIVACY TELECAST

Mr. YATES. Another item: Channel 9 is to present a documentary on "Privacy," a 30-minute KCET-TV produced documentary on the human right to privacy, Monday, August 28. The project is supported by a grant from the National Endowment for the Humanities. Are you going to get into trouble with Clay Whitehead?

Mr. BERMAN. We will avoid trouble. Generally, this would fall under the mandate again specifically mentioned by our originating legislation of supporting research in philosophy and comparative ethics.

Mr. YATES. Suppose, for example, Mr. Whitehead, who has expressed concern about ideological issues on public broadcasting, suddenly finds that the National Endowment for the Humanities is supporting something in the nature of a controversial piece.

Mr. BERMAN. I think we can avoid that in two ways. One is to assume that the level of excellence of the work we support will obviate his objections.

Mr. YATES. That may be difficult.

Mr. BERMAN. The second is, I think, to observe that the kind of thing we support is not an assertion of one policy or another on an issue like privacy which might be controversial, but an attempt to establish the philosophical and historical background of the subject so that those who are interested might later take this to a practical and operating level.

Mr. YATES. I hope I am not being misunderstood. I favor that kind of presentation, but I am not sure Mr. Whitehead will.

Mrs. HANSEN. Are all these programs on public TV?

Mr. BERMAN. Yes, Madam Chairman. They originate from KCET-TV in Los Angeles.

RATIONALE FOR PUBLIC EMPHASIS

Mrs. HANSEN. What is the rationale for your proposed distribution of funding, 30 percent for research and fellowships, 22 percent for education, and 43 percent for public programs?

Mr. BERMAN. I think the general issue there would be with what seems to be our disproportionate interest in public programs. That, I

must say, is intentional. In previous years the endowment had not fully considered the implementation of the dissemination of humanistic knowledge. It has paid great, and I think valuable, attention to the production and the transmission of humanistic knowledge, production and research. Transmission in education has not done a great deal with the dissemination of this knowledge. So that we have helped develop a tremendous amount of wisdom and fact in literature and history and in philosophy and religion, but it somehow does not seem to have reached the people who most deserve to have access to it.

We are making a major effort to inform the general public of these things, to utilize as much knowledge as possible. This is why we are going so heavily into the media, for example, the Humanities Film Forum. One alternative, a narrow and conventional one, always before a foundation such as ours would be to support work only in places like the Folger Shakespeare Library, or to support work only in an educational curriculum at a certain group of universities.

This, although to be desired, is narrowing; but when we show a good Hamlet or a good Richard III, what we are able to do is give maximum public exposure to Shakespeare at a really minimal, indeed a virtually negligible, cost.

We have tried to provide our foundation with a dual thrust, to try to maintain its emphasis on research and on professional training but to accentuate the dissemination of what is learned in those divisions to the general public.

Mr. McDade. It sounds like an excellent innovation. I think you are to be complimented on it.

Mr. Berman. As you can see in facts and figures, we have now doubled what is going to the public sector.

Mr. McDade. That is encouraging. In the past we had conversations about whether or not the money we were investing was getting out to the public at large.

NEH AND THE BICENTENNIAL

Mrs. Hansen. Describe in more detail your program as it relates to the Bicentennial celebration. This should be a particular challenge to the humanities.

Mr. Berman. Yes, I think so.

Our rationale for the Bicentennial is in a way historical. We simply looked over the kind of work that the endowment has done since its inception and realized that, although we have never called it such, we have established one of the greatest programs in this or any other culture for the investigation of its own history, literature and background.

The NEH has put together so far very nearly $10 million worth of support in the documenting of American history, the editing of the papers of the Founding Fathers, the establishment of a whole series of scholarly enterprises having to do with American culture and background.

On that basis, we feel that, because of the Bicentennial incentive, we have to do a kind of extrapolation for the future. If we have that kind of basis on which to work, clearly we can do a great deal more both for the learned and for the public sectors in the Bicentennial.

Second, of course, the Bicentennial subjects are inherent to NEH interests. We deal, after all, with history and within that with American history. Since we deal with literature we have to confront American literature, which makes up such a large part of it.

The third thing is we conceive of the Bicentennial in cultural, especially in humanistic, and, to give credit certainly where it's due, in artistic terms. The old notion of the Bicentennial was that of a series of progresses or festivals or celebrations.

Mrs. HANSEN. Or fairs.

Mr. BERMAN. Yes. Our notion of the Bicentennial is that it is a kind of more intense form of what both the Arts and the Humanities Endowments have been doing—more and better emphasis on American art, on American music, American literature, and American history.

Because of this, the Humanities Foundation has isolated about a half dozen things that we think will be of peculiar value and, we hope, acceptability, having to do with the Bicentennial.

First is simply an expansion of our State-based programs. As you know, at the end of this year, we will have operational a State-based program in every single State of the Union.

Mrs. HANSEN. Are they providing matching funds?

Mr. BERMAN. Yes, they are. We hope to have an increment in these funds, a very significant increment of $45,000 a year, for every State to regrant in their own local communities so that local campuses, local historical societies or local libraries, or even local citizens groups which have some legitimate way to participate in the Bicentennial, will be able to do so.

FILM-TV PROGRAM

Not the least of the ways we think that the Bicentennial can legitimately be funded is to move into our film program. We are not going to have just general film forums like the one I have described. But we conceive of having one dealing with American literature. It is surprising how many great classics of the screen are at the same time classics of American literature. We have only to think of Robert Penn Warren's work or of F. Scott Fitzgerald's work to remind ourselves of this.

In addition, we plan to do a very much greater amount of work on documentaries. Some of the most well-known documentaries we have done to date have dealt with the "Wright Brothers," and last year's "To Be Young, Gifted, and Black," the life of Lorraine Hansberry.

We have dozens of other projects that we think are in a class with this. Some of them have to do with the "John Adams Family," which could run for dozens of television programs since, for such a long period of time, they contributed to the history of this country.

Some of them have to do with the history of the Federalist Papers, some with American small towns. There is a very excellent possibility "Abroad in the World of the 18th Century," a whole series of documentaries filmed for TV which would allow the general public to see under what circumstances the Republic came about and perhaps to infer what its fate is likely to be, judging from its beginnings.

Mrs. HANSEN. Its fate is just as controversial as its beginnings were.

MUSEUM ASSISTANCE

Mr. BERMAN. I think so. There is no question about that.

A third sector that we would like our Bicentennial efforts to support would be museum assistance. There is right now, in spite of a good deal of discussion on the matter, a very loose arrangement for support of museums.

Mrs. HANSEN. This is not in the same technical field as the Arts Endowment activity?

Mr. BERMAN. No.

Mrs. HANSEN. This would be those activities that are suitable for focusing on the Bicentennial exhibits?

Mr. BERMAN. Madam Chairman, they would be very much focused on exhibits having to do with the American Revolution and, indeed, with American life thereafter, since I believe the Bicentennial implies that.

Of course, in terms of structure, we would be dealing almost solely with educational aspects of museums, with training of museum personnel and, of course, with interpretive exhibits.

COOPERATION WITH SMITHSONIAN

Mrs. HANSEN. Have you worked with the Smithsonian in this field?

Mr. BERMAN. Yes; we have annually, with the Smithsonian, undertaken some cooperative funding of museums. However, we are very much differentiated again from the kind of work they do.

EDITING PROJECTS

Yet another Bicentennial topic that we hope to do is, I think, perhaps the best known of the Endowment's functions, that of research and editing. The Endowment for the Humanities is an American institution often identified with work on the papers of George Washington and Thomas Jefferson.

Mrs. HANSEN. I was going to ask you how you are proceeding with this program.

Mr. BERMAN. They are coming very well.

Mrs. HANSEN. How many volumes have been completed?

Mr. BERMAN. Four volumes of Thomas Jefferson's work, the fifth about to appear.

Mr. EMERSON. There has been no publication yet, but the collection of the papers themselves, which was originally estimated to involve 100,000 items, is now 130,000. The first four volumes are scheduled to appear in 1976.

Mr. YATES. I am moving in and out of Jefferson and Washington here. There are four volumes of Jefferson?

Mr. BERMAN. The "Life of Jefferson" by Dumas Malone of the University of Virginia is four-fifths done. There is one more volume to be published. The papers of George Washington are now being assembled and we are contributing funding on this, as we are on papers of many of the Founding Fathers.

Mrs. HANSEN. You have been contributing since the beginning of the Endowment to this project.

Mr. BERMAN. Yes; in addition to this, there are just about a dozen other of the Founding Fathers and other people eminent in 18th century Revolutionary America whose papers or whose biographies we are now funding.

Mr. YATES. Does this include the biography of Madison, which is being done by the University of Chicago in the history department?

Mr. BERMAN. No; on the other hand, there is going to be some kind of application made on behalf of Madison soon to the Endowment by an eminent Madison scholar, whom I happen to know.

This is to say nothing of the CEAA, the great series of over 100 editions of the writings of Melville, Hawthorne, Mark Twain, and others, all of which for the first time are adequately collected and edited by the Modern Language Association with our support.

Mr. YATES. What happens to the books? Are they sold to the public? Are royalties paid to the author, or do you pay the money to the author? How is this done?

Mr. BERMAN. We don't pay money to the author. The books are originally published in rather expensive hard cover editions, with the proviso that the standard text be made available to the public in paperback.

Mr. YATES. For sale?

Mr. BERMAN. Yes, and such has, indeed, been the case. There is no other way to get this to the public, I am afraid.

This is a survey for the moment of the kind of thing we would be hoping to accomplish with Bicentennial funds. There are more, but I know you have things on your agenda you would like to get to.

Mrs. HANSEN. Please insert in the record a list of the different volumes that have been published. This is a very exciting collection.

Mr. BERMAN. Yes; we will.

[The information follows:]

Status Report on CEAA (MLA)
Editions of American Authors

Listed below is the status of each of the ten funded CEAA editions along with such reasonable projections of future progress as can be made at this time. Lengthy proof-reading requirements for these texts mean that as much as a year may elapse between presentation of final copy to the publisher and appearance of the book. A volume "vetted and in press" therefore is a completed volume from the editorial point of view; taken together, volumes published and in press are the fairest measure of the editorial progress of this project.

Edition	Total Planned	Published as of August '72	Vetted and In Press August '72	Total Vols. Completed August '73	Projection August '74
1. Stephen Crane Bowers, Virginia	10	6	1	9/10	10/10 (100%)
2. Howells Cook, Indiana	35	11	1	15/35	18/35 (51%)
3. Mark Twain Works and Papers Anderson, Berkeley	38	7	0	13/38	20/38 (52%)
4. Irving Works Pochmann, Wisconsin	28	6	2	11/28	14/28 (50%)
5. Emerson Journals Gilman, Rochester	20	9	1	11/20	12/20 (60%)
6. Hawthorne Ferguson, Ohio State	13	7	1	11/13	12/13 (92%)
7. Whitman Allen, NY	15	9	2	12/15	14/15 (93%)
	135	55 (40%)	8	82/159 (55%)	100/159 (62%)
8. Thoreau Harding, SUNY	25	2	1	4/25	7/25 (28%)
9. Emerson Works* Ferguson, Ohio State	11	1	0	1/11	1/11 (9%)
10. Emerson Lectures* Williams, Indiana	0	0	0	0	0
	36	3	1	5/36	8/36
Grand Totals	171	58	9	87/195 (44%)	108/195 (55%)

*Support for this edition terminated in FY 1972

Mrs. HANSEN. The committee is sorry we have to adjourn a perfectly good discussion, but we will resume the hearing on Monday, April 9, with enthusiasm.

MONDAY, APRIL 9, 1973.

STATE-BASED PROGRAM

Mrs. HANSEN. The committee will come to order.

You say in your justifications, that at the urging of the Congress, the Endowment began to develop, in 1971, mechanisms whereby State humanities consortia could receive Federal funds for regranting to communities and institutions and so forth.

You say the Endowment anticipates the eventual involvement of a quarter of the Nation's adult citizens and projects funding of $11 million in 1974 for this activity.

Do you anticipate the formation of humanities councils in all the States, such as exist for the arts Endowment?

Mr. BERMAN. Madam Chairman, we do anticipate the formation of committees in each State.

Mrs. HANSEN. When?

Mr. BERMAN. By the end of this year committees on the humanities will exist in every State, but not in a way identical with those groups connected with the Arts Endowment.

Mrs. HANSEN. In what way will the councils differ?

Mr. BERMAN. There are actually several ways.

First, of course, is that the humanities groups are set up as planning committees by the Endowment itself. They are not agencies of State government.

The second difference——

Mrs. HANSEN. Supposing a legislature decides to establish a humanities council by law. What happens if this occurs?

Mr. BERMAN [continuing]. I think the first thing that would happen would be that the staff of the Public Programs Division, indeed the staff of the whole Humanities Endowment, would be grievously disappointed. We have already in operation an entirely different structure.

In 36 of the States, by the end of this fiscal year, we will have established functioning committees in State-based programs.

FORMATION OF STATE COMMITTEES

Mrs. HANSEN. What I am trying to determine is who, within the State, establishes the State apparatus?

Mr. BERMAN. I think that is an eminently reasonable question.

Mrs. HANSEN. Whether it is or not, it is going to be asked.

Mr. BERMAN. I hope I can answer it in a reasonable way.

Out of the literally hundreds of contacts that we have through our granting program in general, through our consultants, our panelists, even our council members, the many hundreds of contacts we have in each State, vast lists of people interested in the humanities and with expertise in the humanities, have naturally been compiled by us.

Communication is established with anywhere up to 150 people when establishing any of these State-based committees, simply to inquire whether they are interested in working with the Humanities Endowment.

After some kind of initial list has been established some communication has been set up, we are then able to boil down this large group of, in almost every case, considerably over 100 private citizens to something that——

Mrs. HANSEN. The Humanities Endowment would do the boiling down?

Mr. BERMAN. Yes, we do; into something that represents a manageable group.

[Discussion off the record.]

Mr. BERMAN. Fortunately, we have a kind of moderating effect in that the selection is spread over as wide a group of concerned citizens as possible. I think it would be wrong if these 100 people were only, let's say, university professors or if they were all in one particular line of work. But they are spread among businessmen, and labor union officials, among academic humanists, among people with interest in local historical museums, people interested in libraries throughout the State. In short, there is a broad representation of groups and organizations from all over the State.

Mrs. HANSEN. Provide a list for the record of the Humanities committee membership in Colorado, Maryland, Utah, Illinois, Pennsylvania, Oregon, Washington, and California.

Mr. BERMAN. We would be very happy to do so.

Mr. TASHDINIAN. We can give you a list of every State's committee.

[The information follows:]

COMMITTEE MEMBERSHIP LISTS—STATE-BASED PROGRAM—DIVISION OF PUBLIC PROGRAMS

OPERATIONAL STATES

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Members

Mrs. Edith Bullock, 221 E. Seventh Avenue, Anchorage, Alaska.
Dr. Charles C. Bovee, acting president, Sheldon Jackson College, P.O. Box 479, Sitka, Alaska.
Mr. Dwayne Carlson, president, Alaska Federation of Labor, 1035 E. 28th Avenue, Anchorage, Alaska.
Dr. Don M. Dafoe [chairman], vice president for public service, University of Alaska, College, Alaska.
Dr. Robert A. Frederick, professor of history, Box 35, Alaska Methodist University, Anchorage, Alaska.
Mrs. Mary Hale, P.O. Box 10078, Klatt Station, Anchorage, Alaska.
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Mr. Ronald Inouye, professor of anthropology and sociology, Ketchikan Community College, Ketchikan, Alaska.
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Ms. Ellen Hope Lang, S.E. Alaska Indian Cultural Center, Box 944, Sitka, Alaska.
Mr. Joseph Senungetuk, University of Alaska, College, Alaska.

Staff

Mr. Gary Holthaus, executive director, Alaska Humanities Forum, 3111 C Street, Anchorage, Alaska.

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Staff

Dr. Donald R. Eastman III, executive director, Florida Citizens' Committee for the Humanities, Room 203, Bloxham Building, 725 Calhoun Street, Tallahassee, Fla.

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Dr. D. Arthur Zook [chairman], executive director, Associated Independent Colleges of Kansas, 515 Capitol Federal Building, 700 Kansas Avenue, Topeka, Kans.

Staff

Ms. Marion Cott, executive director, Kansas Committee for the Humanities, 1018 Merchants Bank Building, Eighth and Jackson Streets, Topeka, Kans.

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Staff

Mr. James Hazen, humanities project director, Maine State Commission on the Arts and Humanities, 146 State Street, Augusta, Maine.
Mrs. Polly Reeves, humanities project codirector, Maine State Commission on the Arts and Humanities, 146 State Street, Augusta, Maine.
Mr. Richard Collins, executive director, Maine State Commission on the Arts and Humanities, 146 State Street, Augusta, Maine.
Mr. Leonard M. Nelson, chairman, Maine State Commission on the Arts and Humanities, Casco Bank Building, 1 Monument Square, Portland, Maine.

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Mr. TASHDINIAN. We have one group in the planning stage and the one in operation.

Mr. KINGSTON. The Colorado committee is a fairly recent one.

Mr. BERMAN. I wonder at this point if the Deputy Chairman, Mr. Kingston, might mention something about the State-based programs.

RELATIONSHIP TO STATE ARTS COUNCILS

Mrs. HANSEN. Please do.

Mr. KINGSTON. With reference to your question about the comparison between these committees which are ad hoc committees and the State arts councils, in one or two instances there are already State arts and humanities councils or commissions which are State agencies.

We have usually not gone through those simply because they are dedicated to supporting a great variety of existing activity in the arts and the humanities, and activities in the arts existed in the States before arts councils were formed in the States. They were formed in some instances before the endowments were formed. But here with a very special public educational purpose in mind, we have sought to get together consortia which contain the variety of representatives which Dr. Berman mentioned. It was an experimental program.

Mrs. HANSEN. Supposing one of your States which has an arts and humanities council decides "We should be the participating agency." The more money you receive the more people who are going to want to participate.

Mr. KINGSTON. I think that may be true. In some instances we have in fact established this program through State arts and humanities councils. It is interesting that, I think, just a few days ago the Maine State Arts and Humanities Commission, which was the first State in which the program was operating, decided to separate the two functions. They found that their own work, the work they had done in previous years, was too demanding to enable them to give adequate attention to both the arts and the humanities. So they preferred it to have a separate ad hoc committee for the humanities.

Mr. Barcoft was in contact with them last week when they passed this resolution. Perhaps he has some comment on it.

HISTORY OF STATE-BASED PROGRAM

Mr. BARCROFT. If I could preface my comments by saying that the committee will recall that since 1966 it has been unclear whether or not the humanities were able to mount a program in the States.

An earlier chairman, Mr. Keeney, was quite dubious about whether or not the humanities were sufficiently public in their base at that time to be able to mount such a program.

[Discussion off the record.]

Mr. BARCROFT. In the summer of 1970 when the Senate and House authorizing committees encouraged the mounting of this experiment, we had, I think, a situation which the National Science Foundation would have had in the same circumstance: How to mobilize a network of resources that was largely campus related and make it available to a broad public. So we did not have a situation in which we could take existing public activities and combine them into a program.

We had in fact, as the National Science Foundation would have had to in the same circumstance, to identify people who might be willing to try to mount an experiment that reached the public. Rather than use

the Maine committee as an example, I would like to use the Colorado committee and explain how the endowment did proceed to set up this kind of ad hoc task force to experiment with these essentially novel problems of relating the humanities to a broad public.

THE COLORADO PROGRAM

After many inquiries in Colorado, we called upon Dr. Frank Abbott, executive director of the Commission on Higher Education; Dr. Lawson Crowe, vice provost of the University of Colorado at Boulder; Dr. Lymberopoulous, dean of continuing education at Boulder; Dr. Robert Yegge, chairman of the Colorado Council on Arts and Humanities, but also dean of Law at the University of Denver; Dr. Lowell Watts, director of agricultural extension, statewide extension services at Colorado State University, and we presented them with the problem of how you take university resources in the humanities and make them available to a broad public.

We asked them whether, in their judgment, such a program was feasible in Colorado and whether or not they might take the initial leadership in mounting the program. They expanded the committee in the way it is shown on the list before this committee, to approximately 20 people.

In mounting this program they are drawing upon, therefore, all the State agencies which have an interest in the humanities, they are drawing upon public and civic leaders interested in making this kind of program available, and they are serving as an informal forum in which this program can get a fair test in the judgment of the citizens of Colorado.

If we were in a situation where it were necessary to make legislation, we would much prefer that the people in Colorado have a chance to look at this experiment, see what its implications are, test its value and make their own judgment about a permanent structure for it over the next 2 or 3 years. Therefore, if some group in Colorado, including this one, said they would like to become the Colorado Humanities Council, we would urge that they test the program for 2 or 3 more years and allow a broad group in the State to see what its value is before they took that action. But we would like very much, and we have striven very hard, to create a situation in which judgments can be made in the States about what the permanent structure is after there is actual experience with the program, rather than by this Endowment or any other such group predisposing that question before such a program has ever been tried and before a public has had an opportunity to judge its value and decide what its organizational structure might permanently be.

This explains, I think, both the context in which we began and why we have used the task force concept to mount this novel program.

Mr. EVANS. May I ask how long this Colorado group has been in existence?

Mr. BARCROFT. Yes, sir.

The initial group of which I spoke met approximately 9 months ago and decided to continue to explore the program in the State. They immediately broadened themselves and we made them a small planning

grant of $15,000 to consult broadly throughout the State for 6 months, to determine the feasibility of the program, to determine what kinds of resources in Colorado might be brought to bear on it, and to decide how best to proceed with actual operations.

About 3 months ago they then submitted to the Endowment a formal proposal for a first-year operational grant of approximately $150,000, which was reviewed by the National Council on the Humanities at its February 1973 council meeting, and a grant has been made to them. So they began operation in Colorado, in the real sense, approximately 1 month ago. This is the characteristic pattern followed in most States. In short, it is still a very new program.

Mr. EVANS. Thank you.

Mr. BERMAN. May I add one thing to that?

The great structural advantage of the groups we set up is that they are free of both national and State level direction. Since these groups are taken from the community rather than related to the State government, they have, I think, a greater independence and freedom of movement in whatever State they are constructed.

Mr. YATES. Why is there none in Illinois?

Mr. BERMAN. Is there one in the planning?

Mr. BARCROFT. There is one in the planning stage in Illinois. There are two lists, one for planning committees and one for operational committees.

Mr. BERMAN. There are 14 States in which a program is not in operation. In every one of these there will be, however, one in the planning stage before the end of the year.

ILLINOIS PLANNING PROGRAM

Mr. YATES. You say it is in the planning in Illinois. How does one of these get started? How does one of these groups germinate?

Do you initiate it or does the State initiate it?

Mr. BARCROFT. Again, Congressman, as in the case of Colorado, we try to identify resources in the humanities, in adult education in the State and public representation. So that in the Illinois case the initial group was made up of:

Eldon Johnson, vice president for public affairs, University of Illinois, Champaign-Urbana; Richard Nelson, president, Northern Illinois University, DeKalb; Robert Murphy, general counsel, Borg-Warner Corp., Chicago; John Margolis, professor of english, Northwestern University Chicago; Herbert Storing professor of political science, University of Chicago; Sharvy Umbeck, president, Knox College, Galesburg; George McClure, professor of philosophy, Southern Illinois University, Carbondale; Thomas Nayder, president of the Chicago Building Trades Council; Mrs. Marion Lamet, who has been active in women's organizations.

Mr. YATES. How are they selected?

Mr. BARCROFT. Again, by calling some 150 to 200 people in the State, asking who in the State has explicit prior experience in mounting adult education in the humanities, who in humanities believes that the faculty should reach a broad public and so on.

The idea is to get people who have specific prior experience in mounting adult education in the humanities and put them in some kind of working relationship with one another to carry out this experiment in the State.

Mr. YATES. Thank you.

Mr. BERMAN. When we do select these people to form a working committee, it is with the understanding that they themselves build themselves up as a committee so that the Endowment does not ever fully control the membership. When they decide that more people are needed to develop a full committee, they go out and do so on their own account.

SIZE OF STATE-BASED GRANTS

Mrs. HANSEN. Does each State receive the same sized grant?

Mr. BERMAN. These grants are basically the same, but we have left some room open for variation, due to the fact that not every State needs precisely the same amount of money. We hope for a kind of median of about $160,000 for each State. Some have received more.

Mrs. HANSEN. How is the size of the grant for each State determined?

Mr. BERMAN. The two kinds of grants are governed in this way: The planning grant, which is roughly $15,000, is, I think, pretty uniform, the amount of money needed to organize, to get a little administrative help and structure into the program. The sum of money used for actual operations does vary.

Mr. Barcroft might remark on this while I pass on to you the list of awards that have been made recently.

Mr. BARCROFT. Yes, the size of the grant for operational purposes is determined as in the case of other Endowment grants by application from the group, the task force in the State.

Mrs. HANSEN. Why isn't the State of Illinois listed?

Mr. BERMAN. Since that is in planning, it will not be listed there.

THE CALIFORNIA PROGRAM

Mr. YATES. California is out of it, too?

Mr. BARCROFT. We do not have a program in California at this point, though we have initiated discussion to mount such a program.

Mrs. HANSEN. Why not?

Mr. BARCROFT. We have the program in 36 States as the chairman mentioned. We hope to add the remaining 14 or so States by the end of this fiscal year. But in States of the size and complexity of California——

Mrs. HANSEN. Maryland also does not have a program.

Mr. BARCROFT. We have not been able to reach all States yet.

Mr. BERMAN. I think there is a justification for this, Madam Chairman. We got the instruction from Congress in 1970 and we found that there were really two ways of going about establishment of a State-based program.

One, of course, would be to wave our wand and create 50 committees right away. But instead, we went the slow route of gradual accretion, taking as much as 6 months, actually, with each State, of con-

stant, I will not say supervsion, but consultation, going out there with our representatives, inviting them back here for meetings.

There was a limit administratively to how many of these we could support.

I think it takes about 4 or 5 years to set up a complete program if you are moving prudently.

Mr. VEYSEY. May I inquire?

Is any action required on the part of California to establish such a program or are they waiting for your action?

Mr. BERMAN. I think it could proceed either way.

We would be very happy and very receptive to any groups in California that want to participate in appropriate adult education activity in the humanities.

Mr. VEYSEY. You mentioned the other day this program with the University of California extension service.

Mr. BERMAN. Yes. This is separate.

It happens there are many grants in that State which do not fall under the State-based program.

For example, the particular project that I mentioned is really an education project and deals with formal university learning.

Now, the State-based programs deal generally with adult education and, although they are connected to universities, are not built around the formal education process.

Mr. VEYSEY. I see. But the University of California or the State university or the community colleges could come forward with a plan?

Mr. BERMAN. We would hope they could be integrated into part of a larger plan.

In a great many of the States the community, State and university institutions are, as a matter of fact, involved.

STATE-BASED PLANNING GRANTS

Mr. VEYSEY. Is there any immediate funding for any kind of a central staff in each State?

Mr. BERMAN. Yes, there is what we call the planning grant that precedes all operational funding. This is done at a time for allowing preparation, secretarial help, and administrative machinery to be set up, so that when operational money is given, the group will have a mailing address, some kind of office, administrative people, and letterheads.

In other words, their particular pump has been primed.

Mr. VEYSEY. But California has not got it?

Mr. BERMAN. California is on the way.

Mr. BARCROFT. We are in discussion with people in California about the monitoring of the program in the State. We hope within the next 3 months we will have further discussions to the point of making a planning grant.

Mr. VEYSEY. That would be for next fiscal year?

Mr. BARCROFT. It would be.

It is not by oversight, but we are now turning to States of that size and complexity and asking their assistance to develop the most feasible possible way to begin a program.

Mr. VEYSEY. Thank you.

STATE THEMES

Mrs. HANSEN. Are each State's subgrants oriented around a theme such as you have identified in your justifications? Also, do the States choose the themes?

Mr. BERMAN. The answer to both those questions is yes.

The States are required, as a matter of fact, to work around a specific theme of their choosing. Some of the themes we have listed here which perhaps you may wish to have entered in the record.

In Missouri the State theme is "What Happened to the American Dream."

In Georgia it is "Georgia in Transition."

In Oregon it is "Man and the Land," et cetera.

THE OREGON PROGRAM

Mrs. HANSEN. We discussed the Oregon program last year because this is a rather interesting State as far as land and the use of the land is concerned.

How far have they progressed in their program study?

Mr. BERMAN. In that particular State they have gone a good way. If I may, while passing this to you, indicate the totality of our grants, I will ask Mr. Barcroft to describe the current situation in Oregon.

Mr. BARCROFT. Oregon was one of the first six States to participate in this experiment. They are now in their second year of activity, of operational activity.

They have kept their theme of "Man and the Land," a humanistic perspective on space, for a second year.

They have made approximately 30 grants in the first year and now are approximately halfway through. In the second-year program, they have made approximately 20 more grants this year. These grants have ranged from community adult education programs in Portland to presentations in eastern Oregon, in small communities, on the matter of land; they have involved community colleges, historical societies, public broadcast media, community organizations throughout the State.

We think the Oregon program has perhaps demonstrated just how useful this kind of structure can be.

THE NORTH CAROLINA PROGRAM

Mrs. HANSEN. I am also interested in the North Carolina study, "The impact of urbanization on North Carolina communities."

Mr. BERMAN. We have here, if you will, Madam Chairman, for the record, examples from both Oregon and North Carolina, as well as other States, pertaining to the second half of your question, which is what kind of regranting goes on in relation to that theme.

Would you like to have these mentioned?

Mrs. HANSEN. I hope the State of Washington's humanities program, "Education: Changing Perspectives," is not part of the reason for their cutting the education program.

Mr. BERMAN. I could not say, but in North Carolina, which is one of the places you mentioned, there has been a regrant in a typical

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amount of $8,000 for a project called the Johnson County Forum. Here we have a 3-month program in which adults are associated with specialists in the humanities from local communities and local universities. Directed by a man from the political science department of Duke, it draws upon the disciplines of the humanities for discussion leaders and material. One introductory session has explored the changes that affected the life of the county in the past. This is led not only by someone in political science but also by someone in history.

Mr. EVANS. May I pose a question here?

Mrs. HANSEN. Yes.

REGRANT PROCESS

Mr. EVANS. I would like to get a better understanding of how this is carried out in relation to the Oregon situation.

Do I take it you have lecturers who go to small communities and they publicize the fact that a lecturer is coming and those who want to come do come and they have questions and answers; is that part of the thing?

Mr. BERMAN. That is part of it.

We hope it can be done with somewhat more organization rather than on a hit and miss basis.

Mrs. HANSEN. Do you try to organize, in advance, discussion groups?

Mr. BERMAN. Yes.

Mr. EVANS. Are these proceedings taken down, are they preserved, put into documents?

Mr. BARCOFT. That depends to some degree on the judgment of the people who are mounting the program.

For example, ordinarily faculty members or people in the humanities would not simply go to a small Oregon community and say, "We are going to come back next week and give a lecture."

What happens, and this would be true in the Johnson County Forum in North Carolina and many of the grants in Oregon, the League of Women Voters, chambers of commerce, and others write to the Humanities Council and say, "We would like a humanities program in our community." Then the community groups work with the State-based humanities committee to define what the nature of the program will be, what its resources will be, what kind of community base it will have.

The ultimate upshot of that is a grant from the humanities committee to the community group to mount a program in that area, drawing, for example, on resources in the humanities from the University of Oregon, Oregon State, Linfield College, or whatever historical societies or museums may have resources useful in the humanities.

So it is a regrant to other kinds and types of groups, such as historical societies, to mount these programs.

In some cases a brochure or publication does result but it is not invariably the case. The theory of the committees has been that the public discussion was the purpose of those grants and that anything else which happened beyond that was useful but not central to the purpose of the committee.

Mr. BERMAN. I think the key to the matter of organization, sir, would be this distinction: That we conceive of this as a regular service of some local institution.

If, for example, it were a library, it would not be a one-time affair but some organized connection, setup, let's say, with a particular community library which allowed the formation of a forum, with a distinct membership and a distinct schedule.

Mr. EVANS. Thank you.

NEED FOR FILM-TV GRANTS

Mrs. HANSEN. You are requesting $8 million for film-TV grants. Why does the Endowment need to support the TV presentation of "Patton," "The Late George Apley," "Young Mr. Lincoln," "Inherit the Wind," "All the King's Men," "Red Badge of Courage," and "The Grapes of Wrath," when these are available through regular commercial TV?

Mr. BERMAN. I think I myself would argue with the premise that these titles are readily available.

We have investigated pictures as recent as "Patton" and found that they are generally held in reserve, the way stocks or commodity futures are held in reserve, so that they can be shown for a very large profit at very infrequent intervals.

Some of the films that we have in the Humanities Film Forum have never been shown on TV before, though they are some of Shakespeare's plays put into cinematic form. Due to the expense and due to the speculative nature of those who hold the rights to project these films, it is really unlikely that large groups of the public would ever have access to them.

I would argue, in a second vein, that the reason why we should bring such films to the public is that they are the most easily available form of the classical humanities for most American citizens. Most American citizens are not really going to be able to see a first-, second-, or even third-rate version of Shakespeare over a good many years in their educational lives.

Most Americans are not aware until we put it in the form of a kind of cinematic series that films like "All the King's Men," and some of the other American titles that you mentioned, are tremendous classics.

Some, such as "The Red Badge of Courage," are great literary classics; others, like "All the King's Men," are great classics, not only of our literary, but indeed of our cinematic history.

The value of bringing such works to people at a modest cost, and tied to a broader program, including discussion by distinguished humanists, we would argue, is part of the mission of the Humanities Endowment.

COOPERATION WITH THE AMERICAN FILM INSTITUTE

Mrs. HANSEN. Do you work in this context with the AFI?

Mr. BERMAN. We do support the historical archives of the AFI. We will be relying on them for consultancy but they are not, in this project, a direct grantee.

Mrs. HANSEN. They do consult with the Humanities Endowment?

Mr. BERMAN. Oh, yes.

Mrs. HANSEN. They should be rather knowledgeable in the field of what is available.

Mr. BERMAN. Yes; We have a rather wide consultancy, actually, here because we naturally hope to continue these programs and to refine them.

Mrs. HANSEN. You are requesting $3.5 million for program development centers. Will you explain what you are proposing?

NATIONAL HUMANITIES SERIES

Mr. BERMAN. Program development centers have been set up at the Woodrow Wilson Center in Princeton, in the Midwest; and in the West at UCLA.

These have to do with something I think fairly well known to this committee, that is, the National Humanities Series. The Series is, as you know, a series of appearances and presentations by humanists before general adult public audiences.

Some of these can take the form of lectures, others can take more elaborate forms in order to assure that people's interest will be kept at a high level. They can be dramatic presentations, reading of texts, prose, or poetry; they can be commentary; but they all invite discussion between the audience and the visiting humanists.

What these project centers do is identify the kind of subjects, the kind of resources that ought to be used by those teams that emanate from the NHS centers.

Mrs. HANSEN. Do you work with the Woodrow Wilson Center in Washington, D.C.?

Mr. BERMAN. At Princeton, N.J.?

Mrs. HANSEN. No.

Mr. BERMAN. The International?

Mrs. HANSEN. That is right.

Mr. BERMAN. We have no grant activity with the center at the present time.

I am a member of the board of the Wilson Center and I am chairman of its fellowship committee. The only relationship there would be that I have tried to institute NEH practices of review in their fellowship system.

Mr. TASHDINIAN. We did have a grant from 1971 to 1972—a grant which has been completed—in support of fellows at the center.

Mr. BERMAN. Until now the Wilson Center in Washington has been highly policy-oriented, something like Brookings or other well-known institutes that concentrate on government. Therefore, their political science content has been great. They have made tentative moves into environmental studies and oceanography.

It is probably going to develop that humanists, humanities in general, will find more of a home at the Smithsonian where the Wilson Center now operates, but right now it is difficult to say. It still retains that kind of political science identification, I think.

[Discussion off the record.]

PURPOSE OF MUSEUM PROGRAM

Mrs. HANSEN. You are requesting $3.5 million for museum programs. How is this work coordinated with similar programs in the Smithsonian and the Endowment for the Arts?

Mr. BERMAN. I think the first steps in correlation might well be interpreted as separation. We try to define separate areas of interest, where the Smithsonian is able to work more or less with the physical conditions of exhibition and the Arts Endowment with matters having to do with preservation, maintenance, and exhibition itself.

We tend to concentrate on the educational and training aspects. So most of our work is done in training museum personnel.

Mrs. HANSEN. Does the training involve the exhibit function?

Mr. BERMAN. Interpretation of exhibits. We try, in other words, not to correlate so much as to separate; to make sure that any exhibit we support has associated with it the lectures or discussions, slide presentations, documentary films, technicians, brochures, guide books, any kind of explanation that would tend to fill in an audience on the historical background, the art history, and, most important of all, I think, the connection of something that looks to be primarily esthetic or primarily antiquarian, the very real connection of this to a larger form of culture.

DRAMATIC MUSEUM EXHIBITS

Mrs. HANSEN. Explain the proposed nationwide project mentioned in your justification.

Mr. BERMAN. I would like to ask Mr. Kingston to speak to this as he is very familiar with it.

Mr. KINGSTON. This was suggested to us by members of the museum constituency and the National Humanities Series which we have talked about earlier.

It seemed to pose potential interest during the Bicentennial period.

Since we are concerned, as Dr. Berman said, with insuring that exhibits, exhibits of physical objects, are related to the culture which produced them, it seems that many historical museums which would be developing large-scale, and hopefully, traveling, exhibits, which might be particularly interesting during the Bicentennial period, could be associated, also, with a more dramatic educational presentation which might recreate the time, the period in which those objects were produced.

Mrs. HANSEN. Give the committee a specific example.

Mr. KINGSTON. Well, perhaps—these are purely hypothetical examples since the program is only proposed rather than actual—if we are to consider the establishment of American independence, how it was achieved as a result of great debate, profound debate, excellent debate of a quality that not many are engaged in at the present moment, it seems it might be appropriate not merely to exhibit the documents, but to actually exhibit those documents through the use of actors and lecturers attempting to recreate the debate itself which led up to the establishing of independence.

It is this which exemplifies the museum debate which we have in mind, so that one or two major museums which can bring together really effective exhibitions associated with the Revolution, might at the same time provide the services of actors and lecturers to enact and interpret the factors of a society which produced those physical objects.

SPECIAL PROJECTS

Mrs. HANSEN. Justify your request of $2,000,000 for special projects grants.

Mr. BERMAN. I would like to call on Mr. Barcroft for this.

Mr. BARCROFT. The special projects program is an experimental program in the division of public programs, but it is intended in part to make grants that the other activities of the division of public programs do not provide for.

EXPERIMENTAL GRANTS IN URBAN AREAS

For example, in fiscal 1974 the National Humanities Series, of which our chairman has already spoken, primarily reaches small communities. The State-based programs characteristically reach across the State and may or may not concentrate in urban areas.

None of our programs, except possibly the museums program, really deals with the problem of how do you mount a humanities program that reaches a broad public in a city, so that in the special projects program in fiscal 1974, it is proposed to make experimental grants to five major urban areas in the United States around the general context of discussing the ideas and issues which have characterized the American experience and to try to mount in five major cities a program that will actually reach a significant number of people.

Mrs. HANSEN. Such cities as——

Mr. BARCROFT. New York, Chicago, San Francisco, Los Angeles, Philadelphia—cities that are not manageable in terms of humanities programs, cities where we believe our State-based programs and other programs do not reach a significant portion of the population. A city of 600,000 or 800,000 is one thing. A city of 2 or 3 million is entirely another thing. This is the purpose of the program. Most of these ideas have been suggested by institutions and organizations in those cities. One example of a grant we have already made, which in a sense is a pretest of this, is to nine colleges and universities, in effect in the Nashville area, led by Vanderbilt to talk about rights and values, human perspectives. This will be operating in the spring of this year and will have the cooperation of almost every community group, to see if it is possible to reach a significantly large adult public directly with lectures and discussions mounted by the combined resources of those nine universities. That grant is a rather small grant of $78,000.

Mrs. HANSEN. How are you going to reach a significant portion of the people in a city like New York?

Mr. BARCROFT. We don't know whether or not the Vanderbilt experience or the national experience will be a model. One of the reasons that

we make special project grants is in fact to deal with unanswered questions. But one thing that we think does suggest itself in the Vanderbilt experience is massive contact with the community organizations all over the city before any program is mounted.

Mrs. HANSEN. I supose every mayor has had some massive contact with organizations and nobody seems to be able to reach significant numbers of individuals.

Mr. BARCROFT. I think that is true, but I think we are assuming that those institutions, such as museums and universities, have a public constituency in those areas and if they cooperate with one another they might find ways of reaching a significant portion of adults.

HIGHER EDUCATION PROJECTS

Mrs. HANSEN. You are requesting $2 million for higher education project grants. Will you please discuss this request for the committee?

Mr. BERMAN. The higher education project grants are planned in fiscal year 1974 to be approximately 70 grants of about $30,000 each. These more or less uniform grants are designed for development and testing of innovative approaches to humanities education. Generally we hope to center these on American history, literature, and American Government. They ought to be functional in all of the States. They ought to reach somewhere in the vicinity of 5,000 students, and we hope they will include over 1,000 faculty. One example of this is the Center for the Continuing Renewal of Higher Education in North Carolina. This center is going to involve visits by center teams to campuses and summer institutes where they are able to reach faculty who would not ordinarily be able to enroll in formal education courses.

ROLE OF PHILOSOPHY IN 2-YEAR COLLEGES

The second is the American Philosophical Association, which is one of the oldest of our scholarly groups. Here they are investigating the role of philosophy in 2-year colleges. There are certain difficulties in this because it is a subject that has not had any special success, mainly because it has not had any tradition in the junior and community college campuses. They are trying to see if the study of values and ethics can have a meaningful place in institutions that sometimes are primarily concerned with vocational kinds of training.

EDUCATIONAL PLANNING GRANTS

Mrs. HANSEN. Justify your request of $750,000 for educational planning grants.

Mr. BERMAN. Again, like the grants I have just mentioned, these are widespread and they are uniform. In this case there are going to be about 25 grants at $30,000 each. Their essential purposes here are to assist faculty committees or even task forces of local campus administrations to devise new ways to strengthen the humanities programs. This has been a necessity for the endowment because so few colleges in the United States can really have their humanities divisions competing with science divisions and with their professional schools.

A second function of this kind of program is, actually and bluntly, better educated faculty.

NEED FOR PLANNING GRANTS

Mrs. HANSEN. Do you mean to say the humanities divisions do not have the majority of student interest? It seems to me I read in the Oregon Stater that the increase in enrollment and money has been in the humanities.

Mr. BERMAN. There would have to be several discriminations I would make in looking at that problem. I think it is true that most students are interested in the humanities. They have traditionally been interested in studies that offer values as well as mere accumulations of fact. It is not true that most faculties are disposed to favor humanities, nor is it true that humanities are as a matter of fact getting a bigger or even a sufficient cut out of their local university budgets. Whereas the students are interested, the humanities faculties are generally outvoted by their colleagues on the faculty.

When policy is set at most universities it is done so preeminently with the point of view of science, law, economics, and other nonhumanistic disciplines taking precedence.

Mrs. HANSEN. It is becoming easier to appropriate for this area?

Mr. BERMAN. Yes, ma'am.

HUMANITIES IN SCIENCE AND PROFESSIONAL PROGRAMS

Mrs. HANSEN. Isn't it true that in colleges of science and in other fields, they are trying to provide a greater input of the humanities?

Mr. BERMAN. Yes; if I may anticipate a discussion of our fellowships later, in which we are doing precisely this, I would here say in the most general way we are trying to enter into schools of architecture, engineering, medicine and law, supporting humanities programs exactly so that people who have these rather specialized professional interests will be able to get, in the case of law, a sense of legal philosophy, in the case of medicine some acquaintance generally with the problems governing life, aging, birth, and death. It is, I think, a difficult proposition—I hope not a losing one—when we support humanities, and one understands we are supporting one of the weakest of the components of our university education system.

Mrs. HANSEN. I think your goal is little understood by legislatures and boards of regents, and so forth. I would hope that you do provide more humanities input into the science and the architecture schools.

Mr. BERMAN. We are being remarkably successful. I think the greatest example is that both the president and provost of Columbia University have recently contacted me with a proposal I found gratifying, if astonishing. They propose that virtually every graduate school in that institution, and they mentioned journalism, medicine, architecture, and engineering among them, would have infused in it a program of humanities dealing with philosophy, history, or even literature, in order to insure that the people graduating from these programs were sufficiently well rounded to cope with questions that really underpin their everyday problems.

Mrs. HANSEN. Some of your universities have done this for many, many years.

Mr. BERMAN. Yes; we have been in particularly distinguished alliance with Princeton in their school of engineering, which has for many years been a kind of grantee of ours.

Mrs. HANSEN. Some of your great western public universities have had some basic humanities requirements, more than you find in several of the "elite" colleges in the East.

Mr. BERMAN. I think there is a reason for that. The elite colleges tend to think of themselves as being very careerist and so there is a high degree of specialization that one undergoes. The western colleges, land-grant colleges, and public colleges have to appeal to a more varied clientele. There are a lot of people going to those schools that have no intention ever of specializing or going on for further education. Therefore, a wider broadbased humanities education is simply the only course that they can go.

HUMANITIES PROGRAM GRANTS

Mrs. HANSEN. You are requesting $4,500,000 for humanities program grants. This program provides support to institutions of higher learning for development of programs in humanities. This is one program the committee has been interested in through the years. Do you want to discuss this for us?

Mr. BERMAN. The humanities program grants are a good deal larger than the ones that have just been under discussion. Although there is the same number of grants as the preceding category, 25, they are for the considerably more expansive sum of $180,000, over a 3-year period. Broadly speaking, the development of programs in the humanities we are trying to achieve transcends existing departmental structures. It is simply uneconomical, and in many cases unmanageable, for a single department of speech or humanities or drama or English to put together what is sometimes called an interdisciplinary program. In order to involve students, and even more importantly in this case, faculty, with the expertise that can tie all these things together, such a program becomes necessary. Institutions are, in addition, encouraged to bring together senior and junior faculty members, which is not a relationship obtained as often as one would like, and to provide distinct blocks of teaching time apart from the regular teaching or administrative load, in order that these large courses outside of departments not be shortchanged. Our grants will help humanities programs to be redefined and reorganized.

I think a great example, that I myself have always had in mind, is that of a small college I once taught at, Kenyon College, in which instructors from all departments met in order to give courses that dealt with philosophy or history, with ethics or with literature, covering the whole range of humanistic responses.

Mr. EVANS. Were these courses for the professors and instructors themselves?

NEED FOR IMPROVED TEACHING

Mr. BERMAN. One of the best things that happens at a place like Columbia, where I have also taught, and the University of California,

where this same kind of program is active, is that junior instructors are given to understand—this was, I regret to say, more true in the past than it is right now—were then given to understand that their accomplishment in matters other than their specialty was desirable.

Mrs. HANSEN. Publish or perish?

Mr. BERMAN. Publish or perish, that is right. This goes against the grain of good teaching. The whole purpose——

Mrs. HANSEN. Isn't it true, Dr. Berman, that there was a time not too many years ago when the average professor was so busy with various side activities such as research projects funded by various governmental agencies that they had relatively little time for discussion or the day-to-day give and take with students?

Mr. BERMAN. I think that is entirely true and it is one of the few legitimate reasons for dissatisfaction on campus in the last decade. The best example I can give you is from my own background. After I taught the great humanities course at Columbia for a couple of years—which meant getting familiar at a back-breaking pace with all of the literature and history from Herodotus through modern times and taking 15 students for a year through all this—I taught a summer session in which my students were not from Columbia. There was one girl that hesitated for a long time about coming to see me after class. She finally did, and said she was from, let me say, "a large university" and had been there for 4 years as an undergraduate and 3 as a graduate, and I was the first professor she ever spoke to. I could not comprehend this. At that time, being young and impressionable, I couldn't understand that.

RELEVANCE OF HUMANITIES

Mr. EVANS. Would you yield?

Do any of your funds go for the purpose of trying to find ways and means by which the humanities can be more relevant and meaningful directly to the students?

Mr. BERMAN. In universities?

Mr. EVANS. Yes, and colleges.

Mr. BERMAN. This is a difficult question, because humanities, in a way, are preliminary. It is very hard for me to argue that the study of Socratic philosophy will enable somebody to immediately solve a policy problem in his own culture, own city. My general sense is, to be quite honest, that it is only going to make him somewhat more able to cope with such a problem. We do have a number of programs in which we try rather hard to have direct relevance somehow conferred upon the study of the humanities. Here are some examples. Some projects through which a variety of colleges have tried to reflect humanistic concern with urban problems, problems of aging, problems of population, ethnic problems, problems of morals.

Perhaps you would like me to indicate what a few samples might be.

Mrs. HANSEN. Sure.

Mr. BERMAN. In Arkansas, an academic group is doing research on a quest for humanistic values in the contemporary scene. Research is the wrong word. It is education in that subject.

In Maine, the college——

Mr. EVANS. Would the purpose be a lecture or method of teaching development or what?

Mr. BERMAN. It is planning for curriculum development. In other words, how to identify a course that would lead you to know what would be best to study in a college, of most use in your daily life. A second one is more sharply focused, the College of the Atlantic received a grant for a curriculum on human ecology focusing on the relationship between our physical and social-cultural surroundings.

In Colorado College we have something that has taken far more familiar shape in America in the last few years with some outstanding results. This is a study, interdisciplinary and interracial, of the American Southwest. There is a tremendous amount of interest now, in historical terms, in the contributions made by minorities, ranging from Indians and Eskimos through Chicanos and blacks in the United States, especially during the 19th century.

GRANTS FOR MINORITY STUDIES

Mr. EVANS. That leads me to another question. Do any of your funds go to help people discover and write the histories of the American Chicano or blacks?

Mr. BERMAN. Yes. In this case I can say confidently and with quite a range of familiarity, a large amount of the funds of the Endowment go specifically toward the support of scholars in what we call "selected fields." That is, men whose whole educational program is directed solely to the contributions of Chicanos and of blacks in American history, which is a large and distinguished one in American literature, and so on.

In addition to this——

Mr. EVANS. Are these annual grants or continuing?

Mr. BERMAN. These are annual grants, often multi-year grants.

Mr. EVANS. Who selects the recipients of these grants?

Mr. BERMAN. There are a variety of ways insofar as there are a variety of programs. In one of them, application has been made through those college faculties at which the students wish to enroll themselves. The college faculties have until now made their recommendations to us. We have no direct part in it. In other cases not dealing with students but with men who are already professionals, who have simply let them apply through the normal procedure, which is for their applications to pass through panels, reviewers, and the National Council on the Humanities. In both——

Mr. EVANS. In regard to background and abilities and determination of who would be best to undertake such a project?

Mr. BERMAN. Yes, sir. We can think of nothing more self-justifying than to have experts in a particular field judge the fitness of people who engage in that field. Those who want to study 19th century slavery in America work through Oscar Handlin at Harvard.

Mr. EVANS. How about the professors that want very much to become involved in writing history of American blacks?

Mr. BERMAN. The best example that I can give of this is a professor at Yale now, who has received an extremely large sum of money for his editing group to do the papers of America's most distinguished

black man of the 19th century, Frederick Douglass. The Frederick Douglass papers are being edited by a young black assistant professor at Yale, Mr. Blassingame, who fits pretty much in the category you mentioned.

Mr. EVANS. Is he passed on by his colleagues or by you?

Mr. BERMAN. No, nobody designates him, because he is the one who comes to us with the project. It emanates entirely from him. If he didn't want to do this project or didn't have the imagination to conjure it up, we would never hear about it. He brought it to our attention. Having done that, we invited him to fill out a standard application. That went to a body of his peers and superiors and was judged in competition with all other editing grants.

Mr. EVANS. Thank you.

EDUCATIONAL DEVELOPMENT GRANTS

Mrs. HANSEN. Justify your request of $2,350,000 for development grants?

Mr. BERMAN. Development grants aim to foster vitality in the humanities through very comprehensive changes in college humanities departments. They average between $100,000 and $200,000 a year and extend over a period of from 3 to 5 years. We don't give a great many of these. Some half-dozen each year. The problem is to identify institutions that have some kind of potential for excellence and to have them develop their own programs in such a way that they will have impact not only on the local campus but even in a modular way on other institutions in a like situation. Faculty collaboration of a high and comprehensive order is expected in order to assure that the humanities, by being coordinated, will exert some kind of influence in that particular location. We do have examples of development grants, and since they are large and fairly costly, you might very well wish to get at least some kind of familiarity with these.

SUCCESSFUL DEVELOPMENT GRANT

One that I have myself admired very much is the University of Denver. Before the NEH grant was given to develop its curriculum, Denver was a place not in the first rank of universities and had very little in the way of resources for teaching the humanities. The humanities department had offerings which were limited. For example, it was not possible at this university even to study the classical world. When the humanities grant came along, it became possible to hire men to teach courses and to train junior people in Greek and Roman civilization. A second stage was to integrate this into some kind of broad historical perspective to show ideas had some kind of destiny as they moved from the hellenistic world to the modern world. Changes

occurred in the medieval, renaissance, and enlightenment periods, and as one studied all these things they added up—as in the notion of free speech in socratic Athens—they added up to a significant structure, some sense to be made out of the historical development of a movement or idea.

Mr. EVANS. Do you develop, acquire better people?

Mr. BERMAN. Yes; it is really a remarkable program.

Mr. EVANS. When did they begin this?

Mr. BERMAN. I have to ask Mr. Norris for this.

Mr. NORRIS. This is the third year of its operation.

Mr. BERMAN. I recently had an evaluative session with the people from Denver and went over a lot of their things and looked at some of the things they published on this. It seemed the evidence, the hard evidence, for the success of this is the difference in enrollment before the NEH grant and after the NEH grant in humanistic courses. As you must suspect, the humanistic courses are at a particular disadvantage in places that don't have very great library or faculty resources. At the more elite or older established universities there are museums often attached to the institutions and there are great libraries in which the studies of humanities may be undertaken. At the newer and less well endowed universities, if we don't do it, it won't be done.

Mr. EVANS. Thank you.

CONCERN FOR INDIAN EDUCATION

Mrs. HANSEN. Have you provided any assistance to the Navajo Community College?

Mr. BERMAN. Idaho?

Mrs. HANSEN. No, the Navajo Community College in Arizona. The reason I ask my question is they will probably have a limited library facility.

Mr. TASHDINIAN. They did receive a grant last year and one 3 years before.

Mr. BERMAN. We are particularly sensitive to the needs of Indian educational enterprises. As you must know, we have everything, ranging from formal support down to the collection of oral history. I would love, if you will give me your permission, to have introduced in the record this letter from South Dakota on our work which preceded the recent difficulties in this State, which, it was thought by local citizens, would be a great help in ameliorating its effects.

Mrs. HANSEN. Please do.

[The information follows:]

COMMITTEE ON HUMANITIES · SOUTH DAKOTA

AFFILIATE of *THE NATIONAL ENDOWMENT FOR THE HUMANITIES*

February 27, 1973

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MR. WEBSTER TWO HAWK
Rosebud

Dr. John Barcroft
National Endowment for the Humanities
806 15th Street, N.W.
Washington, D.C. 20506

Dear Dr. Barcroft:

Because the value of the state-based programs is not always evident either to the state committee or to the National Endowment, I share with you this gratifying testament to the achievement of the South Dakota Committee as it appears that we prophetically devised a theme which may help to calm the emotions in a difficult situation.

As you perhaps have read, some American Indians, particularly those belonging to the American Indian Movement, had arrived in Custer, South Dakota, to protest the fact that a local white man who had killed an Indian in a fight outside a local tavern was charged only with second degree manslaughter. During the protest the local courthouse was burned, nearly fifty Indians were arrested, one was shot (not reported in the newspapers), and no white persons were arrested.

The ensuing two or three days were very tense in the area, and a difficult situation was relieved primarily through the calm judgment of the mayor of Rapid City. It was during this time that the editor of the Rapid City Journal wrote the editorial, a copy of which I enclose.

We believe that our theme for our first year, "Indian and Non-Indian: Cultural Contributions for a Better South Dakota," with which we had some difficulty nevertheless has proved to be relevant here, and we know that programs which have related closely to the theme have been very successful as revealing to the non-Indian particularly that there were and are cultural contributions on the part of the American Indian which can prove to be useful, though we might deplore the use of this word for the humanities if we are purists, in making this a better world through understanding and tolerance.

I look forward to seeing you during the May meeting in Washington.

Sincerely,

Jack W. Marken

RAPID CITY JOURNAL

AN INDEPENDENT NEWSPAPER

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State Humanities Committee has focus on Indian, non-Indian theme

The tempo at which South Dakotans will be talking to each other about minority problems seems likely to increase noticeably. This is good, because communication is essential to obtaining understanding.

Some might judge, from recent events and a series of meetings here between American Indian Movement leaders and government officials, that communication has been totally neglected in South Dakota. It has not been, although only recently has there been a vehicle for involving people of both races in a program to improve perspective and point up alternatives. That vehicle is the South Dakota Committee on the Humanities, whose first-year theme is "Indian and Non-Indian: Cultural Contributions for a Better South Dakota."

The committee has a $125,000 grant from the National Endowment for the Humanities. Just last week nine humanities programs totaling $36,000 were funded by the committee, and all but one are closely related to the theme.

The latest set of topics that will be explored in different communities include: "The Cultural Interaction between Native Americans and Pioneers" at the University of South Dakota-Springfield; "Bicentennial Panel Discussions" at South Dakota State University, a series to consider the plight of South Dakota Indians as it may have been affected by early newspaper reports: "Indian Self-Determination" at Northern State College, eight panels to educate the public about self determination and its meaning to Indians and non-Indians.

Also accepted for dialogue were "Symposium on the Environment" at Brookings, in which Indian religion values as related to the environment will be included; "Who Shall Control the Land?," a discussion in Huron and Madison on land use, control and distribution; "Conference on Work, Leisure and the Use of Time" at Brookings in which different cultural issues will be explored; and "South Dakota Citizens State — A Seminar on Public Policy Issues" at the University of South Dakota regarding major issues confronting South Dakotans.

Previous to last week, several thousand people, both on and off the reservations, had taken part in discussions that examined such topics as Indians and pioneers and how their legacy can shape the future, and Christianity and the native Indian church. Scheduled to start March 10 at Pine Ridge is a program on contemporary Indian culture in present situations and future direction.

The effort of the humanities council programs has been to give the white communities information on the Indian's culture and to point out the difficulties in assimilation. The programs began last September.

When adopted, the theme, "Indian and Non-Indian: Cultural Contributions for a Better South Dakota," might have seemed remote to many people. Today it appears to have been a fortunate choice.

Mrs. HANSEN. I have asked about the Navajo Community College because fiscally they have been constrained and have had to spend the major share of their money on construction. I would suspect that the very thing that they have the most need for they will not have available.

GRANTS FOR INDIAN STUDIES

Mr. BERMAN. That is often true. The endowment is a surprisingly large participant in Indian culture and its rehabilitation in the States. Our projects range from study of Sioux language to Indian archeology to formal work with Indian materials in secondary schools to revaluations of Indian history. As a matter of fact, you may wish to incorporate in the record this list of things we do that refer to the American Indian and his background.

Mrs. HANSEN. We will insert the list in the record.

[The information follows:]

EXAMPLES OF GRANTS FOR PROJECTS RELATING TO AMERICAN INDIANS

University of South Dakota.—To develop a series of films devoted to the art, ritual, religion, legend, history, and language of the Sioux Indians for use by public and civic groups. Film-TV grant, fiscal year 1972; $11,800.

University of Minnesota.—To establish an undergraduate American Indian studies program through the cooperation of the Indian community of Duluth and the Indian student organization at the University of Minnesota. Education grant, fiscal year 1972: $24,279.

Idaho State University.—To support a project to preserve the language and mythology of the Arikara American Indian tribes, to make this recorded history available to modern Arikaras and to contribute to plains Indian prehistory and language diffusion. The language as spoken by older Arikaras is nearly extinct. Research grant, fiscal year 1972: $11,520.

Donald Parman, Purdue University.—To complete a monograph that deals with Federal policy on the Navajo reservation during the New Deal, 1933–42. Fellowship grant, fiscal year 1972: $8,750.

Annemarie Shimony, Wellesley College.—To study the causes and consequences of the severe political and social unrest of the Iroquois Indians with particular emphasis upon the last two "Revolutions," 1959 and 1970, at the Grand River Reserve. Fellowship grant, fiscal year 1972: $8,450.

NEED FOR HUMANITIES INSTITUTES

Mrs. HANSEN. You are requesting $2,700,000 for "Humanities Institutes." What does this involve?

Mr. BERMAN. This is a new program that we have very high hopes for. One of the characteristics of American education for the past 10 or 15 years has been the establishment of places like the Center for Advanced Study in the Behavioral Sciences at Stanford, the Institute for Advanced Studies—which really means mathematics, sociology, and physics—at Princeton, a whole variety of institutes throughout the United States that in the most incredibly lopsided way favors the nonhumanistic disciplines. It has not been possible for any American humanist in the recent or far past to do the kind of independent research for the scholarly task force or arrange for the communal study with other colleagues involving the training, particularly of junior colleagues, of matters of the first importance to the humanities.

Virtually all humanities work done in the United States has been done individually. There have been small groups of scholars getting

together to edit texts but there has never been the freedom conferred upon humanists like that conferred upon scientists who have time off from teaching in order for them to gather at some place like Salk Institute in La Jolla, Palo Alto, and Princeton. That is one of the rationales for trying to set up only two or three matching forms of institutions for humanists. There are other reasons than the disadvantages of the humanities in comparison to science. I don't think that alone would entirely legitimatize this. My own sense of it is that what goes on at these institutes has to be self-justified. Some of the things that go on will focus on interdisciplinary study, a program of seminars, lectures and methodological training so that teachers will be prepared to do their career work. There are going to be offshoots of the institute programs. Summer institutes, occasional institutes, all kinds of supported cooperative ventures whereby scholars in the humanities can make their presence felt first in the profession at large and then, we hope, as a consequence, in the campuses from which they all derive.

The third point finally would be this: Disciplines in the humanities, say the discipline of history or literature never really had the kind of support that the subbranches of other studies enjoy because of this. They have not had its creativity.

And I think it of the first importance that we establish institutes where certain particular questions, subjects, historical periods or genres are investigated. My favorite candidate for one of the new institutes is going to exemplify all this and something else as an incidental bonus. It will be an institute on 18th Century Federalist America, and will be concerned from the beginning with the Madison papers, which, to everyone's great surprise, never really have been collated, never published, and not even adequately canvassed. An institute that would be based upon the Madison papers would have as its function, first, to actually collect, collate and put on library shelves the hundreds of thousands of documents relating to the presidency and the Federalist movement. Second, it would train a group of several hundred teachers.

Mrs. HANSEN. These papers will cover his participation in the Federal convention?

Mr. BERMAN. Yes. They cover his entire career.

The second purpose will be to train a cadre of teachers, researchers, junior fellows in 18th century American history, not to make them Madisonians but through acquaintance with this firsthand material, to let them know what it is to work in a living archive.

FINANCING OF INSTITUTES

Mr. EVANS. Madam Chairman——

How is this going to be financed? How would it be administered?

Mr. BERMAN. We try to do basically two alternative things. One kind of institute in America, like the Salk Institute in La Jolla, is independent of the university and has its own equipment. The other institutes are dependent, like the one at Princeton, on the university for physical location and even funding. They do not have separate endowment but are budgeted annually. We have a choice of going both routes. As a matter of fact, we will probably, as occasion demands,

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take either one or both. In the case of the Madison proposal—which at this point has no guarantee of being enacted, simply one that I personally like the looks of and have high hopes for—this will, without funds, not only take over the Madison papers but by a surprising and gratifying circumstance, probably be able to take over the Madison homestead in Virginia, about 2 hours from Washington. It is in private hands right now but evidently can be turned over to the use of a scholarly institute, which can then have the physical premises, turning that into a kind of national repository of Madison papers.

Mr. EVANS. Your funds would go for the payment of salaries, telephones, secretaries?

Mr. BERMAN. Yes. Payments would begin with the establishment of an administrative and research structure. The research structure would involve a director, a principal investigator, the reimbursement of 10 senior professors, 20 junior professors, and an undetermined number of graduate students seeking training there. That kind of payment, aside from the salary of the director, would only be annual for individual participants and would not continue, since the idea is to involve people on a rotating basis.

The second kind of expense, administrative, would be continuous. That would allow for a business manager, secretariat, ordinary administrative machinery of any enterprise.

PRIVATE SUPPORT FOR INSTITUTES

Mr. EVANS. Would you intend all funds to come through the endowment of the humanities?

Mr. BERMAN. No, we would not. We would hope that from the very beginning sums would be generated from other foundations or private parties. In the case of this particular institute, there is an excellent chance of such support given its wide interest at the time of the Bicentennial, its peculiar attractiveness as being obviously part of American history. In addition to this, we would never be able to go the route of permanent endowment in institutes. We have not done that at any time and could not ask Congress to do that. This would be on a relatively short-term basis.

Mr. EVANS. Thank you.

ELEMENTARY AND SECONDARY EDUCATION PROJECTS

Mrs. HANSEN. Justify your request of $2,250,000 for elementary and secondary education projects.

Mr. BERMAN. Part of this is our well-established program of the national humanities faculty. The national humanities faculty is a structure we have set up in the hope that high school teaching can benefit from the retraining of high school faculty. To this end, experts from various walks of life, principally universities, are dispatched to high schools and communities throughout the United States in order to advise them on the latest advances in their field in order to give them such assistance as they can in the methodology of teaching.

In addition to this, and with some uncertainty, we are trying to determine what other legitimate ways there are for a humanities en-

dowment to effect such a large, expensive and extraordinarily complicated activity as high school teaching. There are far more high schools than there are colleges, and the population of students is so large.

The greatest handicap in high school education is lack of specificity, since general education simply does not allow for even the most broad and indeterminate kind of specialization. We are not asking that people become experts, just that they have a general acquaintance with the subject.

ASSISTANCE FOR HIGH SCHOOL LIBRARIES

One way we are trying to effect improvement is to isolate those things that fairly small government foundations can possibly perform. I think we may have one of them, and that is in the training and organization of high school libraries. This seems to us to be one of those areas where we can make a dent. We have done this with museums and other cultural institutions, and we feel if librarians in high schools can be funded by NEH to train themselves, then the students who are in contact or should be in contact with this person, more so than any other single teacher, ought to be able to get at least a rudimentary background in preparation for college or perhaps private development.

FELLOWSHIPS PROGRAM

Mrs. HANSEN. A total of $8,950,000 is being requested for fellowships programs. This represents an increase of $1,790,000, which is one of the smaller increases in your program.

What is the rationale for this level of funding?

Mr. BERMAN. I think that one of the reasons is the kind of quality that we want to fund. I think that the various fellowships here have to be examined individually in order to see which can be extended.

Mrs. HANSEN. I would suggest that in the future.

Mr. BERMAN. If we took senior fellowships, which is the second item here, we would probably find that a good deal more money could be invested there. If we took other groups of fellowships we would——

Mrs. HANSEN. Where is your most difficult problem?

Mr. BERMAN. In not enough money?

Mrs. HANSEN. No, where do you receive the least for your money?

Mr. BERMAN. I think most endeavors wherein we avoid strict quality and try to operate in order to do something for geographic distribution or for one age group or another.

FELLOWSHIPS FOR YOUNGER HUMANISTS

Mrs. HANSEN. I am surprised at you; devoted to the humanities and making geography a parameter.

You are requesting $2,860,000 for fellowships for younger humanists. What is the average size of the fellowships?

Mr. BERMAN. The average size there is about $11,000, or at the monthly rate, $1,250 per month.

Mrs. HANSEN. How long is the grant for?

Mr. BERMAN. It runs for one full academic year or may run for part of the year.

Mrs. HANSEN. Your selection is made by a panel?

Mr. BERMAN. Yes.

Mrs. HANSEN. Into what categories are your panels divided?

Mr. BERMAN. I am going to ask Jim Blessing to respond to that.

Mr. BLESSING. Partly disciplinary and partly regional.

We feel in this program the regional knowledge of people from large regions, such as the South, far West, is particularly valuable to have represented on one panel. We do form them on a regional basis and within regions by disciplines.

Mrs. HANSEN. How much competition do you have in this field? How many applications do you receive? What is your criteria and how many are selected?

Mr. BERMAN. The competition in the first group is fierce. There are over 1,000 applications this fiscal year for 220 awards.

Mr. EVANS. What is the first group?

Mr. BERMAN. Younger humanists. We have made this category because we feel it would be very unfair for these applicants to compete with the more mature scholars in the field. There is a ratio of about 5½ to 1 in applications received and applications granted.

Mrs. HANSEN. What is your criteria for acceptance?

Mr. BERMAN. There are two kinds of criteria, absolute and relative. The absolute ones are what is the project worth by anybody's ordinary commonsense. The relative view is how does he stack up against his competition? I think they are both very important to us because if you cannot see them both at the same time, you can get a very distorted view of some of these projects. As a matter of fact, I do have our guidelines here. Would you like me to mention one of them?

Mrs. HANSEN. Insert your guidelines in the record.

[The information follows:]

NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506

November 1972

Guidelines for Evaluating Applications for Fellowships and Summer Stipends for Younger Humanists

The purpose of both the fellowships and the summer stipends is to give opportunities for self-development to young humanists of promise as both scholars and teachers. The ability of an applicant to teach and interpret the humanities should weigh as heavily in the evaluation as his ability to produce scholarly books and articles. The Endowment's primary interest is an applicant's capacity to contribute to the advancement of the humanities, broadly conceived; the possibility of his making an immediate contribution to scholarship in his particular field is secondary.

The work undertaken during the award period may be study or research within the applicant's special interest, or it may be general study in some other field that will help the applicant better understand his own field and become a more broadly informed humanist. A statement by the National Council on the Humanities concerning Endowment priorities is included below.

Applicants have been advised to address their applications to a general reader as follows: "This description should be written in plain, jargon-free language. It will be reviewed by a panel composed of scholars and laymen drawn from various fields, and most members will not have a specialized knowledge of the applicant's field of study. The proposal should therefore be addressed to the literate humanist outside of the applicant's field, who, moreover, will be interested in the proposal primarily as a contribution to the advancement of humanistic knowledge, broadly conceived, and to the applicant's development as a teacher and interpreter of the humanities, and only secondarily as an immediate contribution to learning in a particular field."

Reviewers should take into account the following considerations in rating an application:

1. Does the applicant have promise as a teacher, scholar, and interpreter of the humanities?

2. Is the proposed use of time and funds likely to contribute importantly to his development in these respects?

3. Is his plan to study sound and well worked out?

4. Is he capable of carrying out his plans and is he likely to do so?

5. Will the necessary resources for research and learning be accessible to him?

6. Is the knowledge and understanding which will result from the study really needed? Will it contribute

   (a) directly to a better understanding of important public problems?

   (b) indirectly or in the long run?

   (c) importantly to knowledge and understanding in the applicant's field?

   (d) only to knowledge and understanding of details?

   (e) to knowledge and understanding in related fields?

7. In the case of a few proposals of great novelty it may not be possible to answer these questions clearly. If this is the case, please carefully consider the potential of the applicant and his proposals as an important risk investment.

8. Other things being equal, preference should be given to applicants who have not held major post-doctoral fellowships or grants in 1967-68 or after, excepting sabbaticals.

9. Broad geographic spread of awards and their distribution among a heterogeneity of institutions are desirable.

CURRENT PRIORITIES OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES--STATEMENT BY THE NATIONAL COUNCIL ON THE HUMANITIES

The present crisis of American society leads the National Council on the Humanities to reaffirm that the humanities ideally are always relevant to the condition of man, and of man's society. It therefore wishes to encourage, in addition to significant studies and works in the familiar humanistic tradition of pure scholarship and general knowledge, appropriate project proposals within the various fields of the humanities which are concerned with values as they bear on urbanization, minority problems, war, peace, and foreign policy, problems of governmental decision, student and youth problems, civil liberties, and the wider application of humanistic knowledge and insights to the general public interest. The Endowment will also continue to support more traditional studies in every humanistic discipline, and each proposal, regardless of its emphasis in this respect, will be judged primarily on its intrinsic merit.

Mr. BERMAN. They answer in some detail the question that you posed.

SENIOR FELLOWSHIPS

Mrs. HANSEN. $2,125,000 is requested for senior fellowships. What is the average grant for this program and what is your selection criteria?

Mr. BERMAN. The competition is, if anything, even more severe than for the younger humanists. Here we have a rate of over 6 to 1. There were 101 awards last year and over 600 applications. The average monthly stipend is $1,500 and by the end of the year that comes out to just about $17,000. The guidelines for senior fellowships are more demanding by far than for the younger humanists. For one thing, virtually no one qualifies for a senior fellowship unless he has put in a certain number of years of work and has demonstrated his capacities as a researcher.

We, therefore, go first by his quality as judged by his peers. Second, we look at the proposal itself, look on that not so much as a means of educating him but as a potential contribution to human learning, because this is at the highest level of support and we feel it simply has to have that additional qualification. It does not have to result in an immediate publication but it does have to result in some information, some knowledge, some advance in knowledge of general public use. There is the prudential condition that the individual can complete this undertaking. It has to be something assimilable, something that he can handle. It has to have some relevance to other work in his field.

Finally, it has to have what has earlier in this discussion been called some kind of relevance. I don't mean by that it must apply immediately to the solution of a particular problem that most human beings deal with. It can be on some very esoteric things indeed, but it ought to bear on the state of knowledge, advancement of learning in the particular discipline. So if he is dealing with hieroglyphics or with some rather fine point of Greek history, it has to result in some kind of truly imaginative revaluation bearing on that whole field.

Mrs. HANSEN. Again the fellowships are selected by panelists?

Mr. BERMAN. We have our most distinguished panelists here, and I would be very glad to enter in the record their names.

Mrs. HANSEN. Please do. Also insert your guidelines for evaluating applications for senior fellowship.

[The information follows:]

Senior Fellowship Panelists

1972

Panel #1

Louise Cuyler, Professor of Musicology, University of Michigan, Ann Arbor
Kenneth Levy, Professor of Music, Princeton University, New Jersey
Irving Lowens, Music Critic, Washington Evening Star and News, Washington, D.C.
Bates Lowry, Professor of Art History, University of Massachusetts, Boston
Lawarence D. Steefel, Jr., Professor and Chairman of Art History, Washington University, St. Louis, Missouri
George Tatum, Rodney Sharp Professor of Art History, University of Delaware, Newark

Panel #2

Richard D. Altick, Regents' Professor of English, Ohio State University, Columbus
Albert Guerard, Professor and Chairman Committee on Modern Thought and Literature, Stanford University, Stanford, California
Herman Kogan, Editor, Book Week, Chicago Sun-Times, Chicago, Illinois
Maynard Mack, Sterling Professor of English, Yale University, New Haven, Connecticut
Robert Ornstein, Professor of English, Case-Western Reserve University, Cleveland, Ohio
Jerome Taylor, Professor of English, University of Wisconsin, Madison

Panel #3

Mr. William Abrahams, Contributing Editor, Atlantic Monthly, Boston, Massachusetts
Ruby Cohn, Professor of English and Theater, University of California, Davis
J. Saunders Redding, Professor of English, Cornell University, Ithaca, New York
Charles T. Samuels, Professor of English, Williams College, Williamstown, Massachusetts
Lewis P. Simpson, William A. Read Professor of English and Editor, Southern Review, Louisiana State University, Baton Rouge

Panel #4

Herbert W. Benario, Professor of Classics, Emory University, Atlanta, Georgia
Germaine Bree, Professor of French, University of Wisconsin, Madison
William E. Harkins, Professor of Slavic Languages, Columbia University, New York
Paul R. Olson, Professor of Spanish, Johns Hopkins University, Baltimore, Maryland
Hans Rosenhaupt, President, Woodrow Wilson National Fellowship Foundation Princeton, New Jersey
Blake L. Spahr, Professor of German, University of California, Berkeley

Panel #5

Stephen B. Baxter, Professor of History, University of North Carolina, Chapel Hill
Robert B. Crawford, Professor of Chinese History, University of Illinois, Urbana
Stanley M. Elkins, Professor of History, Smith College, Northampton, Massachusetts
David H. Pinkney, Professor of History, University of Washington, Seattle
Carl A. Roebuck, Professor of Classics, Northwestern University, Evanston, Illinois
Edwin M. Yoder, Editor, Greensboro (N.C.) Daily News

Panel #6

Joel Colton, Professor of History, Duke University, Durham, North Carolina
Stephen R. Graubard, Editor, Daedalus, Professor of History, Brown University, Providence, Rhode Island
Karl Gottlieb Harr, Jr., President, Aerospace Industries Association of America, Washington, D.C.
William J. Niven, Professor of History, Claremont Graduate School, California
Daniel M. Smith, Professor of History, University of Colorado, Boulder

Panel #7

William Bradley, President, The Edward W. Hazen Foundation, New Haven, Connecticut
May Brodbeck, Professor of Philosophy, University of Minnesota, Minneapolis
J. Glenn Gray, Professor and Chairman of Philosophy, Colorado College, Boulder
George L. Kline, Professor of Philosophy, Bryn Mawr College, Pennsylvania
William F. May, Professor of Religious Studies, Indiana University, Bloomington

Panel #8

Edward L. Barrett, Professor of Law, University of California, Davis
Morton A. Kaplan, Professor of Political Science, University of Chicago, Illinois
Hyman Kublin, Professor of History, Brooklyn College, Brooklyn, New York
Currin V. Shields, Professor of Government, University of Arizona, Tucson
Homer C. Wadsworth, Director, Kansas City Association of Trusts and Foundations, Missouri

Panel #9

Regina Flannery, Professor of Anthropology, Catholic University, Washington, D.C.
T. George Harris, Editor, Psychology Today, Del Mar, California
Gerald M. Platt, Professor of Sociology, University of Massachusetts

Panel #10

Daniel Aaron, Professor of English, Harvard University, Cambridge, Massachusetts
Arnold J. Band, Professor of Comparative Literature, University of California, Los Angeles
John Rath, Professor of History, Rice University, Houston, Texas
Richard Schwartz, Dean of the Law School and Professor of Sociology, State University of New York, Buffalo
Wilfrid S. Sellars, Professor of Philosophy, University of Pittsburgh, Pennsylvania
Thomas Willis, Music Critic, Chicago Tribune, Illinois

Application Review Panels for

Younger Humanist Fellowship and Summer Stipend Programs

New England I

Francis Broderick (Chairman), Professor of History, University of Massachusetts, Boston, Massachusetts

Raul Hilberg, Professor of Political Science, University of Vermont, Burlington, Vermont

John C. Hunter, Professor of History, Simmons College, Boston, Massachusetts

William Kennick, Professor of Philosophy, Amherst College, Amherst, Massachusetts

Halsey Smith, Director of the Center for Research and Advanced Study, University of Maine, Portland, Maine

New England II

Jack M. Stein (Chairman), Professor of Germanic Languages and Literature, Harvard University, Cambridge, Massachusetts

Jean D. Bundy, Professor of French Language and Literature, Colby College, Waterville, Maine

Justin Kaplan, writer, biographer, Cambridge, Massachusetts

Mary I. Stephens, Director of Academic Program Development, Brown University, Providence, Rhode Island

Robert F. Thompson, Professor of Art History, Yale University, New Haven, Connecticut

Middle Atlantic I

Robert H. Schwoebel (Chairman), Professor of History, Temple University, Philadelphia, Pennsylvania

Edward Dumbauld, U.S. District Judge, Western District, Pittsburgh, Pennsylvania

Charles Forcey, Professor of History, State University of New York at Binghamton, Binghamton, New York

Barbara M. Lane, Professor of History, Bryn Mawr College, Bryn Mawr, Pennsylvania

James Roger Sharp, Professor of History, Syracuse University, Syracuse, New York

Middle Atlantic II

David G. Smith (Chairman), Professor of Political Science, Swarthmore College, Swarthmore, Pennsylvania

Llewellyn Z. Gross, Professor of Sociology, State University of New York at Buffalo, Buffalo, New York

J. Joseph Huthmacher, Professor of History, University of Delaware, Newark, Delaware

June Nash, Professor of Anthropology, City College of New York, New York, New York

Robert C. Richter, Assistant to the President, Carnegie Endowment for International Peace, New York, New York

Middle Atlantic III

John W. McCoubrey (Chairman), Professor of Art History, University of Pennsylvania, Philadelphia, Pennsylvania

Midge Decter, Literary Editor, WORLD, New York, New York

Malcolm Goldstein, Professor of English, Queens College, Flushing, New York

Karl Kroeber, Professor of English and Comparative Literature, Columbia University, New York, New York

Charles E. Wunderlich, Professor of Music, Mansfield State College, Mansfield, Pennsylvania

Middle Atlantic IV

Edward D. Sullivan (Chairman), Professor of French, Princeton University, Princeton, New Jersey

Herbert Deinert, Professor of German, Cornell University, Ithaca, New York

Daniel Gillis, Professor of Classics, Haverford College, Haverford, Pennsylvania

Charles L. Sanford, Professor of American Civilization, Rensselaer Polytechnic Institute, Troy, New York

Middle Atlantic V

William P. Alston, Professor of Philosophy, Douglas College, Rutgers University New Brunswick, New Jersey

Russell Blackwood, Professor of Philosophy, Hamilton College, Clinton, New York

Rollo Handy, Professor of Philosophy and Provost, Faculty of Educational Studies, State University of New York at Buffalo, Buffalo, New York

Norman Hjelm, Senior Editor, Fortress Press, Philadelphia, Pennsylvania

Frank A. Tillman, Professor of Philosophy, Vassar College, Poughkeepsie, New York

South I

T. Harry Williams (Chairman), Professor of History, Louisiana State University, Baton Rouge, Louisiana

David F. Anthony, Professor of Asian Studies, Randolph-Macon Woman's College, Lynchburg, Virginia

Raymond F. Betts, Professor of History, University of Kentucky, Lexington, Kentucky

Robert B. Patterson, Professor of History, University of South Carolina, Columbia, South Carolina

Robert Williams, Director, Division of Archives, History, and Records Management, Department of State, Tallahassee, Florida

South II

Edward G. Ballard (Chairman), Professor of Philosophy, Tulane University, New Orleans, Louisiana

William C. Havard, Professor of Political Science and Dean of Arts and Sciences, Virginia Polytechnic Institute, Blacksburg, Virginia

Iredell Jenkins, Professor of Philosophy, University of Alabama, University, Alabama

Gillian Lindt, Professor of Sociology, American University, Washington, D.C.

James B. L. Rush, former journalist, Winston-Salem, North Carolina

South III

Lore Metzger (Chairman), Professor of English, Emory University, Atlanta, Georgia

John T. Algeo, Professor of English, University of Georgia, Athens, Georgia

Harold Kolb, Jr., Professor of American Literature, University of Virginia, Charlottesville, Virginia

Thomas Parrish, editor and writer, Berea, Kentucky

Nathalia Wright, Professor of American Literature, University of Tennessee, Knoxville, Tennessee

South IV

Willia E. Daughtry (Chairman), Professor of Music, Hampton Institute, Hampton, Virginia

Claude K. Abraham, Professor of French, University of Florida, Gainesville, Florida

Richard L. Predmore, Professor of Spanish, Duke University, Durham, North Carolina

Samuel T. Ragan, Secretary of the North Carolina State Department of Art, Culture, and History, and Editor and Publisher of the Southern Pines Pilot, Raliegh

Joseph C. Sloane, Professor of Art History, University of North Carolina, Chapel Hill, North Carolina

Midwest I

Ruth B. Marcus (Chairman), Professor of Philosophy, Northwestern University, Evanston, Illinois

Twiley Barker, Professor of Political Science, University of Illinois, Chicago Circle, Illinois

Leon Depres, lawyer and Alderman, Chicago, Illinois

Robert J. Miller, Professor of Anthropology and Indian Studies, University of Wisconsin, Madison, Wisconsin

Nicholas Wolterstorff, Professor of Philosophy, Calvin College, Grand Rapids, Michigan

Midwest II

Stuart Tave (Chairman), Professor of English, University of Chicago, Chicago, Illinois

Constantine J. Gianakaris, Professor of English, Western Michigan University, Kalamazoo, Michigan

Sydney J. Harris, columnist and theater critic, Chicago Daily News, Chicago, Illinois

Roger Hornsby, Professor of Classics, University of Iowa, Iowa City, Iowa

Henry D. Piper, Professor of American Literature, Southern Illinois University, Carbondale, Illinois

Midwest III

David W. Noble (Chairman), Professor of History, University of Minnesota, Minneapolis, Minnesota

Harry Barnard, biographer and journalist, Wilmette, Illinois

Shaw Livermore, Professor of History, University of Michigan, Ann Arbor, Michigan

Edward N. Peterson, Professor of History, Wisconsin State College, River Falls, Wisconsin

Melvin C. Wren, Professor of History, University of Toledo, Toledo, Ohio

West Coast II

Mark Curtis, President and Professor of History, Scripps College, Claremont, California

Robert Burke, Professor of History, University of Washington, Seattle, Washington

Yvette Fallandy, Dean of Academic Affairs, California State College, Sonoma, California

Paul G. Manolis, Executive Editor, Oakland Tribune, Oakland, California

Lionel Pearson, Professor of Classics, Stanford University, Stanford, California

Eli Sobel, Professor of German, University of California, Los Angeles, California

West Coast III

Richard Bridgman (Chairman), Professor of English, University of California, Berkeley, California

Robert Commanday, Music Critic, San Francisco Chronicle, San Francisco, California

Delora G. Cunningham, Professor of English, San Francisco State University, San Francisco, California

Stanley Greenfield, Professor of English, University of Oregon, Eugene, Oregon

Alfred Moir, Professor of Art, University of California, Santa Barbara, California

Plains and Mountains III

Bainbridge Bunting (Chairman), Professor of Art and Architecture, University of New Mexico, Albuquerque, New Mexico

Frank Peters, Music Critic, St. Louis Post Dispatch, St. Louis, Missouri

Gale Richards, Professor of Speech and Drama, Arizona State University, Tempe, Arizona

Bernice Slote, Professor of English, University of Nebraska, Lincoln, Nebraska

Robert W. Lewis, Professor of English, University of North Dakota, Grand Forks, North Dakota

Plains and Mountains IV

George H. Shirk (Chairman), attorney, President of the Oklahoma State Historical Society, Oklahoma City, Oklahoma

Allen J. Matusow, Professor of American History, Rice University, Houston, Texas

John W. Padberg, S.J., Professor of History and Executive Vice President, St. Louis University, St. Louis, Missouri

Stanley Spector, Professor of Chinese Studies and Director of East Asian Language and Area Center, Washington University, St. Louis, Missouri

John E. Van de Wetering, Professor of American History, University of Montana, Missoula, Montana

West Coast I

Joan Moore (Chairman), Professor of Sociology in Urban Affairs, University of Southern California, Los Angeles, California

Eleanore Bushnell, Professor of Political Science, University of Nevada, Reno, Nevada

Patricia Crawford, Professor of Philosophy, California State University, San Diego, California

W. T. Jones, Professor of Philosophy, California Institute of Technology, Pasadena, California

John May, President, San Francisco Foundation, San Francisco, California

Midwest IV

Walter A. Strauss (Chairman), Professor of French, Case Western Reserve University, Cleveland, Ohio

Wallace A. Bacon, Professor of English and Speech, Northwestern University, Evanston, Illinois

Merlin H. Forster, Professor of Spanish and Portuguese, University of Illinois, Urbana, Illinois

Jane C. Hutchison, Professor of Art History, University of Wisconsin, Madison, Wisconsin

Frank E. Kirby, Professor of Music, Lake Forest College, Lake Forest, Illinois

Gerrard S. Pook, architect, Chicago, Illinois

Plains and Mountains I

George R. Waggoner (Chairman), Dean of the College of Liberal Arts and Sciences and Professor of English, University of Kansas, Lawrence, Kansas

John K. Mathison, Professor of English, University of Wyoming, Laramie, Wyoming

Clarence E. Olson, Books Editor, St. Louis Post Dispatch, St. Louis, Missouri

Hugo Schmidt, Professor of German, University of Colorado, Boulder, Colorado

Leland J. Thielemann, Professor of French, University of Texas, Austin, Texas

Plains and Mountains II

Fred A. Sondermann (Chairman), Professor of Political Science, Colorado College, Colorado Springs, Colorado

Virgil C. Aldrich, Professor of Philosophy, University of Utah, Salt Lake City, Utah

A. Dewey Jensen, Professor of Philosophy, Northern Arizona University, Flagstaff, Arizona

Edward H. Spicer, Professor of Anthropology, University of Arizona, Tucson, Arizona

J. Robert Wilson, lawyer, Manhattan, Kansas

Fellowships for Junior College Teachers
Review Panels

Midwest

W. Donald Jordan, Professor of English, Chicago City College, Wright Campus, Chicago, Illinois
Walter E. Beardslee, Professor of History, Northwestern Michigan College, Traverse City, Michigan
Richard J. Brown, President, Nicolet College, Rhinelander, Wisconsin
Elisabeth McPherson, Professor of English, Forest Park Community College, St. Louis, Missouri
Roger Smith, Vice President for Planning and Development, Tulsa Junior College, Tulsa, Oklahoma

Southern

Joe B. Rushing, President, Tarrant County Junior College District, Fort Worth, Texas
David G. Robinson, President, Edison Junior College, Fort Myers, Florida
Sidney Stovall, Chairman, Humanities Department, Central Piedmont Community College, Charlotte, North Carolina
Richard Tucker, Professor of History, Mary Holmes Junior College, West Point, Mississippi
Elizabeth H. Wooten, Head, Division of Humanities, Cleveland State Community College, Cleveland, Tennessee

West-Southwest

John Goff, Professor of History and Department Chairman, Phoenix College, Phoenix, Arizona
Norman Clark, Professor of History, Everett Community College, Everett, Washington
John Freeman, Professor of History, Western Wyoming College, Rock Springs, Wyoming
Donald Singer, Vice President for Academic Affairs, Southwestern College, Chula Vista, California
Jack F. Leach, Professor and Chairman, Department of Government, Monterey Peninsula College, Monterey, California
David Dietrick, Professor of Social Sciences, Long Beach Community College, California

West

Donald Snepp, Professor of English, San Francisco City College, San Francisco, California
Delma Tayer, Chairman, Department of Languages, Yakima Valley College, Yakima, Washington
Phyllis Jackson, Professor and Chairman, Department of Foreign Languages, Pasadena City College, Pasadena, California
Maria Reichenbach, Professor of Philosophy, Los Angeles City College, Los Angeles, California
George S. Sessions, Professor of Philosophy, Sierra College, Rocklin, California

East-Northeast

Mark Hirsch, Professor and Chairman, History Department, Bronx Community College, Bronx, New York
Alf E. Jacobson, Professor, Department of Social Studies, Colby Junior College, New London, New Hampshire
Frank T. White, Professor of Philosophy, Queensborough Community College, Bayside, New York
Lenore Buford, Chairman, Department of Foreign Languages, Cuyahoga Community College, Ohio
Robert E. Richardson, Jr., Professor of English, Manchester Community College, Connecticut

FELLOWSHIPS FOR THE STUDY OF U.S.
ETHNIC MINORITIES, 1973-74

PANEL MEMBERS

Helen G. Edmonds, Professor of History, North Carolina Central University, Durham, North Carolina

Ralph Guzman, Professor of Politics and Community Studies, University of California, Santa Cruz, California

Arthur Mann, Professor of History, University of Chicago, Chicago, Illinois

Alfonso Ortiz, Professor of Anthropology, Princeton University, Princeton, New Jersey

Fernando Peñalosa, Professor of Sociology, California State University at Long Beach, Long Beach, California

Francis Paul Prucha, Professor of History, Marquette University, Milwaukee, Wisconsin

Darwin Turner, Professor of English, University of Iowa, Iowa City, Iowa

Rudolph J. Vecoli, Director of the Center for Immigration Studies and Professor of History, University of Minnesota, Minneapolis, Minnesota

Guidelines for Evaluating Applications for Senior Fellowships

The Senior Fellowship program is intended for persons who have considerable experience as scholars, teachers, writers, or interpreters of the humanities, and have produced significant work. The purpose of these awards is to help humanists progress in their research and further develop their competence as teachers and scholars by providing support for an extended period of uninterrupted study.

The work undertaken during the fellowship period may be study or research within the applicant's special interest, or it may be general study in some other field that will help the applicant better understand his own field, enlarge his competency, and become a more broadly informed humanist. A statement by the National Council on the Humanities concerning priorities is attached.

Applicants have been advised to address their applications to a general reader as follows: "This description should be written in plain, jargon-free language. It will be reviewed by a panel composed of scholars and laymen drawn from various fields, and most members will not have a specialized knowledge of the applicant's field of study. The proposal should therefore be addressed to the literate humanist outside of the applicant's field, who, moreover, will be interested in the proposal primarily as a contribution to the advancement of humanistic knowledge, broadly conceived, and to the applicant's development as a teacher and interpreter of the humanities, and only secondarily as an immediate contribution to learning in a particular field."

The following criteria should be considered in evaluating Senior Fellowship applications:

(1) The applicant's quality and promise of development as scholar, teacher, writer, and interpreter of the humanities.

(2) The quality of the proposal as a potential contribution to humanistic learning. (Proposals need not result in immediate publication, but should give promise of resulting eventually in humanistic work of broad and lasting significance.)

(3) The likelihood that the individual can complete the undertaking described in the proposal.

(4) The importance of the proposed undertaking to other work in the applicant's field.

(5) The relative importance of the proposal in comparison with needs in other fields or in the humanities generally.

(6) The value of the undertaking to the understanding of national problems or to the quality of national life.

(7) All other things being equal, preference should be given to applicants who have had relatively little previous grant support.

(8) Broad geographic spread of awards and their distribution among a heterogeneity of institutions are desirable.

FELLOWSHIPS FOR JUNIOR COLLEGE TEACHERS

Mrs. HANSEN. You are requesting $825,000 for junior college teaching fellowships. This involves 75 awards. What is the average size of the fellowships?

Mr. BERMAN. The average size, like the younger humanist group, is $11,000 per year.

Mrs. HANSEN. Is the competition intense for these awards?

Mr. BERMAN. Not so intense as in the rest.

Mrs. HANSEN. Why?

Mr. BERMAN. I would hazard a guess that those institutions are simply not as research oriented, but I would like to ask our director of fellowships to speak on this.

Mr. BLESSING. I think this is true, what Dr. Berman said. The only thing I would add to that about the junior colleges is that they are not quite as used to the concept of fellowship support. They have never before had a specific fellowship program available to them in the humanities. This is a new program for junior colleges and one that they have not quite gotten used to. It is now in its third year, third round of grants.

Mrs. HANSEN. You would think this would be a group that would be most avidly seeking the opportunity to increase their——

Mr. BLESSING. The odd thing is we have the least number of applications for this program.

Mr. BERMAN. I would add two more reasons. One is unfamiliarity with the program. It is so new. And the other is this: In the career that one would undertake in a junior college, research has so far not been as important as at other institutions.

Mrs. HANSEN. $400,000 is requested for summer stipends. This involves 200 awards. These are offered to the younger humanist teachers.

Mr. BERMAN. Yes.

Mrs. HANSEN. Please insert in the record, your guidelines for evaluating applications for junior college teacher fellowships and summer stipends and fellowships in U.S. ethnic minorities studies.

[The information follows:]

GUIDELINES FOR EVALUATING APPLICATIONS FOR JUNIOR COLLEGE TEACHER FELLOWSHIPS AND SUMMER STIPENDS

The purpose of both the fellowships and summer stipends is to give opportunities to junior college teachers to undertake study projects in the humanities which will increase their understanding of the subjects they teach and improve their teaching.

The work undertaken during the fellowship period is to be a humanistic study either within the applicant's special interest or in some other field that will help the applicant better understand his own field and become a more broadly informed humanist. Under the terms of the Arts and Humanities Act of 1965, the humanities include the study of the following: "language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; ethics; comparative religion; archaeology; the history, criticism, theory and practice of the arts; those aspects of the social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to the relevance of the humanities to the current conditions of national life." However, humanistic study, in essence, is characterized by the nature of the approaches which these disciplines adopt. It is study that is concerned with questions of philosophical, esthetic, or social values.

Applicants are instructed that problems relevant to teaching in a humanistic field are an appropriate object of fellowship study, but curriculum development proposals as such should be submitted to the endowment's division of education. A statement by the National Council on the Humanities concerning endowment priorities is included at the end of these guidelines.

Applicants have been advised to address their applications to a general reader as follows: "This description should be written in plain, jargon-free language. It will be reviewed by a panel composed of teachers and laymen drawn from various fields, and most members will not have a specialized knowledge of the applicant's field of study. The proposal should therefore be addressed to the literate humanist outside of the applicant's field, who, moreover, will be interested in the proposal primarily as a contribution to the applicant's development as a teacher and interpreter of the humanities, and only secondarily as an immediate contribution to learning in a particular field."

In rating an application, reviewers should consider answers to the following questions:

1. Does the applicant have promise as a teacher and interpreter of the humanities?
2. Is the proposed use of time and funds likely to contribute importantly to his development in these respects?
3. Is his plan of study sound and well worked out?
4. Is he capable of carrying out his plans and is he likely to do so?
5. Will the resources necessary for the study be accessible to him?
6. Is the knowledge and understanding which will result from the study really needed? Will it contribute:
   (a) directly to a better understanding of important public problems?
   (b) indirectly or in the long run?
   (c) importantly to understanding in the applicant's field?
   (d) only to understanding of details?
   (e) to understanding in related fields?

In the case of a few proposals of great novelty it may not be possible to answer these questions clearly. If this is the case, please carefully consider the potential of the applicant and his proposal as an important risk investment.

In reviewing applications, the following considerations should also be taken into account:

Problems pertinent to an applicant's own teaching (such as the development of a course) are appropriate, as also are the philosophical and conceptual bases of education in an applicant's field, but planning of curricula and development of teaching materials are more suitable for the endowment's division of education.

Other things being equal, preference should be given to applicants who have not held major post-doctoral fellowships or grants since 1967–68, except sabbaticals.

Broad geographic spread of awards and their distribution among a heterogeneity of institutions are desirable.

Guidelines for Evaluating Applications for Fellowships in U.S. Ethnic Minorities Studies

The purpose of these fellowships is to give promising young scholars and teachers opportunities to undertake historical, social, or cultural studies of U.S. ethnic minorities. The studies, to be carried out under the guidance of experienced faculty advisors, should enable them to develop the ability to contribute significantly to knowledge of U.S. ethnic minorities through their teaching, writing, and leadership in their institutions and professions.

Candidates should have completed their professional training before beginning tenure. Often, completion will mean obtaining a doctorate, but this is not a requirement. The key term is "completion," and the degree involved may be a B.A., M.A., J.D., or any degree that for the candidate constitutes a final credential. In no event may the fellowship year be used for the pursuit of a degree.

The proposed program of study must be mature, advanced individual work in the general field of U.S. ethnic minorities. Many of the applicants will have

already established credentials as specialists in this area; others will have done very little work in this area and will be seeking an opportunity to extend the scope of their competence. Since the principal purpose of the program is to increase the number of scholars and teachers qualified to work in this area, high priority should be given to the latter sort of applicants.

Preference should be given to young scholars and teachers. The term "young scholars and teachers" does not easily yield to precise definition. Youth should be measured by a balance of chronological age, distance from degree work, and years of professional or teaching experience. This is a "youth-oriented" program but not necessarily the exclusive province of the academically young.

In rating an application, reviewers should consider answers to the following questions:

1. Does the applicant show promise as a scholar, teacher and interpreter of the humanities?
2. Is the proposed use of time and funds likely to contribute importantly to his development in these respects?
3. Is his plan of study realistically and thoughtfully conceived and set forth?
4. Is he capable of carrying out his plans and is he likely to do so?
5. Will the resources necessary for the study be accessible to him?
6. Is the advisor experienced and knowledgeable in the proposed field of study and is he the sort of person who will give the Fellow the assistance he will need during the study?
7. Will the institutional resources (that is, other scholars in related fields, library holdings, museum collections, et cetera) be adequate for the study?

In reviewing applications, the following considerations should also be taken into account:

Problems pertinent to an applicant's own teaching (such as the scope and presentation of a course) are an appropriate object of fellowship study, as also are the philosophical and conceptual bases of education in an applicant's field, but the planning of curricula and the development of teaching materials are more suitably proposed for support under institutional project grants than individual fellowships.

Broad geographic spread of awards and their distribution among a heterogeneity of institutions are desirable, to the extent that high quality standards permit.

IMPACT OF FELLOWSHIPS

Mrs. HANSEN. How does the impact of these programs, in terms of number of people involved and per dollar spent, compare with some of the other programs in the endowment?

Mr. BERMAN. I think this has a middling position.

Mrs. HANSEN. Why?

Mr. BERMAN. A research project may have an extremely small direct effect because only one or two people may be directly involved. If we take mass media projects, they can number literally in the millions. I think we are dealing here with the thousands as a kind of handy unit of reference. The reason is this: If you take a summer seminar for college teaching, the last and newest item in our fellowship division, what you have is 30 seminars going on during the summer. At each of these seminars there are from 10 to 20 people enrolled, so that we have not only 30 university teachers but 300 teachers from junior colleges, high schools, even from 4-year universities.

To begin with, almost immediately then, we are dealing with a beginning, set sum of 330 people. That, however, must be extrapolated because the entire purpose of setting up the summer seminar is to translate that into academic year figures. Those 300 teachers are going

out, each of them, to deal with as many as 300 to 600 students of their own in each year.

It looks, after a while, as if we had a lot of rabbits coming out of a hat because the multiplier effect in a program like this is very extensive. In other words, when we have fellowships for teachers, they themselves pass on those effects to their own students.

Mrs. HANSEN. Yes; but, on the other hand, one of your senior fellows has studied trade and diplomacy on the China coast, 1842–1854. This was rather an important time.

Therefore, what is learned may influence, in the total, many people.

Mr. BERMAN. Oh, yes.

Let's look at it this way: Some of our work, which looks at the time as rather esoteric, has resulted in books that affect not only the tens of thousands of people who read them, but the hundreds of thousands who are going to be taught by those first-hand readers. Books on the life of Jefferson or the papers of Washington are going to have no predictable finish in their influence in the next half-century.

Mrs. HANSEN. I was going to say your Madison Institute, if it prospers, and I hope it does, could very well answer a lot of controversial questions which arise every time there is a discussion of the Federal Constitution.

Mr. BERMAN. Yes; they have all kinds of bonuses.

Mrs. HANSEN. In fact, I remember when the question of seating of a Member, whether he had a right to take his oath or not, really devolved on the interpretation of the notes in the Madison papers on why they stipulated just those few qualifications. It seems to me through this program, you are going to have to have more and better answers from scholars of this particular federalist era.

Mr. BERMAN. I think so.

I think the Bicentennial, whatever it has been up to now, may be a tremendous incentive to get back, if we do it right, to get back to this kind of thing.

RESEARCH GRANTS

Mrs. HANSEN. $5,750,000 is requested for research grants. What kind of projects are sponsored under this program?

Mr. BERMAN. Under research grants we have about a half-dozen major subprograms. Editing grants would be one, research centers is another, research tools a third, conferences and congresses is a fourth, historical guides is a fifth, State history programs yet a sixth, and finally, I think you are probably most familiar with the editing grants since those are the ones which for the first time have edited and published definitive editions of the great 19th century American authors.

Incidentally, we are now being approached by some of the same groups to do something which I think is splendidly conceived, that is, to perform a similar service for American philosophers.

As it turns out—I am one of those many who have never seriously considered the subject—American philosophers have been far more important in the last 100 years than we had any notion of. They have been very great names in world philosophy.

STATE HISTORY PROGRAM AND HISTORICAL GUIDES

Mrs. HANSEN. $1.5 million is requested for historical guides. This is a new program. What does this entail?

Mr. BERMAN. I would like to call on Mr. Emerson whose brainchild this is, to explain it.

Mr. EMERSON. Madam Chairman, this program looks to providing support for the development of local, State and regional history in this country, of a scholarly quality to compare with the current state of the understanding of national history.

In the first instance it would provide, largely for the public, informative, but solidly based, historic guidebooks of the several States with the view of being a contribution to the Bicentennial.

Mrs. HANSEN. I hope their historical information is accurate. It seems we have more amateur historians confusing dates. All of a sudden something appears and that is accepted. It has no relevance to fact. I was interested because of the Federal writers' project in the 1930's. Some of the current history we have today in our States was a direct result of this. In fact, it would have been lost had it not been captured by this project.

Mr. BERMAN. Yes. We have had this in mind as a model.

Mrs. HANSEN. It was an excellent model.

Mr. BERMAN. Yes.

Mrs. HANSEN. In our State it told about the pioneers. It is invaluable because these people are all gone.

Mr. BERMAN. We hope to do this in a more organized and I hope more sophisticated way, actually; scholars who ordinarily would be writing general world history would devote attention to State history and make our series equal to that of the great Victoria County history series in England.

Interestingly enough, this shades off into immediate relevance because not only are we building a great library of priceless archives in America, but we hope to have offshoots in the form of guides for most people that are simplified versions of the archival material.

Mrs. HANSEN. $1 million is requested for your State history program. This is also a new program.

Mr. BERMAN. Yes. We have been discussing both of these at the same time. It was the State history program which I have just described; it relates to the State guides program. These are what I meant when I said one shades into relevance by allowing the public access in simplified versions to these archives.

Mrs. HANSEN. When you select people to participate in these programs, do you ask assistance from the State historical society?

Mr. BERMAN. Yes; there is, as a matter of fact, a group of State and local historians, the American Association for State and Local History, whom we have been consulting with.

YOUTHGRANTS

Mrs. HANSEN. Please give us the current status of the Youthgrant program?

What new initiatives are expected in 1974?

Mr. BERMAN. The coordinator is Mr. Tashdinian. He can address himself to that.

Mr. TASHDINIAN. As you may recall from last year in our testimony, the program was launched at the end of January 1972. Between that time and the end of the year we had nearly 10,000 inquiries, most of which are in direct letter form, for information about the program. We were really astonished at this particular reaction. Many of these inquiries were subsequently followed by actual applications and in the fiscal year 1972 we made 28 awards for a variety of activities which have been developed and carried out by young people.

This year, 1973, we plan to make between 40 and 50 grants, and next year between 60 and 80.

Mrs. HANSEN. What are your guidelines for the grant awards? Who are the panelists and what is the size of the average grant?

Mr. TASHDINIAN. The average runs between $4,000 and $5,000 a year. We have a panel which consists primarily of young people themselves, usually one high school senior, several college undergraduates, several college graduate students, a couple of professional people, and young faculty members.

Mrs. HANSEN. Please insert in the record your criteria for grant awards.

Mr. TASHDINIAN. Yes

[The information follows:]

CRITERIA FOR GRANT AWARDS

Consultants to the Endowment who review applications and recommend youthgrant awards will be asked to evaluate all proposals in terms of the following:

1. How valuable is the proposed project as a contribution—
   To increasing the participant's priority areas or to the understanding of some other important humanistic problem?
   To one of the Endowment's priority areas or to the understanding of some other important humanistic problem?
   To demonstrating the possibilities of active involvement in the humanities by young people?
2. Is the purpose of the project clear? Has the plan of work been carefully thought out? Will the proposed methods lead to the applicant's objective? Has an adequate means of evaluation been provided?
3. If the proposal concerns research, is the problem clearly defined? Is the proposed methodology rigorous enough to assure objective, systematic investigation and important results?
4. To what extent will project results (proceedings, exhibit, report, publication, etc.) be disseminated?
5. Is the applicant properly prepared to undertake the proposed work?
6. Is the proposed budget realistic? Is there assurance that Federal grant funds will be well spent and that suitable records will be kept?
7. How original is the project? What impact is it likely to have? Can it serve as a model for, or stimulate similar activity by, young people in other educational institutions or in other communities?
8. To what extent is the proposed project—in comparison with other proposals—the kind of humanistic activity undertaken best by young people?

Mr. EVANS. May I inquire there?

Mrs. HANSEN. Yes.

Mr. EVANS. Do you have just one panel?

Mr. TASHDINIAN. Yes. We usually have three or four application cycles a year. We have one panel which handles a particular cycle. That panel rotates so that each panel has about half of the people from previous panel and half are brand new members of the panel.

Mr. BERMAN. It is an unusually large panel. There can be as many as 15 people taking part.

I think, incidentally, on first acquaintance with this, it probably gives one pause to hear there are high school and college students on these panels. I have observed them very carefully and come to the conclusion that they are tougher minded and more conservative in the sense of evaluating proposals than practically any other group of any age whatsoever that I have seen.

Mr. EVANS. These people sit at the same time in the same room and review applications? Where do they come from? Do they come from Washington? Florida?

Mr. TASHDINIAN. They come from all over the country.

Mr. EVANS. How are they chosen?

Mr. TASHDINIAN. They have been chosen through a variety of methods.

When we were first developing this program, we canvassed a large number of organizations, Federal agencies, and other groups which had youth-related programs. We asked them to nominate people to us who might help us in developing the program. From perhaps 100 or 200 names, we selected a number of about 20 people who met with us 2 years ago.

Mr. EVANS. How long do they meet at one time?

Mr. TASHDINIAN. At that particular point, we were first developing the program. They met for 2 full days. Now they meet 1½ days to go over the applications. There is extensive preliminary work they do analyzing these applications. They do about a week's work on their own before they even come here. When they come, we discuss each one for 5 to 10 minutes, sometimes up to a half hour.

Mr. EVANS. Are their expenses paid?

Mr. TASHDINIAN. Yes.

Mr. EVANS. Is that out of your budget?

Mr. TASHDINIAN. Yes.

Mr. BERMAN. I think this would be——

Mrs. HANSEN. They receive per diem?

Mr. TASHDINIAN. Yes.

Mr. BERMAN. It would be one of the primary areas to recommend for a congressional visit. I cannot think of anything more overpowering than to see these intense 2-day discussions going on, involving people who are that young, who are that well informed.

Mr. TASHDINIAN. We have a list of the first three-cycle awards I would like to give you for your use.

Mrs. HANSEN. The committee would be glad to receive them.

[The information follows:]

NEH YOUTHGRANTS IN THE HUMANITIES

Sherie P. Sachs, Randallstown, Maryland
Miss Sachs is studying the effect of children's television programs, especially entertainment programs involving fantasy and animation, on the views of young people toward questions concerning life and death. Miss Sachs, 18, is a student at Catonsville Community College in Maryland. $ 1,414

Glen Harlen Jordan, Sacramento, California
Mr. Jordan is studying the history, doctrine and practices of a local church in Sacramento which serves a religious congregation representative of a large segment of black Americans. Mr. Jordan, 19, is a student at Stanford University. $ 6,252

Michael K. Brown, Watertown, New York
Mr. Brown will conduct a historical study of the Black River Canal and its effects on the economic and social lives of the people of the Black River Valley. The project is sponsored by the Jefferson County Historical Society. Mr. Brown, 19, is a student at Jefferson Community College in Watertown. $ 675

Wayne Richard Larson, Cedar Rapids, Iowa
Mr. Larson is leading a student-conducted historical study of the Amana Colonies of Iowa which were founded in the 1850's by German refugees. Mr. Larson, 19, is a student at Kirkwood Community College in Cedar Rapids, which is sponsoring the project. $ 4,450

Dennis J. DeLoy, Burlington, Vermont
Mr. DeLoy is developing a summer and school-year program for high school students interested in Latin, and Greek and Roman history and literature. Mr. DeLoy, 20, is a student at the University of Vermont. $ 3,558

Geoffrey Stewart, Providence, Rhode Island
Mr. Stewart will study the expansion of American munitions manufacturers into Europe from 1865 to 1885. Mr. Stewart, 20, is a student at Brown University, which is sponsoring the project. $ 1,890

Ann Lawrence, Charleston, West Virginia
Miss Lawrence is leading a predominantly student study team of 8 persons in research tracing the historical development of the coal miner's union. Miss Lawrence, 20, is a student at Swarthmore College in Pennsylvania. $ 9,270

Thomas C. Vogelman, Burlington, Vermont
Mr. Vogelman will produce a narrated film depicting prehistoric Indian life in the Champlain Valley. The project is sponsored by the University of Vermont and State Agricultural College in Burlington. Mr. Vogelman, 20, is a student at the University of Vermont. $ 6,400

Dean T. Lahikainen, Gardner, Massachusetts
Mr. Lahikainen will study the life of the 19th century Swedish-American folk sculptor, Gustaf Nyman. Mr. Lahikainen, 21, is a student at Syracuse University in New York. $ 2,500

Robert E. Mugge, Catonsville, Maryland
Mr. Mugge, with a team of four other students, will develop a film on the history of and current life in the small town of Frostburg. Mr. Mugge, 21, is a student at the University of Maryland, Baltimore County. $ 8,990

Cynthia Rolling, Detroit, Michigan
Mrs. Rolling is leading a team of college students in a case study of ethnicity and ethnic change in a Detroit neighborhood. The project is sponsored by the Detroit Historical Museum. Mrs. Rolling, 22, is a recent graduate of Wayne State University in Detroit. $ 1,699

Edward G. Wong, Los Angeles, California
Mr. Wong is leading a team of UCIA students in collecting and cataloguing photographs and related graphic materials documenting the history of Asian-American people for use by educators and scholars. The project is sponsored by the Visual Communications Committee of Asian American Studies Central, Inc. in Los Angeles. Mr. Wong, 22, is a student at UCIA. $ 10,133*

Fay Lai Chew, New York, New York
Miss Chew will study the historical development of New York City's Chinatown and the acculturation process of Chinese immigrants. The project is sponsored by The Basement Workshop, Inc. in New York City. Miss Chew, 23, is a graduate student at New York University. $ 9,350

Marian E. Leighton, Somerville, Massachusetts
Miss Leighton is preparing a book and record series tracing the history of bluegrass music. Miss Leighton, 23, will be a graduate student at Northeastern University in the fall. $ 6,835

Jane Ann Clark, St. Louis, Missouri
Mrs. Clark is conducting a one-week summer institute to acquaint high school teachers with the materials and methods of studies on war and peace. Mrs. Clark, 23, is a graduate student at St. Louis University, which is sponsoring the project. $ 3,000

* Gifts-and-Matching Offer; grant will depend on private gifts received on behalf of the project.

C.L. Dill, Blair, Nebraska
Mr. Dill will conduct the excavation and preservation of the physical remains of an Indian village found by Lewis and Clark in 1804. The project is sponsored by Dana College in Blair. Mr. Dill, 24, is a graduate student at the University of Kansas. $ 4,911

David C. Brosch, Chicago, Illinois
Mr. Brosch will prepare an exhibit showing the historical development of the neighborhoods adjacent to the Calumet steel mills in Chicago. The project is sponsored by the Illinois Labor History Society in Chicago. Mr. Brosch, 24, is a graduate student at Howard University in Washington, D.C. $ 4,339

Paul Orehovec, Ladysmith, Wisconsin
Mr. Orehovec will conduct a historical study of the laws and treaties of the United States and Wisconsin pertaining to the Chippewa Indians. The project is sponsored by Mount Senario College in Ladysmith. Mr. Orehovec, 24, is a graduate student at the University of Miami. $ 6,975

Richard E. Hughes, Alturas, California
Mr. Hughes will lead a team of 10 students in the recovery of anthropological material from the Goose Lake basin in northeastern California in order to reconstruct the cultural history of the prehistoric inhabitants. Mr. Hughes, 25, is a student at Sonoma State College in California. $ 4,760

Jacie Joseph Espinoza, Fort Collins, Colorado
Mr. Espinoza will conduct a bilingual summer school program focusing on folklore, language, pre-Columbia history, and other cultural studies designed for Mexican-American teenagers. Mr. Espinoza, 25, is on the staff of the Fort Collins Drug Education Project, which is sponsoring the project. $ 8,033

Stephen B. Wright, Los Angeles, California
Mr. Wright is leading a student study team to investigate racial stereotypes held by high school students of various ethnic backgrounds. The project is sponsored by United Teachers of Los Angeles. Mr. Wright, 26, is a teacher at Dorsey High School in Los Angeles. $ 3,992

Kenneth C. Rolling, Milwaukee, Wisconsin
Mr. Rolling is directing three other students in the preparation of study kits using the classics to elucidate modern questions of justice and personal values. Mr. Rolling, 26, is a graduate student in theology at St. Francis Major Seminary in Milwaukee. $ 3,869

John Faragher, New Haven, Connecticut
Mr. Faragher will examine the historical effect of geographic mobility on the American family, through a case study of the experiences of families participating in the Westward movement of the 19th century. Mr. Faragher, 26, is a graduate student at Yale University, which is sponsoring the project. $ 1,560

Joan W. Cove, Potomac, Maryland
Miss Cove will prepare a comprehensive history of a small, wholly Black community, Toby Town, Maryland. Miss Cove, 27, is a student at George Washington University in Washington, D.C. $ 8,079

John W. McDonald, Wilmington, Ohio
Mr. McDonald will prepare a color film on works by Ohio artists in the Cleveland, Columbus and Dayton art museums for dissemination to schools, colleges, and civic clubs in Ohio. Mr. McDonald, 27, is a student at Wilmington College. $ 2,332

Jeremy R. Rifkin, Washington, D.C.
Mr. Rifkin is leading a team of five college students in research on the lives and ideas of working people during the Revolutionary War period. Mr. Rifkin, 27, is staff coordinator for the People's Bicentennial Commission in Washington, D.C. The Youth Project of Washington is sponsoring the study. $ 7,210

Edwin L. Green, III, Chapel Hill, North Carolina
Mr. Green will conduct a summer program for high school students who will study the Greek concepts of ethics, heroism, politics, religion and society. Mr. Green, 28, is a graduate student at the University of North Carolina, Chapel Hill, which is sponsoring the project. $ 778

Thomas A. Hale, Rochester, New York
Mr. Hale will prepare the first comprehensive English introduction to the poetry, plays, and essays of Aimé Césaire. Mr. Hale, 30, is a graduate student at the University of Rochester, which is sponsoring the project. $ 1,362

Christopher Lornell, Delmar, New York
Mr. Lornell will undertake a project to help document and preserve in writing, on tape, and on photographs the various aspects of the older African-based black folk music that can be found in Georgia and the Carolinas. Mr. Lornell, 19, works at the Albany Medical Center in Albany, New York, $ 2,820

Myron O. Stachiw, Providence, Rhode Island
Mr. Stachiw will lead a team of 15 students in archaeological and related archival work on a selection of colonial home sites in Providence. Mr. Stachiw, 20, is a sophomore at Brown University in Providence, which is sponsoring the project. $ 4,296

Cheryl Cline, Claremont, California
Miss Cline will undertake an archaeological, historical, and ethnological survey of Ninilchik, an Alaskan village in the midst of rapid cultural change. Miss Cline, 20, is a student at Pitzer College in Claremont, which is sponsoring the project. $ 1,344

Arthur Lee Salna, Chicago, Illinois
Mr. Salna will research and produce the scripts for two exhibits at the Field Museum of Natural History in Chicago which is sponsoring the project. One script will be concerned with conservatism and change among the Moros of the Southern Philippines, while the other will focus upon the metalworking technology of the tribes in Luzon. Mr. Salna, 21, is a senior in Anthropology at Northeastern Illinois State University in Chicago. $ 2,837

Stephanie Fox, Seattle, Washington
Miss Fox will research and write a general history of the Nisqually Indian tribe, drawing on United States treaty laws, tribal archives, pioneer records and living tribal members. Miss Fox, 21, is a junior at Fairhaven College in Bellingham, Washington. $ 750

Diane Guerino and Barbara Stabert, South Orange, New Jersey
Miss Guerino and Miss Stabert will conduct a survey of public high schools in New Jersey to determine the status of comparative religious education in secondary school curriculum. Miss Guerino, 21, and Miss Stabert, 21, are students at Seton Hall University in South Orange, which is sponsoring the project. $ 2,087

Michel D. Clark, Rock Island, Illinois
Mr. Clark will catalogue and cross-reference the original papers of four leading citizens of Davenport, Iowa, two whose significance derives from participation in national events, and two whose papers offer insights into the culture of the early Midwest in the nineteenth century. Mr. Clark, 21, is a senior at Augustana College in Rock Island. The Davenport Museum in Davenport, Iowa, is sponsoring the project. $ 1,288

Robert M. Benedict, Bloomington, Minnesota
Mr. Benedict will research and write a history of his home town of Bloomington, focusing on local Indian tribes, youth living during the Civil War era, and the town's post World War II growth. Mr. Benedict, 22, is a recent graduate of the University of Minnesota. $ 3,200

Tom Copeland, St. Paul, Minnesota
Mr. Copeland will record, using primarily the techniques of oral history, the life of the labor lawyer, Elmer Stuart Smith who was involved in the trials of radical organizations after World War I. Mr. Copeland, 22, is a recent graudate of Macalaster College in St. Paul. $ 1,470

Jack Hanick, Stratford, Connecticut
Mr. Hanick will lead a team of three young people preparing a film documenting the experiences, problems, and role of the aged in American society. Mr. Hanick, 22, is a senior at Harvard University in Cambridge, Massachusetts. $ 9,370

Lynn A. Friedman, Berkeley, California
Miss Friedman is conducting a linguistic analysis of the American Sign Language used by the Deaf. Miss Friedman, 22, is a graduate student in linguistics at the University of California at Berkeley. $ 2,087

Gary Sweeney, Fort Collins, Colorado
Mr. Sweeney will conduct an examination of the historical and architectural characteristics of a single 19th-century residence, the Newberry House, in the gold-rush boom town of Central City, Dolorado. Mr. Sweeney, 22, is a senior majoring in art history at Colorado State University in Fort Collins, which is sponsoring the project. $ 761

David Rudner, New York, New York
Using recent developments in structural anthropology and art criticism, Mr. Rudner will study symbolism in classical ballet and modern American dance. Mr. Rudner, 22, is a senior on academic leave from Reed College in Portland, Oregon. $ 4,273

Jaclyn Lichtenstein, Santa Cruz, California
Miss Lichtenstein and two associate researchers will undertake a historical investigation of technology as it affects the position of women in contemporary American society. Miss Lichtenstein, 22, is a recent graduate of Haverford College in Haverford, Pennsylvania. $ 9,800

Judith B. Stewart, Milford, New Jersey
Miss Stewart will develop a pilot film of a series designed to improve students' ability to read and write Chinese characters. Miss Stewart, 22, is a senior in Asian Studies and English at the State University of New York in Buffalo. $ 1,905

Roberta Haber and Melanie Maholick, Washington, D.C.
Miss Haber and Miss Maholick are part of a group preparing a film and related study guide about the history of women and feminism in America for use in high schools and other institutions. Miss Haber, 23, and Miss Maholic, 22, are recent graduates of George Washington University in Washington, D.C. $ 2,087

Alan D. Brinkley, Washington, D.C.
Mr. Brinkley will prepare a comprehensive biography of W. Bourke Cockran (1854-1923), New York attorney, politician and orator. Mr. Brinkley, 23, is a recent graduate of Princeton University in New Jersey. $ 6,571

Marcia Forbes, Sioux Falls, South Dakota
Miss Forbes will lead a team of four young people in an exploration of the community of Sioux Falls, South Dakota, in order to compile an inventory of its historical resources, both records and artifacts. Miss Forbes, 23, is a student at Augustana College in Sioux Falls, which is sponsoring the project. $ 1,536

Douglas Alan Tunnell, Portland, Oregon
Mr. Tunnell is leading a team of young people in an examination of a broad range of "new schools" in order to determine both their philosophical basis and their actual instructional programs. Mr. Tunnell, 23, is a recent graduate of Lewis and Clark College in Portland, which is sponsoring the project. $11,000

David K. Kermani and Eden Naby, New York, New York
Mr. Kerman and Miss Naby are preparing for dissemination to a broad public the first translations of contemporary Iranian plays and critical commentary on the synthesis of Western and Persian dramatic traditions. Mr. Kermani, 25, and Miss Naby, 30, are both graduate students at Columbia University in New York. $ 3,465

Vicky J. Risner, Los Angeles, California
Miss Risner will lead a team of students in a project to inventory field data concerning dance which has been gathered by anthropologists in order to provide dance researchers a complete set of published dance data for a given culture area. Miss Risner, 26, is a graduate student in dance at the University of California at Los Angeles, which is sponsoring the project. $ 1,067

Nancy A. Higgins, Lincoln, Nebraska
Miss Higgins will research and develop a handbook for the University of Nebraska's Tutors of Nebraska Indian Children Program. The handbook will be designed to aid the tutor in gaining an appreciation of the ethnic heritage and educational difficulties of the students. Miss Higgins, 26, is a recent graduate of the University of Nebraska, which is sponsoring the project. $ 1,733

Janet Waterman, Ithaca, New York
Mrs. Waterman has advised a team of 25 junior and senior high school students in designing a project for community studies curriculum using regional history as a means of understanding and appreciating development of basic community institutions. As part of the project, the students themselves will choose a permanent project director. Mrs. Waterman, 27, teaches American History at Ithaca High School, which is sponsoring the project. $ 6,364

Charles Zerner, Eugene, Oregon
Mr. Zerner will conduct intensive field work in San Francisco in order to analyze the multiplicity of ways children at play utilize the urban environment as a theatrical and mythical arena. Mr. Zerner, 27, is a graduate student in architecture at the University of Oregon, which is sponsoring the project. $ 7,857

Gillian B. Anderson, Washington, D.C.
Mrs. Anderson is researching American political and patriotic music in Colonial newspapers from 1773 to 1783. Mrs. Anderson, 28, is a musicologist. $ 9,720

Jack W. Sanders, Portland, Oregon
Mr. Sanders will produce a thirty-minute, 16 mm, black and white film on the history and importance of the Willamette River in the early development of the Willamette Valley and the Oregon Country. Mr. Sanders, 29, works at a motion picture processing and printing laboratory in Portland. The project is sponsored by the Portland Community College. $11,572

SUCCESSFUL YOUTHGRANT PROJECTS

Mr. BERMAN. Madam Chairman, would you like me to advise this committee of two or three of the grants that are made in this program?

Mrs. HANSEN. Yes.

Mr. BERMAN. Miss Marian Leighton, 23 years old, lives in Somerville, Mass., and is writing a history of bluegrass music. She is preparing a booklet and record series which includes recordings of individuals and groups active in the 1930's. It is going to be distributed through a nonprofit organization and she and her group have a grant of some $6,000.

On the other had, a Miss Anne Lawrence, 20, in West Virigina, is, appropriately enough, doing an oral history of the miners' union. She is a student at Swarthmore College and with other students, has been tracing the development of the miners' union in Appalachia from 1919 to 1937, through taped recollections of the men and women who participated in its construction.

Yet another, and in its way typical, youth preoccupation in our program is that of Mr. Thomas Vogelmann, who is doing a film on prehistoric Indian life in his State. He is producing a short narrative film on prehistoric Indian life, areas of habitation, technology, and worship in the Champlain Valley.

I would like to say in summation of this that typical projects in the Youthgrants tend to be oral histories, archaeological digs, or local histories of the kind I mentioned first.

The reason for this is that they are within the capacities of these young researchers. We have had very good results in encouraging them to work in the smaller archieves of local resources, doing local or regional history.

MATCHING FUNDS

Mrs. HANSEN. What indications do you have that you will be able to secure the full $7.5 million of matching funds in gifts and donations?

Mr. BERMAN. I think we have good arithmetic evidence of this. The best evidence is that we are now oversubscribed, although we have a very much smaller amount of gift and matching funds available. Since gift and matching awards are generated by the sums of money we have available, the kind of granting we do in our regular budget, it would seem, I think, pretty much evident that the larger amount of money we have available will be able to generate this kind of matching funds that we have prognosticated here.

Mrs. HANSEN. In fiscal year 1972 you received $62,000 in unrestricted gifts. How much did you receive in restricted gifts?

Mr. TASHDINIAN. Almost all of the $3.5 million, about 98 percent.

Mrs. HANSEN. What are these funds usually designated for?

Mr. TASHDINIAN. On behalf of a very specific project, which the National Council on the Humanities has already approved.

Mr. EVANS. In that regard, is it true that you do not accept the gift unless it meets your criteria, your standards?

Mr. BERMAN. There are restrictions on our acceptance of a gift.

Mrs. HANSEN. Such as?

Mr. EVANS. Have you ever turned down gifts because they could not meet or would not meet your standards?

Mr. BERMAN. Yes. But ordinarily on technicalities we turn down gifts from the same places that are applying for grants. They must be obtained outside in order to broaden the private effect. We would not accept gifts that were restrictive in, for example, those ordinary ethical ways that are legally and commonly disapproved of.

Mr. EVANS. If you are right, and you more than make this $7.5 million figure in donations, there is nothing to prevent you from accepting more money beyond your goal, is there?

Mr. BERMAN. Only if it is unrestricted and by far the larger amount of money comes in restricted gifts, that is, it identically matches a grant we offer on behalf of a specific project.

Naturally, people have this highly focused desire to work on a particular project, often very local; this is very understandable. We can use all the unrestricted gifts we can get.

DISTRIBUTION OF MATCHING FUNDS

Mrs. HANSEN. How much do you have divided between the different categories?

For example, would you have as many matching funds for the fellowship, research grants, education, and so forth?

Mr. BERMAN. There are great differences there. I should think we have virtually none in fellowships.

Mrs. HANSEN. Why?

Mr. BERMAN. Because this is a matter of individual rather than of communal concerns; the education and public programs draw appreciably more. I have the figures here: One-third is expected for public programs in support of film, television, and public discussion; one-third for scholarly research; and about one-third for the education division. Fellowships is pretty much out of it. But the larger institutional things—support of a large library collection, for example—draws in sometimes much more money than the Government gives.

The classical example is the New York Public Library which, in addition to our $750,000, is drawing in $1.5 million. So we have gotten $2 out of the private community for every $1 the Federal Government has committed. These are very large sums of money we are dealing with, in the millions.

Mrs. HANSEN. Mr. McDade?

Mr. MCDADE. I would like to ask Dr. Berman to furnish for the record an answer to this question: Why do you believe it is important for us to spend this amount of money this fiscal year on the study of the humanities?

Mr. BERMAN. I will be happy to.

[The information follows:]

JUSTIFICATION FOR INCREASED FUNDS

A general justification for the funds requested for fiscal year 1974 is contained in the chairman's statement, which has been placed in the record and a detailed justification is contained in the formal, 63-page appropriation request. The major points which have been made in these two documents are listed in the attached pages.

1. *To meet broad societal needs*

To promote, especially during the bicentennial period, serious consideration of the American past and future.

To encourage the use of humanistic knowledge in the debate on public issues.

To help educational and cultural organizations develop programs serving broader constituencies.

To balance continuing high level of Federal support for scientific and technological activity (1974; over $17 billion).

2. *To carry out necessary program expansion*

To extend the State-based programs to all States.

To extend fellowships for the professions, now limited to law and journalism, to additional professions.

To extend summer seminars, now limited to history and English, to other fields.

3. *To increase access to the humanities*

To support quality television programs for the two-thirds of the population not enrolled in educational institutions.

To support traveling museum exhibitions to share the Nation's cultural resources.

To present the National Humanities Series in areas without access to major educational institutions.

4. *To fill serious gaps in knowledge about ourselves*

To support authoritative histories for each State.

5. *To enable support for highly rated proposals presently denied funding*

Last year (1972) 491 fellowship awards were made in all programs. An additional 479 proposals, though rated good, could not be supported.

This year (1973) 103 senior fellowships were awarded; 211 other highly rated applications could not be supported.

Last year (1972) only one in three of those research applications rated most highly could be offered outright funding.

Only about half of total G&M offers result in actual funds.

6. *To keep pace with increasing applications*

The gap between applications and grants continues to widen (despite increased appropriations) and will amount to over $100 million this year and next.

NOTE.—Applications have been limited:

(1) Summer stipend nominations limited to two per institution;

(2) Staff has discouraged applications for large-scale funding.

Mr. MCDADE. Would you supply for the record, also, from your viewpoint, the principal accomplishments of the Endowment for the Humanities?

Mrs. HANSEN. Yes. It would be good to have the things you consider the most significant to improving American life since the endowment was established, and particularly during the last year.

Mr. BERMAN. Yes; we certainly will be happy to.

[The information follows:]

As a public foundation spending public moneys, it is with the usefulness of the humanities to the Nation that the Endowment has always been primarily concerned. We are concerned with the organic conditions of continuity and change in society—the society of the Nation, of civilization, of mankind. Our interest is not esoteric, not simply to foster erudite concerns of humanistic scholars and teachers, but to bring our knowledge resources to bear on the conduct of national life and the rational setting of national goals. Our aim in its deepest sense has from the outset been explicitly social—to enhance the national capacity for anticipating and understanding problems by applying value judgments rooted in history, philosophy, ethics, and other fields of humanistic learning, thus avoiding crises for which the only solutions are emergency programs hurried into existence with inadequate understanding of causes and consequences—and sometimes hurried out of existence thereafter.

The national council's policy statements, and the language chosen by Congress in amending our mandate, clearly affirm this orientation. Evidence that the aim is viable is accumulating, but the necessary perspective is long term, for the basic health of a society is a matter of nurture and not of surgery. The Endowment has been at work only a short time; its funding, given the weight of great public issues, remains modest; but its programs to reach the general public outside the campuses and institutions are now coming into play on a significant scale. Thus the President has requested significantly increased funding at the level of $72.5 million this year: We believe this amount will enable the Endowment to continue its nurturing activity in productive ways; and we believe it is important to do so, for humanistic knowledge is the one kind of knowledge which can and should be equally available to all citizens at every educational level.

But the lead time for the work of the Humanities Endowment is not fixed at tomorrow; it must be cumulative—next year, 5 years, 20 years ahead in steady development, befitting the major task of undergirding and enhancing the Nation's political health, its moral strength, its intellectual integrity.

What has been done in creating the National Foundation on the Arts and the Humanities is to set in motion a process that reaches deeply towards the roots of our culture, to ensure its continued growth in a world acceptable to our children and our children's children—a world where the young will find expression for their idealism, where the old will feel secure, where the fortunate citizen will concern himself with the common weal, where the least favored can look forward to opportunity and the sense—indeed the fact—of sharing in a just society. Mankind, and America, have always looked toward such a New Jerusalem. We here, concerned with the arts of the possible, may well wonder how closely we can approach such goals. But our legislature and Government are nothing if not purposive; and the purposes we espouse in the National Endowment for the Humanities deserve our firm persistence.

Major NEH Accomplishments, Fiscal Year 1972–73

PUBLIC PROGRAMS

State based program.—By the end of fiscal year 1973 a planning effort, if not a fully operating program, will be underway in all 50 States, involving thousands of citizens in dialog with humanists on contemporary public issues.

Humanities film forum.—Televising of the humanities film forum beginning in April 1973, offers outstanding feature length historical films and accompanying discussions by eminent humanists to millions of viewers in all parts of the Nation.

National humanities series.—Expansion of the series in 1972–73 has brought visits by teams of performers and professional humanists to communities in nearly all 50 States.

Soviet art exhibition.—The Endowment is partially supporting an unprecedented exhibition at the National Gallery of Art of 41 impressionist and post-impressionist paintings on loan from the Pushkin and Hermitage State Museums in the U.S.S.R. The exhibition is augmented by educational programs.

EDUCATION

In 1972–73, the education division awarded grants in over 30 States to a wide range of educational institutions from small, private, predominately black colleges to large public universities and institutions. Noteworthy among these are:

National humanities faculty.—NEH support for the faculty has been substantially increased in 1972–73, enabling groups of visiting humanists and college professors to have an even greater impact on the humanities curricula of secondary schools.

American Indian center.—With a grant from NEH, the Newberry Library in Chicago is developing a center in the history of the American Indian with specialized collections and facilities for the study of Indian sociology, anthropology, and history.

Visiting philosophers program.—With an NEH grant, the University of Connecticut is conducting an experimental program to increase interest and understanding in philosophy among faculty, students, and administrators of community and junior colleges.

Human ecology program.—The College of the Atlantic, a new undergraduate private liberal arts institution in Maine, is developing with Endowment assist-

ance an interdisciplinary program in urban ecology, focusing on problems particular to the people and environment of coastal Maine.

Humanistic perspectives on technology program.—Known primarily as an institution dominated by its engineering program, Lehigh University in Pennsylvania is able, through a development grant, to expand its humanities offerings with a freshman program entitled "Humanistic Perspectives in a Technological Society."

FELLOWSHIPS

Over 1,400 fellowships were awarded in 1972–73, to individuals affiliated with all types of higher educational institutions as well as to unaffiliated scholars and professional people, in all 50 States, the District of Columbia, and Puerto Rico. Two new programs were launched, and a third greatly expanded:

Fellowships in the professions.—A program of fellowships for journalists was initiated at Stanford University and the University of Michigan, and similar programs for other nonacademic persons in leadership roles in their professions are being planned for fiscal year 1974. The fellowships will enable these persons to view their work in a broader humanistic context.

Summer seminars.—A new program recently begun will provide teachers from community colleges and small 4-year colleges with opportunities to work under distinguished scholars; 11 seminars in English and 10 in history will take place this summer at leading academic institutions throughout the country.

Guided study in selected fields.—This program, begun in 1970 to respond to a clear need for additional teachers in certain critical fields, was expanded in 1973 to include studies of additional American minorities, such as European-American and Asian-American.

RESEARCH

More than 400 awards were made by the research division in 1972–73 in support of projects ranging from the large, ongoing grant to the Modern Language Association of America for editing of definitive editions of outstanding American writers, to a small grant to study the changing philosophical attitudes toward the city since the 18th century. Noteworthy examples include:

New York Public Library.—A large challenge grant from NEH has, in addition to raising up to $2 million from a broad spectrum of concerned individuals, businesses, and civic groups, insured that this great research facility will continue to serve the city of New York.

Atlas of early American history.—A grant to the Newberry Library and the Institute of Early American History and Culture will produce a two-volume atlas of early American history. The first volume, which focuses on the Revolutionary period, will appear in 1975.

Center for Chinese research materials.—An Endowment grant is supporting the Association of Research Libraries' Center for Chinese Research Materials, a project which seeks to identify, describe, and catalog items of research importance relating to contemporary China.

Center for the editions of American authors.—By the summer of 1973 the 87th volume of the series will appear, nearing the half-way point in this ambitious project—a model of fruitful cooperation between the Federal Government and academia.

OFFICE OF PLANNING

Jefferson lecture.—Designed to bridge the gap between learning and public affairs, the lectureship was launched last year with the appointment of Lionel Trilling. This year's selection, Erik Erikson, will present his lecture (concerning the modern legacy of Thomas Jefferson) this May in Washington, with live radio broadcasts throughout the Nation.

Courses by newspaper.—Beginning in September 1973, this project will provide newspaper readers in over 125 cities with an actual college course—a series of printed "lectures," written by many of the Nation's most distinguished teachers, on the theme "America and the Future of Man," which can be taken for college credit as well as for personal enrichment.

Science and human values program.—A joint program with the National Science Foundation has been initiated which is designed to encourage humanists and scientists to give attention to the ethical questions arising from recent scientific and medical advances.

Youth grants in the humanities.—This highly successful program, begun in January 1972, offers young people an opportunity to design and conduct worthwhile projects in the humanities. By the end of the year, nearly 10,000 inquiries about the program had been received. Twenty-eight projects were funded last fiscal year and about 40 will be supported in fiscal year 1973 including film, research, education, oral history, museum-exhibition projects all carried out by students or out-of-school youth.

Mrs. HANSEN. Thank you very much. I wish to express our appreciation for the very excellent work you and your staff have done in its presentation.

Mr. BERMAN. Thank you.

ADMINISTRATIVE EXPENSES

Mrs. HANSEN. We now will turn to your administrative expenses.

We will insert justification pages S–1 to S–30 in the record at this point.

[The pages follow:]

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

ADMINISTRATIVE EXPENSES

FY 1973 - $5,314,000 FY 1974 - $8,000,000

Increase - $2,686,000

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 two staff offices, the Chairman and the Office of Planning and Management--and by the following program divisions: Federal-State, Performing Arts and Public Media (including Music, Theatre, Dance and Public Media), Museums, Visual Arts, Architecture + Environmental Arts, Education, Literature, and Expansion Arts. 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: Public Programs, Fellowships and Stipends, Research Grants, and Education. In the interests of efficiency and economy, a shared staff consisting of an Administrative Office and an Office of General Counsel performs accounting, personnel, legal, grants administration, and other service functions common to both Endowments.

With the agency's growth, relative administrative costs will decrease. The following table indicates clearly this fact:

	Appropriation FY 73	Requested FY 74
Total Funds (millions)	$88,514*	$168,000*
Administrative Funds (millions)	$ 5,314	$ 8,000
As a percentage of Total Funds	6.00	4.76

*Includes gifts.

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

SUMMARY OF FUNDS AVAILABLE

		1972 ACTUAL	1973 ESTIMATE	1974 REQUEST	INCREASE
Appropriation, Definite		$3,536,000	$5,314,000	$8,000,000	$2,686,000
Recovery of Prior Year Obligations		-0-	-0-	-0-	
Unobligated Balance Prior Year		4,793	97	-0-	
Total Available for Obligation		3,540,793	5,314,097	8,000,000	
Obligations	$3,363,315		5,314,097	8,000,000	
Transfer to GSA	171,190	3,534,505	-0-	-0-	
Unobligated Balance		$ 6,288*	$ -0-	$ -0-	

* Includes $6,190.62 unobligated balance lapsing.

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

SUMMARY OF OBLIGATIONS BY ORGANIZATIONAL UNIT

	1972 ACTUAL	1973 ESTIMATE	1974 REQUEST	INCREASE 1974 COMPARED WITH 1973	PAGE REF.
NATIONAL ENDOWMENT FOR THE ARTS	$1,144,804	$1,919,000	$2,866,000	$ 947,000	S-5
NATIONAL ENDOWMENT FOR THE HUMANITIES	1,132,512	1,624,000	2,450,000	826,000	S-6
SHARED STAFF	1,257,188	1,771,000	2,684,000	913,000	S-7
TOTAL	$3,534,504	$5,314,000	$8,000,000	$2,686,000	

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

SUMMARY OF OBLIGATIONS BY OBJECT CLASSIFICATION

	PERSONNEL COMPENSATION:	1972 ACTUAL	1973 ESTIMATE	1974 REQUEST	INCREASE 1974 COMPARED WITH 1973
11.1	Permanent Positions	$2,346,000	$3,328,200	$4,309,400	$ 981,200
11.3	Positions Other Than Permanent	160,621	361,300	826,500	465,200
11.5	Other Personnel Compensation	20,306	32,900	45,800	12,900
	Total Personnel Compensation	2,526,927	3,722,400	5,181,700	1,459,300
12.1	Personnel Benefits - Civilians	203,110	336,300	483,100	146,800
21.0	Travel and Transportation of Persons	129,396	350,000	852,500	502,500
22.0	Transportation of Things	943	1,000	2,000	1,000
23.0	Rent, Communications & Utilities	318,430	303,300	572,600	269,300
24.0	Printing and Reproduction	110,401	182,500	229,400	46,900
25.0	Other Services	92,218	226,800	479,200	252,400
26.0	Supplies and Materials	49,335	60,600	94,500	33,900
31.0	Equipment	103,634	131,100	105,000	(26,100)
42.0	Insurance Claims and Indemnities	110	-0-	-0-	-0-
	Total	$3,534,504	$5,314,000	$8,000,000	$2,686,000

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

NATIONAL ENDOWMENT FOR THE ARTS

OBJECT CLASSIFICATION

	PERSONNEL COMPENSATION:	1972 ACTUAL	1973 ESTIMATE	1974 REQUEST	INCREASE (DECREASE) 1974 COMPARED WITH 1973
11.1	Permanent Positions	$ 849,362	$1,217,700	$1,562,900	$ 345,200
11.3	Positions Other Than Permanent	36,359	141,300	325,200	183,930
11.5	Other Personnel Compensation	4,982	13,100	13,600	500
	Total Personnel Compensation	890,703	1,372,100	1,901,700	529,630
12.1	Personnel Benefits - Civilians	71,850	126,200	177,800	51,570
21.0	Travel and Transportation of Persons	58,555	185,200	467,900	282,700
22.0	Transportation of Things	315	-0-	-0-	-0-
23.0	Rent, Communications & Utilities	26,336	36,200	54,000	17,800
24.0	Printing and Reproduction	45,333	52,100	104,400	52,300
25.0	Other Services	44,730	132,400	150,000	17,600
26.0	Supplies and Materials	6,982	14,800	10,200	(4,600)
31.0	Equipment	-0-	-0-	-0-	-0-
	Total	$1,144,804	$1,919,000	$2,866,000	$ 947,000

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NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

NATIONAL ENDOWMENT FOR THE HUMANITIES

OBJECT CLASSIFICATION

	PERSONNEL COMPENSATION:	1972 ACTUAL	1973 ESTIMATE	1974 REQUEST	INCREASE (DECREASE) 1974 COMPARED WITH 1973
11.1	Permanent Positions	$ 831,638	$1,106,000	$1,498,600	$ 392,600
11.3	Positions Other Than Permanent	81,919	169,400	269,300	99,900
11.5	Other Personnel Compensation	2,783	6,000	14,700	8,700
	Total Personnel Compensation	916,340	1,281,400	1,782,600	501,200
12.1	Personnel Benefits - Civilians	73,378	114,800	166,800	52,000
21.0	Travel and Transportation of Persons	61,018	111,600	297,400	185,800
22.0	Transportation of Things	17	-0-	-0-	-0-
23.0	Rent,Communications & Utilities	13,287	12,000	22,300	10,300
24.0	Printing and Reproduction	48,878	52,000	83,900	31,900
25.0	Other Services	11,816	43,900	89,300	45,400
26.0	Supplies and Materials	7,778	8,300	7,700	(600)
31.0	Equipment	-0-	-0-	-0-	-0-
	Total	$1,132,512	$1,624,000	$2,450,000	$ 826,000

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

SHARED STAFF

OBJECT CLASSIFICATION

		1972 ACTUAL	1973 ESTIMATE	1974 REQUEST	INCREASE (DECREASE) 1974 COMPARED WITH 1973
	PERSONNEL COMPENSATION:				
11.1	Permanent Positions	$ 665,000	$1,004,500	$1,247,900	$ 243,400
11.3	Positions Other Than Permanent	42,343	50,600	232,000	181,400
11.5	Other Personnel Compensation	12,542	13,800	17,500	3,700
	Total Personnel Compensation	719,885	1,068,900	1,497,400	428,500
12.1	Personnel Benefits - Civilians	57,881	95,300	138,500	43,200
21.0	Travel and Transportation of Persons	9,823	53,200	87,200	34,000
22.0	Transportation of Things	612	1,000	2,000	1,000
23.0	Rent, Communications & Utilities	278,807	255,100	496,300	241,200
24.0	Printing and Reproduction	16,190	78,400	41,100	(37,300)
25.0	Other Services	35,672	50,500	239,900	189,400
26.0	Supplies and Materials	34,574	37,500	76,600	39,100
31.0	Equipment	103,634	131,100	105,000	(26,100)
42.0	Insurance Claims and Indemnities	110	-0-	-0-	-0-
	Total	$1,257,188	$1,771,000	$2,684,000	$ 913,000

11.1 PERMANENT POSITIONS

FY 73 - $3,328,200 FY 74 - $4,309,400

Increase - $981,200

The FY 1974 estimate will reflect the personnel costs of a staff of 290.

11.1 PERMANENT POSITIONS
NATIONAL ENDOWMENT FOR THE ARTS

FY 73 - $1,217,700 FY 74 - $1,562,900

Increase - $345,200

The increased personnel will provide necessary assistance to administer substantially enlarged programs and to initiate new ones in response to needs of a particular art form.

Office of the Chairman

Special Assistant to the Chairman, GS-13. A Special Assistant to the Chairman will be responsible for special projects and will respond to complicated and detailed inquiries to the Chairman which are not appropriate for handling by Program Offices. The incumbent of this position will relieve the Chairman of many activities that normally require the Chairman's personal attention.

Division of Budget and Research

Research Officer, GS-13; Program Budget Analyst, GS-11; Clerk-Typist, GS-5. A Research Officer will be responsible for the Endowment's statistical and economic research in the arts and for coordination of Endowment efforts with those of other groups. The Endowment will complete a major survey of museums during Fiscal 1973. More such efforts in this regard are badly needed. By obtaining a non-reimbursable detail from the Office of Management and Budget, the Endowment is in the process of exploring the feasibility of encouraging research into economic alternatives for arts organizations in order to encourage increased cash flows to them. In addition, the Endowment is in touch and coordinating with other groups doing research in the field. This coordination effort is essential and it is hoped that it will also serve to encourage additional private support of research in the arts.

The new Program Budget Analyst will be assigned responsibilities for approximately one-half of the Endowment's programs with the other one-half being assigned to the current Budget Assistant. These

responsibilities will include obtaining input from Program Directors for budget requests, drafting planning documents at the direction of the Director of this division, revising budget requests as required by action of OMB and Congress, monitoring of funds throughout the year, and reviewing of grants by Chairman's action, program guidelines, public information materials, etc. A Clerk-Typist will provide the necessary clerical and administrative assistance.

Division of Music

Program Specialist, GS-9. A Program Specialist will be needed to administer the expanded component programs for festivals, choral, composer, and contemporary music project assistance. It should be noted that this program has traditionally administered the largest number of grants. It is expected that this will also be the case in FY 74.

Division of Dance

Program Specialist, GS-9. A Program Specialist will be responsible for the general administration of new and expanded components of this program as regards the processing of applications and grants. This will free the Program Director and the Assistant to the Director to devote more time to planning new or restructuring existing programs and maintaining closer contact with the field.

Division of Public Media

Program Specialist, GS-11. In Fiscal 1972, Public Media received 330 applications and was able to fund 57 projects. It is expected that the applications will more than triple and in the case of grants, may increase more than five-fold in FY 74. A Program Specialist will be needed to process the increased numbers of applications and grants, as well as monitor the program, program development and evaluation, and administrative funds allocated to this office.

Division of Architecture + Environmental Arts

Program Specialist, GS-9. The Program Specialist will be responsible for monitoring program, program development and evaluation, and administrative funds allocated for this program in addition to the scheduling of work flow, and act as liaison with the Office of Planning and Management.

National Exhibitions Unit

Director, GS-15; Project Coordinator, GS-11; Secretary, GS-6. While it is anticipated that National Exhibitions will be funded and staffed through grants and/or contract arrangements, it will be essential to have a full time Director for development of plans, modification thereof, monitoring of grants and contracts, etc. The Project Coordinator will be responsible for acting as the Endowment's contact with local sponsors during the testing phase. A secretary will be responsible to the Director and provide some assistance to the Project Coordinator.

Federal Design Unit

Director, GS-15; Secretary, GS-7. In response to President Nixon's statement on Design of May 16, 1972, a Director and Secretary will be needed to head up the Endowment's efforts in Federal Design. In Fiscal 1973, the Endowment has been fortunate to receive the services of Jerome Perlmutter for a limited period of time from the

Department of State. Full time staff will be required for the successful implementation of this Directive. Program Development and Evaluation funds will be used also to assist in carrying out this program in FY 74.

Division of Museums

Administrative Assistant, GS-11; Program Specialist, GS-9; Secretary, GS-6. An Administrative Assistant will be needed to monitor program, program development and evaluation and administrative funds allocated for this program. In addition, the scheduling of the program's work flow and liaison with the Office of Planning and Management will be among the responsibilities of this position. A Program Specialist will be needed to assist in the processing of applications which are expected to more than double. A full time secretary will be needed for the Director, as well as to relieve program staff of routine clerical duties.

Division of Education

Program Specialist, GS-9. A Program Specialist is needed to maintain constant liaison with the State Arts Councils through which the Artists-In-Schools program is funded, as well as relieve the Director of many routine administrative responsibilities. This will free the Director to concentrate on planning and implementation of new and revised programs, as well as attend various out-of-town conferences that are essential to a continuing, successful program.

Division of Expansion Arts

Assistant Director for Technical Assistance, GS-14. A major effort is being made to provide technical assistance to the field. Many of the professionally directed, community-based arts groups assisted under this program are relatively inexperienced in proposal drafting, accounting techniques, and other financial matters. Expertise in these areas is essential for adequate accounting of government funds, and, more important, for generating private support. It is proposed that an Assistant Director for Technical Assistance with certified public accountant training would be retained to provide needed technical assistance to the field.

In addition to the proposed staff addition and the use of consultants, the Endowment is hopeful that private industry will follow IBM's example by "loaning" the Endowment employees who have a background in financial affairs and who can provide technical assistance to grantees in this program. IBM graciously allowed Dorothy E. Winston to work with Expansion Arts during the calendar year 1972. Dorothy is a Senior Accounting Representative who was previously assigned to IBM's Gaithersburg, Maryland office. It is expected that another employee will be made available when Ms. Winston returns to IBM.

Division of Special Projects

Director, GS-15; Assistant Director, GS-14; Program Specialist, GS-11; Secretary, GS-6. The Division of Special Projects must respond to pressures from the field for programs of a multi-disciplinary nature, including planning for special celebrations. It, therefore, will be responsible for encouraging and coordinating these kinds of projects, as well as coordinating the Endowment's activities in response to Bicentennial plans of the Endowment's constituents. This kind of central focus with substantive input from all Program

Directors is essential if the Endowment is to be responsive to rapidly changing forces in the arts. This program should be a principal resource for planning.

The Director will be responsible for overall administration of the program. An Assistant Director will provide overall administrative guidance to the program in addition to concentrating on encouraging cooperation of groups on a multi-disciplinary basis.

It is impossible to predict the number of applications and grants that will be administered in Special Projects. However, they are expected to be substantial. From previous experience, it is anticipated that at least one Program Specialist will be needed to support this aspect of the program. Secretarial support will be needed for the Director and Assistant Director and to act as receptionist and respond to phone inquiries.

Office of Federal-State Partnership

Assistant Director, GS-14; Program Specialist, GS-9. An additional Assistant Director will be responsible for maintaining almost daily contact with State arts agencies, as well as the necessary work needed to implement new aspects of the Federal-State Partnership Program, such as Special grants to States, and to carry out the necessary expansion of technical assistance, research, evaluation and planning. A Program Specialist is essential to aid in following the increased numbers of applications and grants and coordinating with other Endowment programs.

11.1 PERMANENT POSITIONS
NATIONAL ENDOWMENT FOR THE HUMANITIES

FY 1973 - $1,106,000 FY 1974 - $1,498,600

Increase - $392,600

Office of the Chairman

Administrative Assistant, GS-7. Additional duties to be charged to the Administrative Officer in FY 74 in the program area will require delegation of some Administrative responsibility to a GS-7 Administrative Assistant to process approximately 200 travel authorizations per month for the staff of 97 full time permanent positions, and approximately 400 panelists, consultants, experts, and council members. The Administrative Assistant will insure the accuracy and content of all obligating documents. In addition, an estimated 1,000 requests for compensation, compensation claims, and vouchers will be screened for accuracy and eligibility for payment. Approximately 800 requisitions for supplies and services will be processed. Will assist the Administrative Officer in preparing manpower utilization and requirement reports, and other reports and studies involving statistical and analytical data.

Office of Planning and Analysis

A considerable increase in the work of the Endowment's program divisions has led to concomitantly increased demands upon the Office of Planning and Analysis, which serves to coordinate the work of those divisions and to advise the Chairman on policy matters in the light of informed knowledge about the needs of the country as a whole and the impact of Endowment programs. The enlarged scope of Endowment activities has dictated a deepening involvement of the office in policy and program planning; and the rise in the number of awards, from approximately 600 in FY 71 to approximately 1100 in FY 72, to an estimated 2,000 in FY 73, has called for analyses, coordination, evaluation and dissemination beyond the capacity of the present limited staff of ten people, supplemented by part time and temporary assistants. It has therefore become essential to supplement its staff by the addition of full time permanent personnel in the following areas:

Assistant Director for Evaluation and Institutional Research, GS-15. While each award made by the Endowment is required to have its own built-in evaluation component, the responsibility for evaluating each program as a whole rests in the Office of Planning. With four operating divisions, more than twenty program lines and approximately two thousand grants outstanding this is a task of enormous complexity -- the more so since the success of each program can only be effectively assessed against a background of knowledge about humanistic activities conducted by all relevant institutions in the country. In the present fiscal year, therefore, the Office of Planning will establish an evaluation and institutional research program designed to conduct or commission studies on the nature of humanistic education and to maintain ongoing evaluations of Endowment programs within that context. The assignment of responsibility for this

activity to a senior staff person should greatly enhance the Endowment's program planning and assure better management of Endowment grant funds. The requested position will facilitate this more readily than the present ad hoc distribution of these responsibilities among the Director, Associate Director, and other professional staff.

Program Officer, GS-13. The Youthgrants in the Humanities Program, established in the spring of FY 72, has quickly shown itself to be one of the most popular and potentially useful of Endowment programs. The more than six thousand inquiries and almost 500 formal applications received following the program's inception have been addressed by a staff comprising one Program Assistant and one Secretary, together with temporary, part time personnel, working under the general supervision of the Associate Director of the Office of Planning. Since there is every indication that applications will increase as the program becomes firmly established -- especially as special emphases for the Bicentennial develop -- and that it cannot be appropriately located in any of the Endowment's four major divisions, the Endowment plans reorganization to provide a special office, in association with the Office of Planning, for the conduct of this program under the supervision of a Senior Program Officer with appropriate professional direction and assistance. The addition of this staff member is particularly critical to the establishment of the Youth Debate Forum, the planning for which must get under way early in FY 74 if the 1975-76 targets are to be met.

Program Officer, GS-13. In FY 74 the Endowment, through the Office of Planning and Analysis, plans to undertake development efforts in two major areas: (1) the ethical implications of new advances in medicine, science, and technology and (2) non-traditional studies. In the former area, occasional projects have been funded by various NEH programs since the agency began operation; however, the magnitude of the humanistic questions raised by scientific and technological discoveries requires that the Endowment take a more active role in (1) encouraging applications from the nation's leading humanists for study of these questions, (2) developing a coordinated Endowment-wide effort in this area, and (3) designing cooperative projects, and coordinating overall programs with the National Science Foundation and other science-oriented Federal agencies. In the "non-traditional studies" area, the Endowment is committed to exploring new ways of making humanistic knowledge accessible to the millions of persons who are not able to participate in the formal academic programs of educational institutions. Experience has shown that success in both of these two areas is dependent on the availability of permanent full-time staff members who can identify suitable applicants, work with them to design promising projects, and monitor any subsequent grant to assure both effective performance and objective evaluation of the projects' impact. An experienced program officer is necessary if Endowment goals in these important areas are to be realized.

Assistant to the Director, GS-12. This person will ensure the office can most efficiently draw together the kinds of information analyses and position papers which are increasingly important in advising the Chairman and informing the Congress and the Office of Management and Budget on the role of the Endowment and its potential and actual programs. The requested position will assist the Director of the office in the area of policy and program planning and coordinate the several areas of activity within the office which contribute to that end.

Grants Information Assistant, GS-7. The Endowment's Grants Information System, established two years ago to maintain and provide official program data on NEH grants, has thus far been staffed by part-time personnel. With the fourfold increase in grant activity in the past two years it is obvious that permanent full-time staff is already needed. And with the increased activity planned for next year, such staff will be even more essential. This position is the minimum needed to (1) permit the Endowment to respond to inquiries from OMB and the Congress and (2) provide essential program information to agency management. The incumbent will supervise at least one, perhaps two, part-time personnel and three summer interns who will aid in abstracting grant projects and preparing grant data for automation.

Public Information Office

Publications Specialist, GS-13. A Publications Specialist is needed to assist the public information officer in the preparation of news releases and to do research, layout, writing and liaison with the GPO and other printers for a variety of publications prepared annually by the Humanities Endowment. These include the annual report, the brochure for applicants, the Endowment's newsletter, the annual Jefferson Lecture in the Humanities and other scholarly papers in addition to publication of a variety of Endowment-funded grants as studies on these grants are prepared by grantees and returned to the Endowment. The PublicationsSpecialist would also prepare any special publications relating to the Bicentennial of the American Revolution such as a special brochure prepared for national dissemination to notify prospective applicants what opportunities are available in this program.

Clerk-Steno, GS-6. A full-time clerk-steno at the GS-6 level is needed to assist the Public Information Office in responding to the steady increase of requests for information and material. Clerk-Steno will answer general correspondence, type news releases, maintain files on NEH activities, and do research as requested on Bicentennial and related activities.

Division of Fellowships and Stipends

Program Offficer, GS-14. The Division presently administers six programs with only two Program Officers. These are large programs and each program officer efficiently manages no more than two. This position will provide the minimum staffing required to carry out the program requirements at the levels prescribed in the program budget.

Program Specialist, GS-11. This Program Specialist is needed to help provide the additional professional assistance required by the increased numbers of applications, grantees, and reports. (The volume of applications requires at least six such staff assistants; this position will bring the number up to four; therefore, two additional temporary Program Specialist positions are also requested.)

Education Division

Program Officer, GS-14. As a result of new programs begun in FY 73 in Humanities Program Grants, this person will be responsible for a great number of small grants in this program. He will be required to analyze a high volume of applications that will be received

and program funds so as to maintain proportionately the level of support among fields. He will make fifteen (15) site visits and report on evaluations made.

Program Specialist, Assistant to the Director, GS-12. Coordination and editing of program authorization recommendations and budget requests require many man hours. Analysis of budget reports from grantees and final program results of 400 education grants will serve as a systematic guide to planning for the Division. Analysis of proposals with problems requiring special attention of the Director will occupy a third of the assistant's time.

Clerk-Typist, Elementary and Secondary, GS-4. Expanded attention to elementary and secondary programs requires that a full-time clerk-typist be provided to receive mail, type correspondence, receive visitors, prepare materials of program staff for panels and Council members. Applications numbering 100 may be expected in connection with 50 expected grants.

Secretary, GS-5. The initiation of the new Humanities Program Grants requires this position to support the Program Officer in processing the high volume of applications received for this program. Incumbent will arrange schedules and assist in preparing reports of panelists, type summaries of proposals for the Council consideration, as well as letters of grant awards for the Chairman's signature.

Public Programs Division

The considerable increase in permanent staff positions derives from certain special characteristics of Public Programs staff responsibility. Among all the areas of Endowment activity, public programs in the humanities require particularly intensive staff effort to clarify program purposes; to generate interest , involvement, proposal design and submission; to monitor funded activity, and to establish close and continuing cooperation with grantees. Unlike those Endowment programs keyed to the long and well established operations of institutions of higher learning and to teachers and researchers in the humanities, this Division must give at least as much staff time and effort to identifying, stimulating and guiding prospective grantees--persons or institutions--as to responding to proposals from agencies of humanistic public education. Beyond this, this Division will have the major agency commitment to fund Bicentennial projects.

These special demands on Public Program staff not only require substantial commitments in time and attention but also in travel and consultation. It is in the nature of virtually all of these programs that responsible staff persons and particular grantees--whether state-based committees, Program Development Center staffs, film producers, museum staffs, or project directors--enter into a quasi-partnership and, at the same time, take pains to avoid impairing either the grantee's proper autonomy or the Endowment's legal authority. To achieve this kind of balance and sustain it over the long term that most public programs require, Endowment staff must work closely and constantly with grantees, consultants, prospective grantees. Experience to date has demonstrated that, in every program area of the Division, it is imperative that the staff deal with all of these in person, at least to a substantial minimum level and as often as possible beyond that level. This need, in turn, creates additional need for expanded permanent staff to permit necessary travel to take place without detriment to in-office operation, interruption of grant processing activity, or the neglect of grantees or prospective grantees needing immediate attention.

Director's Office

Deputy Director, GS-15. The greatly enlarged sphere of Public Program activity envisioned in FY 74 necessitates the addition of a Deputy Director to discharge executive responsibility in administrative control, Congressional liaison, and internal coordination of the five program areas of the Division. The development of policy, guidance and control of inter-relationships among the programs, and formulation of goals and methods for the Division as a whole will require the Division Director's full-time attention, especially in this period of rapid growth; the assistance of a Deputy will be indispensable.

Research Specialist, GS-9. Since all of the Endowment's public programs in the humanities are more or less unprecedented, a good deal of each program's operation involves the uncovering of information, resources, potential themes and models for programming. These activities would, without careful control, be certain to result in considerable duplication. The Research Assistant will have prime responsibility to document such activity throughout the Division and be the means by which each program area is an asset, and not a duplication, for every other.

State-Based Program

Program Officers (2), GS-13. By FY 74 this program will be serving all 50 states and 5 territories. The addition of two Program Officers will bring the staff total to six, allowing each to work with 10 states and one to work with five states or territories and also to act as liaison for the program with the Director and others. As this program is the largest single dollar investment of the Division, and the one in closest contact with state and private agencies, it is essential that it be effectively and adequately staffed.

Clerk-Typist, GS-4. This addition will provide four personnel to assist the state-based professional staff in its liaison and coordination work with 55 state committees, averaging 20 members per committee. Such liaison and coordination requires the handling during the fiscal year of approximately 8,000 incoming telephone calls; 10,000 2-page letters outgoing; 9,000 pieces of correspondence incoming (letters, memos, minutes of meetings, press releases, reports, grant proposals, activity reports); 6,000 dictaphone tapes to transcribe; 8,000 1- and 2-page memos; 900 reports averaging 4-5 pages; 2,200 pages of proposals from the states (average per state of 40 pages) to be reproduced for Council and staff; 900 pages of abstracts of these proposals and their reproduction for Council action (average 15 pages per abstract); 60,000 copies of the newsletter to be distributed to the states; 2,000 names for the state-based mailing list; 55 state files miscellaneous and 55 state grant files; 214 individual travel authorizations and compensation (staff and new committees in formation); 400-500 visitors (state committee and staff personnel, project directors, academic constituents); 4 regional conferences and 1 national conference for 800 people.

Film/TV Program

Program Officer, GS-13. The volume and scale of activity in this area will be vastly increased in FY 74, and it will be the largest single area of Endowment Bicentennial activity. It is imperative that the Assistant Director have professional assistance in that fiscal year. In FY 73, the film/TV program is being administered by the Assistant Director without other professional staff assigned on a permanent, full-time basis.

Research Programs Division

Program Officer, GS-14. This officer will serve as program officer for the division's special programs in research. The special programs are either elements to be broken out of the basic research program or are new programs to be established.

To a large extent each of the special programs will be supporting projects related to the Bicentennial. These projects will involve special problems reqiring the individual attention of the Program Officer. He will also be responsible for creating and maintaining contact with other organizations, governmental and private, concerned with the Bicentennial.

In the first year we anticipate receiving 200 applications and making approximately 50 grants in this program. The Program Officer will spend 70 per cent of his time in the first year establishing these programs. Another 30 per cent of his time will be absorbed in activities designed to advertise the program and in establishing the necessary administrative controls. He will make at least six trips to universities and other institutions, attend one or two meetings of professional organizations, and hold at least twenty meetings in Washington.

Program Specialist, GS-7. This position will provide assistance to the Assistant Director, Special Programs, in state and local history, new programs that have Bicentennial impact. The Program Specialist will provide capability for reviewing applications and responding to inquiries and researching material needed to prepare justification for grant awards.

Program Specialist, GS-9. The Program Specialist will work under the supervision of the Program Officer responsible for Grant Administration. Currently this office administers over 400 grants; we project that approximately 250 new awards will be made in FY 73 and 490 grants will be administered during this same period (this figure includes awards made in FY 71 and 72 which continue in FY 73). We now estimate that over 450 new grants will be made and that this office will administer approximately 700 grants in FY 74. We project that in this same fiscal year we will receive each week correspondence, reports, inquiries, etc. concerning over 200 grants and that correspondence generated from this office will increase threefold.

In addition to the increase in numbers of grants, there has been a steady and predictable growth in the amount of long-term and large grants which we administer. These necessarily consume a greater amount of administrative time. In FY 71 no two-year grants were awarded; in FY 72 we awarded or committed ourselves to fund 20 such grants. There were 13 large grants ($40,000 and above) administered in FY 71 and 28 in FY 72. We project over 75 large grants will be awarded in FY 74.

Consideration of supplemental funding also consumes an increasing portion of this office's time. For example, we considered five requests for supplemental funding in FY 71 and 30 in FY 72. The trend is firmly established and, as we fund larger numbers of longer and more sophisticated projects, it is inevitable that the time consumed in reviewing grants to make recommendations on further funding will also increase. We estimate that there will be between 50 to 60 requests for supplemental funding in FY 74.

This Program Specialist would be responsible for 500 basic Research grants, spending approximately 30 per cent of the time becoming familiar with the aims, methodology and personnel of each grant, 20 per cent of the time evaluating project achievements during the grant period , 20 per cent of the time maintaining communication with grantees, and 25 per cent of the time working with the Grants Office on administrative matters. The remaining time would be devoted to such tasks as responding to requests for information and involvement in special projects.

Program Assistant, GS-5. This Program Assistant will be responsible for maintaining the Division's Reviewer File, a file of specialized consultants in the humanities. The Reviewer File contains records on about 2,000 specialists and must in FY 74 be increased to at least 4,000. The Program Specialist will be responsible for selecting these experts and for finding sources of information on them.

The Reviewer File is increasingly being used by other divisions in the agency. The Program Assistant will spend about 15 per cent of his time in meeting this demand. The Program Assistant will also be responsible for correspondence with reviewers which will require some 500 letters.

11.1 PERMANENT POSITIONS - SHARED STAFF

FY 73 - $1,004,500 FY 74 - $1,247,900

Increase - $ 243,400

The increase in program funds will generate greatly expanded activities in the Shared Staff. Accounting, travel, printing, personnel administration, grants administration, audit, and physical facilities will be affected proportionately. Therefore, the following positions are requested:

Office of the Director of Administration

Management Analyst, GS-11. Concurrent with the development of an internal audit capability, management analysis is required to advise and recommend methods and systems for functional improvement. This position will fill that need.

Travel Clerk, GS-4. The Foundation has recently established a travel section designed to provide all appropriate services to the personnel of the agency. This has proven to be the most efficient method of providing this service in that it provides standardization of travel authorizations and vouchers, as well as placing the activity in the hands of personnel trained in this area.

Office of Finance

Administrative Assistant, GS-13. To establish an Administrative Assistant position which will assist the Financial Manager in scheduling workload of entire Finance Office. This person would receive, review and assign workloads to the various sections (budget, auditing, systems and accounting).

Supervisory Auditor, GS-14; Auditor, GS-13. The acceptance of a grant from the Foundation creates a legal duty on the part of the grantee to use the funds or property made available in accordance with the conditions of the grant.

The Foundation is responsible for seeing that:

(1) grants are applied solely in accordance with the conditions of the grants;

(2) unused balances of grants, including funds improperly applied, are returned to the Foundation, and

(3) property or facilities purchased with such funds, or otherwise made available, are utilized and disposed of in accordance with the terms of the grant or other instructions of the Foundation.

It is expected that with the addition of the above positions and by a change in audit emphasis, the Foundation will fulfill its audit responsibility as outlined above and greater coverage can be achieved. To date, most audit effort has been concentrated on examination of incurred costs reported by grantees. This direction of effort must continue for contractors because of legal requirements. However, with grantees, we intend to concentrate more on accounting system and procedures surveys, especially with new grantees and those

receiving a relatively small percentage of their total funding from the Endowments. These surveys should reduce audit man-hour requirements per grantee by 40-60 percent and should have the effect of detecting and correcting grantee accounting and management weaknesses prior to full disbursement of grant funds, rather than find them by audit, after the fact.

Operating Accountant, GS-9; Accounting Technician, GS-6. As a result of the significant increase in program funds, it is estimated that the number of grant obligation documents to be processed by the Accounting Division will increase from 2,600 in FY 72 to approximately 6,500 in FY 74 (a 250% increase); the number of grant payments will increase from 3,500 in FY 72 to 20,000 in FY 74; the number of gift-related documents (i.e., route slips and allotments) will increase 100% over those processed in FY 72, and the number of accrual transactions in FY 74 is estimated at more than 250% of the FY 72 transactions. Because of the substantial workload increase in FY 74 and because of the excessive overtime currently required to maintain the agency's accounting records, these positions are considered critical to successfully fulfill the agency's responsibility for maintaining an adequate accounting system, in compliance with the Budget and Accounting Procedures Act of 1950, as amended.

Payroll Clerk, GS-7. This position is considered necessary to augment the current staff of three, who have been required to work excessive overtime in FY 72 and FY 73 to meet the payrolling needs of the agency. The 93% increase in program funds in FY 74 is expected to require additional panelists and consultants' services; since a change slip must be prepared for each panelist and consultant paid, additional man-hours will be expended on processing the payroll.

Voucher Examiner (2), GS-4. These positions are required to assist two voucher examiners who insure the validity of all Foundation payment transactions. During FY 72 10,000 documents were processed by two examiners; in FY 73 it is estimated that 20,000 documents will be audited. The additional positions are requested to assist the current staff in processing an estimated 36,000 documents in FY 74.

Personnel Office

Personnel Management Specialist, GS-12; Personnel Clerk, GS-5. This position is required to accomplish the recruiting and staffing of the 128 (68 full-time, permanent plus 60 part-time and temporary) new positions anticipated for FY 74. In addition, the Personnel Management Specialist is also responsible for position classification, career counseling, in-service actions, and special programs such as Upward Mobility, Equal Opportunity, and Public Service Careers. Experience reveals that one Specialist can perform the necessary personnel support functions for 75 professional employees. Hence this position is required. This position will need the support of one Personnel Clerk, GS-5.

Employee Relations and Training Specialist, GS-12. This position will be responsible for both the Training Program and the Employee Relations Program. To date we have not had the resources to properly assess training needs nor to in any significant way counsel employees concerning the best courses available. Also neglected has been meaningful follow-up with employees after completion of training. These critiques are essential for future planning and counseling. This employee would also necessarily be an expert in processing adverse

actions. Retirement counseling, including the computation of estimated annuities, is a capability lacking in this agency and would be a part of this position. This position would also administer the Blood Program to assure that the agency meets its quota and would serve as liaison with the Health Unit, and organize special programs such as Glaucoma and Diabetes screening. Other activities would include the Combined Federal Campaign and the Savings Bond Drive. This position will need the support of one clerk-typist.

Office of Grants, NEA

Application Section Chief, GS-11; Application Assistant, GS-7.

The National Endowment for the Arts will require about 34,000 man hours to process all applications received, grants awarded and payments made in Fiscal Year 1974. This will average out to approximately 2,000 man hours for each employee of the NEA Grants Office. Approximately 18,000 of these man hours will be expended on the some 18,000 applications to be processed. The substantial increase of about 10,000 over Fiscal Year 1973 in numbers of applications to be processed results primarily from greater dissemination of information on the availability of grant funds for Arts Projects. We expect to cope with the substantial increase in number of applications processed with the addition of an Application Section Chief (GS-11) with heavy experience in application review procedures and proper paper flow techniques and an Application Assistant (GS-7) with heavy experience in application review techniques. We estimate that these personnel additions to the Application Section will enable us to reduce the processing time for each application to an average of not more than one hour. This is a reduction in processing time of 30 minutes from the average time of 1½ hours expended on application processing in Fiscal Year 1973.

Grants Section Chief, GS-11. Grants to be written in Fiscal Year 1974 are estimated at 4,000 or double in number from the estimated 2,000 for Fiscal Year 1973. We expect to devote about 8,000 man hours on processing Fiscal Year 1974 grants. The average time expended on each grant (estimated at two hours each in Fiscal Year 1973) will increase slightly in Fiscal Year 1974. This results from combining into one grant wherever possible two or more projects. The slight increase in processing time is more than offset by other advantages of this approach. Primary advantage is a reduction in the number of small dollar grants, obligations and payments which will reduce workloads in both the Grants Office and the Finance Office. However, the grant letter is necessarily more complicated to write and the amount and quality of review of the grant as the grant activity is carried out must be strengthened. Accordingly, a Grant Section Chief (GS-11) is needed with heavy experience in grant techniques and grant procedures, and a thorough knowledge of grants administration to enable us to implement this grant management improvement for Fiscal Year 1974.

Office of Grants, NEH

Senior Grants Specialist, GS-11. In FY 1974 awards are estimated at 1,335 or 159% of the FY 1973 level. A gross man hours increase, based on an established rate of four hours per award, will require a minimum of six (6) additional grants specialists, ranging from trainee status to supervisors or senior specialists. Thirteen programs are either being introduced or are significantly increased in scope and funding. Similarly, the existing 19 separate programs are significantly expanded, both in scope and specific proposal

requirements and objectives. Segregation of specific functions relating to the more complex awards, and attending administration, emphasizes a mandatory requirement for senior specialists to lead and guide the effort represented by an increase of 515 new grants, representing an increase of 2,060 man hours in this critical function alone. In addition, senior specialists are necessary in the administration, including training and supervision of clerical functions, which is represented by an increased requirement of 2,214 man hours over Fiscal Year 1973.

Grants Specialist (2), GS-9. Functions relating to general grant administration, in addition to participating in the 159% increase in the award function, share a proportionate workload, i.e., processing 2,002 additional obligations at 15 minutes each represents a 130% increase over FY 1973; payment and interim report processing of 6,675 transactions, at one hour each, creates an increase of 126% and 173%, respectively; final report functions requiring two hours per transaction will increase nearly 160%. These three functional areas total to an 8,677 additional man hours' requirement. Additions in the functions of receipt and processing of project and fellowship applications, which is represented by numerical increases of 153% and 114%, respectively (5,000 project applications and 4,555 fellowship applications, with processing time of 20 and 10 minutes, respectively, equal a total increase of 665 man hours); fellowship awards will increase 114% to a total of 911 awards at three hours each and will constitute a requirement of 333 additional man hours. As expertise permits, it is expected that these persons will pick up a portion of the above mentioned 2,214 additional administrative (training, clerical, etc.) hours.

Administrative Services Office

Assistant Mail Clerk, GS-4. Incoming and outgoing mail to and from the Foundation has continued to grow in proportion to the scope of the programs we support. Mail volume is averaging 5,000 pieces a week incoming and is estimated to double that amount in the next year. Additionally, as the Foundation occupies more office space on different floors, the individual mail runs become longer and more complicated. It would be a physical impossibility for two mail clerks to efficiently collect, sort, and distribute this volume to the number of offices we occupy. There is also the matter of registered mail, which experiences a proportionate increase, both incoming and outgoing, as the regular volume expands. In FY 71, there were 394 pieces of registered mail; in FY 72, over 1,200. FY 73 will probably show a continued increase at a proportionate rate.

Assistant Supply Clerk, GS-3. The General Services Administration operates a number of retail outlets in the Washington area for the purpose of selling office supplies to the various agencies in their localities. Unless an agency is situated in the same building as one of these retail outlets, it is necessary to operate a sub-outlet in order to supply material to the staff This means space, storage room, records, reference material, and the people to operate what amounts to a small business. And the business increases as the people who require their services increase. The addition of an Assistant Supply Clerk to perform the manifold service functions related to this task is mandatory if adequate service to the Endowments is to be maintained. Close to 400 individual stock items are presently maintained in stock, plus standard forms, NFAH forms, tape recorders, film projectors, typewriters, furniture, and various other material resources belonging to the agency. All of the above has to be accounted for, distributed and replaced as necessary.

11.3 POSITIONS OTHER THAN PERMANENT

FY 1973 - $361,300 FY 1974 - $826,500

Increase - $465,200

Both the National Council on the Arts and the National Council on the Humanities are required to provide a recommendation on every application above $10,000 before any action may be taken on it. Because the number of applications is projected at 36,000 for FY 74, the Councils and the Endowments must increasingly rely on the advice of the panelists on these applications, so that each Council may concentrate on the formulation of policy and overall review of Endowment activities. Panelists provide independent judgment from the field and knowledgeable laymen. The wisdom of the Council and panels has been acknowledged by Congress, our various constituent art disciplines and the general public. Panels are being constantly examined to insure that the number of meetings be held to a minimum without impairing Endowment programs.

11.3 POSITIONS OTHER THAN PERMANENT
NATIONAL ENDOWMENT FOR THE ARTS

FY 1973 - $141,300 FY 1974 - $325,200

Increase - $183,900

Consultants will be used for relatively short periods of time to provide additional independent judgment in program development, prior to submission to panels and Council for recommendation. They will also provide technical assistance to grantees as well as critical opinions of programs supported by the Endowment or groups requesting support from the Endowment.

a. Council Meeting. . . . . .$ 42,100

Four three-day meetings with 26 members in attendance, $135 per day each.

b. Panelists. $131,100

1,457 days averaging $90 per day.

c. Consultants and Experts. . . . . .$ 55,000

550 days averaging $100 per day.

d. Part-time and Temporary. . . . . .$ 97,000

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 1973 - $169,400 FY 1974 - $269,300

Increase - $99,900

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. . . . . .$ 31,600

Provision is made for four two-day meetings of the National Council on the Humanities, one in each quarter of FY 74.

b. Panelists $155,000

The Endowment utilizes 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. . . .$87,300

(2) Research and Publication. . . . 20,000

(3) Education 47,700

c. Consultants and Experts . . . . . .$ 11,000

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 . . . . . .$ 71,700

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 PREMANENT
SHARED STAFF

FY 1973 - $50,600 FY 1974 - $232,000

Increase - $181,400

This amount represents projected part-time and temporary employment costs.

11.5 OTHER PERSONNEL COMPENSATION

FY 1973 - $32,900 FY 1974 - $45,800

Increase - $12,900

National Endowment for the Arts.	$ 13,600
National Endowment for the Humanities.	14,700
Shared Staff	17,500

Overtime estimates are based on experience to date and reflect seasonal variations in Foundation workload.

12.1 PERSONNEL BENEFITS - CIVILIANS

FY 1973 - $336,300 FY 1974 - $483,100

Increase - $146,800

National Endowment for the Arts.	$177,800
National Endowment for the Humanities.	166,800
Shared Staff	138,500

This amount will finance personnel benefits including contributions to the Civil Service Retirment Fund, Social Security, Health Services, and Federal Employees' Group Life Insurance.

21.0 TRAVEL AND TRANSPORTATION OF PERSONS

FY 1973 - $350,000 FY 1974 - $852,500

Increase - $502,500

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 1973 - $185,200 FY 1974 - $467,900

Increase - $282,700

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.

Part of the increase requested for staff travel will provide modest amounts for personnel between GS-7 and GS-11 who share responsibility for program administration. This will enable some of our junior professional personnel to make field trips, which program directors might ordinarily be required to make and to attend important conferences and meetings of relevant associations.

Staff	$230,200
Council	31,200
Panelists	153,900
Consultants and Experts	52,600

21.0 TRAVEL AND TRANSPORTATION OF PERSONS
NATIONAL ENDOWMENT FOR THE HUMANITIES

FY 1973 - $111,600 FY 1974 - $297,400

Increase - $185,800

The requested amount is necessary for FY 1974 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 $90 for each employee who traveled within a region of the United States, and $180 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	$122,100
Council	29,300
Panelists	139,000
Consultants and Experts	7,000

21.0 TRAVEL AND TRANSPORTATION OF PERSONS

SHARED STAFF

FY 1973 - $53,200 FY 1974 - $87,200

Increase - $34,000

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.

22.0 TRANSPORTATION OF THINGS

FY 1973 - $1,000 FY 1974 - $2,000

Increase - $1,000

This sum is required to cover charges for the transportation of things. It includes postage used in parcel post and reimbursement to Government personnel for the authorized movement of household effects.

23.0 RENT, COMMUNICATIONS AND UTILITIES

FY 1973 - $303,300 FY 1974 - $572,600

Increase - $269,300

23.0 RENT, COMMUNICATIONS AND UTILITIES

NATIONAL ENDOWMENT FOR THE ARTS

FY 1973 - $36,200 FY 1974 - $54,000

Increase - $17,800

This budget item will provide $42,000 for FTS service, $10,200 for commercial long distance telephone service and telegraph service, and $1,800 for rental of auto for Chairman.

23.0 RENT, COMMUNICATIONS AND UTILITIES

NATIONAL ENDOWMENT FOR THE HUMANITIES

FY 1973 - $12,000 FY 1974 - $22,300

Increase - $10,300

This budget item will provide $15,500 for FTS service, $5,000 for commercial long distance telephone service and telegraph service, and $1,800 for rental of auto for Chairman.

23.0 RENT, COMMUNICATIONS AND UTILITIES

SHARED STAFF

FY 1973 - $255,100 FY 1974 - $496,300

Increase - $241,200

This budget provides for $254,000 for space rental, $108,000 for rental of copying equipment, $30,300 for other rental, $63,000 for local telephone service (including installation and service charges) $1,000 for commercial long distance telephone service and telegraph service, and $40,000 for postage.

24.0 PRINTING AND REPRODUCTION

FY 1973 - $182,500 FY 1974 - $229,400

Increase - $46,900

24.0 PRINTING AND REPRODUCTION
NATIONAL ENDOWMENT FOR THE ARTS

FY 1973 - $52,100 FY 1974 - $104,400

Increase - $52,300

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 1973 - $52,000 FY 1974 - $83,900

Increase - $31,900

Printing costs will show a substantial increase in 1974 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 1973 - $78,400 FY 1974 - $41,100

Decrease - ($37,300)

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 1973 - $226,800 FY 1974 - $479,200

Increase - $252,400

National Endowment for the Arts	$150,000
National Endowment for the Humanities	$ 89,300
Shared Staff	$239,900

The estimate for other contractual services includes the costs for employee training, $87,000; building alterations, $100,000; machine maintenance, $12,000; cost of two man years of audit service to be provided at those locations where these services are available from other agencies, $40,000; photo and art services, $26,100; addressograph, $27,800; clipping services, $4,800; robotype, $10,000; moving costs, $20,000; other miscellaneous services, $15,300; study contracts, $136,200.

26.0 SUPPLIES AND MATERIALS

FY 1973 - $60,600 FY 1974 - $94,500

Increase - $33,900

National Endowment for the Arts	$ 10,200
National Endowment for the Humanities	$ 7,700
Shared Staff	$ 76,600

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 1973 - $131,100 FY 1974 - $105,000

Decrease - ($26,100)

This estimate covers the cost of various items of equipment and office machines to support the activities of the Foundation.

PERMANENT POSITIONS

Mrs. HANSEN. Please provide for the record your permanent positions for 1973 and those requested for 1974 for the Arts Endowment, the Humanities Endowment, and the Shared Staff.

[The information follows:]

	Number of positions		
	Fiscal year 1973	Fiscal year 1974	Change
NATIONAL ENDOWMENT FOR THE ARTS			
Office of the Chairman	10	11	+1
Office of Planning and Management	3	3	0
Division of Budget and Research	4	7	+3
Division of Evaluation	2	2	0
Division of Administration	9	9	0
Council Secretariat	1	1	0
Division of Program Information	7	7	0
Division of Intragovernmental Relations	1	1	0
Office of Performing Arts and Public Media	2	2	0
Division of Music Programs	6	7	+1
Division of Theater Programs	2	2	0
Division of Dance Programs	3	4	+1
Division of Public Media Program	3	4	+1
Division of Visual Arts Programs	3	3	0
Division of Architecture and Environmental Arts Programs	3	4	+1
Federal Design Unit	0	2	+2
Division of Museum Programs	3	6	+3
Office of Interdisciplinary Arts Programs	1	1	0
Division of Education Programs	3	4	+1
Division of Literature Programs	2	2	0
Division of Expansion Arts	3	4	+1
Office of Federal-State Partnership	4	6	+2
Division of National Exhibitions	0	3	+3
Division of Special Projects	0	4	+4
Total	75	99	24
NATIONAL ENDOWMENT FOR THE HUMANITIES			
Office of the Chairman	8	9	+1
Public Information Office	4	6	+2
Division of Planning and Analysis	10	15	+5
Division of Research Grants	7	11	+4
Division of Fellowships and Stipends	12	14	+2
Division of Education Programs	14	18	+4
Division of Public Programs	18	24	+6
Total	73	97	24
SHARED STAFF			
Office of Administration	8	10	+2
Administrative Services Division	10	12	+2
Finance Division	4	5	+1
Audit Branch	8	10	+2
Accounting Branch	13	17	+4
Personnel Division	6	9	+3
NEA Grants Division	10	13	+3
NEH Grants Division	11	14	+3
Office of General Counsel	4	4	0
Federal Council on the Arts and the Humanities	1	1	0
Total	74	94	20

Mrs. HANSEN. What is your personnel ceiling for each endowment?

Mr. PAUL BERMAN. The Arts Endowment ceiling at the present time is 75, the Humanities Endowment is 73.

Mrs. HANSEN. What is the personnel ceiling for 1974?

Mr. PAUL BERMAN. The Endowment for Arts is 99, the Endowment for the Humanities is 97.

Mrs. HANSEN. Have you had any personnel limitations placed on the foundation?

Mr. PAUL BERMAN. None, other than the normal ceiling imposed by OMB.

DECREASE IN ADMINISTRATIVE COSTS

Mrs. HANSEN. To what do you attribute the fact that your administrative costs, as a percentage of total funds, are going down from 1973 to 1974?

Mr. PAUL BERMAN. Madam Chairman, as you know, the genesis of the workload of the foundation lies in the numbers of applications received. From this beginning, the number of grants will be determined, dependent, of course, on the amount of funds appropriated to the agency. However, regardless of the availability of funds, each application must be processed by the staff, submitted to a panel and thence to the appropriate national council.

This processing requires people; it also requires a substantial amount of travel in offering technical assistance and it generates a need for various administrative services, such as space and equipment.

As awards are made, the additional services of accounting and auditing are required. Moreover, because of the duration of many grants, the need for the two latter services remains years after the grant is obligated.

With these facts in mind, I would like to present to the committee the following comparisons between the past year, the current year, and the budget year:

In 1972, the foundation received 8,700 applications, in 1973 we anticipate we will receive 15,300 applications, and in 1974, approximately 30,000 applications.

From these figures the effect of the growing appropriations as well as the ever-increasing popularity of the endowments' program may be noted. Although we are requesting an increase of 92 percent in program funds, our proposed growth in administrative funds is only 50 percent.

This, therefore, will result in a substantial decrease in the relative administrative costs from 6 to 4.76 percent.

Mrs. HANSEN. Usually what occurs is, the more funds, the higher the administrative costs.

Mr. PAUL BERMAN. Specifically, the dollars go up, but as a relative cost they should go down. It should cost relatively less to administer larger programs.

INCREASE FOR TRAVEL

Mrs. HANSEN. What necessitates the $502,500 increase for travel? Are you not subject to the President's travel reduction program?

Mr. PAUL BERMAN. I have not heard of such a program, Madam Chairman, other than just prudent management.

Mrs. HANSEN. Everybody else seems to have had their travel budget cut. OMB has even proposed to transfer money from the Forest Service travel accounts to pay for personnel pay raises.

Miss HANKS. May I speak to that?

I think one of the reasons is that we made the persuasive case to OMB that it was necessary for us to get out into the country and to see how the programs were working, particularly since so many of the programs——

Mrs. HANSEN. That is also true in the Forest Service.

Miss HANKS. Maybe we should go over and talk to the Forest Service people.

Mrs. HANSEN. They should hire a few women with your persuasion.

Miss HANKS. I think it is essential.

At the arts endowment, and this is true to some extent with the humanities endowment, our programs only in part are grant-making. So much of our work is in technical assistance for the groups, in terms of helping them, and advising them. Further, a very important reason for us to travel, is to encourage the increase of private moneys and to stimulate community support. This traveling has been one of the most effective things we have been able to do.

Mrs. HANSEN. Also, this travel includes your panels, I presume?

Miss HANKS. That is correct——

Mr. BERMAN. It does.

Miss HANKS. Is that included?

Mr. BERMAN. Yes; it is broken down, but travel is there for panels, staff and for councils.

Miss HANKS. In the Arts Endowment, our panel people, of course, in terms of reviewing for artistic reasons, must travel and see groups or they cannot really comment on their artistic quality because oftentimes groups change in quality from one year to the next.

OFFICE OF PLANNING AND ANALYSIS

Mrs. HANSEN. You have listed in your justifications an Office of Planning and Analysis.

This I assume is probably one of the most important segments of your staff.

Miss HANKS. I believe that is the Humanities position, but your statement is absolutely accurate in terms of——

Mrs. HANSEN. It is true for both endowments.

Miss HANKS. We are also contracting out some of our evaluation.

For example, I believe we reported last year on the evaluation of the orchestras in the Southeast and we are currently doing a study of evaluation of the orchestras in the Southwestern part of the country. In that same area, we often have, when we set up a pilot program, for example, the theater touring programs, evaluators traveling with them most of the time to see whether the program really should be expanded to a nationwide one from a pilot, and also to learn from the experiences of the trip.

For example, the Guthrie and Center Stage, there will be items that could be of help to other threaters if we go into the program.

SHARED STAFF

Mrs. HANSEN. Do you want to explain what staff you share?

Mr. PAUL BERMAN. The shared staff is comprised of the Office of the Director of Administration, the Financial Management Office, the Audit Office——

Mrs. HANSEN. Who performs your auditing?

Mr. PAUL BERMAN. We do part of it. A great deal of it, however, is done by the Department of Health, Education, and Welfare.

The shared staff also consists of the two Grants Offices, the Office of Personnel, and the Administrative Services Offices, as well as the General Counsel's Office.

Mrs. HANSEN. Has a GAO audit of your operations been performed?

Mr. PAUL BERMAN. Yes; we have. The details are not fresh in my mind. I would be glad to supply it.

Mrs. HANSEN. Mr. Evans?

Mr. EVANS. No questions.

Mrs. HANSEN. Mr. McDade?

INCREASE FOR OTHER SERVICES

Mr. MCDADE. Yes; I was going to ask about this other services account which is showing a substantial increase, on S–4 in my justification pages, an increase of $252,400. Would you justify that, please?

Mr. PAUL BERMAN. Yes, sir. The other services include costs for employee training, for building alterations, for machine maintenance, for the audit services provided by other agencies, for photo and art services, addressograph service, clipping service, robot-type service, moving costs, miscellaneous services made up of rental of meeting rooms, stamps, furniture repair, and study contracts which makes up a large proportion of that, amounting to approximately $135,000.

Mr. MCDADE. Are those the experts that you hire for evaluation purposes?

Mr. PAUL BERMAN. Yes, they are. Perhaps Miss Hanks can enlarge on that if she cares to.

Miss HANKS. Is this like the museum study?

Mr. PAUL BERMAN. Yes.

Miss HANKS. We have, in terms of the interest of this committee and others, we are moving to do more research in various fields. We have this year the survey of the museums in the country done under contract with the National Research Center of the Arts, Inc. in New York.

Incidentally, some members of the staff are in New York today going over the preliminary draft of that study. It should be finished in about 8 weeks.

We also are doing planning for future studies in the area and the determination has not been made as to exactly what those will be. We have been encouraged, Mr. McDade, to do one in the performing arts area, but the Ford Foundation is conducting one and we will await their results before we see if further work needs to be done in that area. That is a study of professional organizations.

MANAGEMENT STUDY

Mr. MCDADE. I am not clear what the $135,000 is for then. Is it specifically earmarked for some kind of study?

Miss HANKS. Yes. I thought our contract studies came under the program development and evaluation.

Mr. PAUL BERMAN. No. This was part of it.

I would be happy to furnish the backup.

Mr. MCDADE. Put it in the record.

[The information follows:]

During fiscal year 1974 it will be necessary, for the National Endowment for the Arts to obtain pertinent management information for the purpose of analyzing both internal operations and external programs. It is estimated that a management study to establish a retrieval system which will identify the statistical factors pertaining to touring programs will cost approximately $35,000; the cost of identifying the feasibility of a possible computer system application to Endowment operations is estimated to be $55,000; and a major management study of major programs such as artists-in-schools $46,200.

SPACE REQUIREMENTS

Mr. McDade. What is the $100,000 for?

Mr. Paul Berman. We are in the process of acquiring additional space which requires alterations in order for us to use it efficiently. When we acquire the additional space, we will have to alter our present space, in order to use it more efficiently, too.

All these alterations of course go through General Services Administration and, unfortunately, they are higher than I like to think about.

Mr. McDade. Moving cost, $20,000; is that part of it?

Mr. Paul Berman. Yes.

Mr. McDade. What is that for?

Mr. Paul Berman. To move the entire Arts Endowment from one building to another. We are moving to a building about two blocks away because there is no more space available in our present location.

Mr. McDade. Would you justify, too, the $269,000 increase shown in my book on S–4, item No. 23?

Is that related to just the increase in your staff or what? Rents, communications and utilities increases.

Mr. Paul Berman. Yes. As you are aware, sir, the first year we are in any space we must pay the rent. Until the new law is implemented, we have to pay the first year's rent. We are acquiring about 33,000 square feet at approximately $6.50 a square foot, which we are obligated to pay.

Mr. McDade. Is that this move you talked about for the Arts Endowment?

Mr. Paul Berman. Yes, sir; it is, 33,000 square feet in another location. Also, an additional 9,500 square feet in our present location at about $5.50, which we will be obligated to transfer to the General Services Administration.

Mr. McDade. That is all I have, thank you.

ADEQUACY OF STAFF

Miss Hanks. I wonder if I might speak, and I think Dr. Berman would like to second me, or perhaps be more articulate than I would.

We both view the request for staff as very minimal. We are having staff difficulties because they are overworked, due to meeting increasing workloads, not only in the terms of the amount of funds generously appropriated to us in the past and the projection for the future, but no matter what the funds for the future, the staff load will be at this level just because of the applications coming in that require processing, the handling of the panels. Their work is becoming far more detailed and far more of an administrative burden.

At the Arts Endowment, if you receive more applications, they all have to be processed, even though funds are not available. This requires detailed staff analysis and work.

Therefore, I just want to emphasize the points that Mr. Berman has made in terms of—we have two Bermans here—in terms of our administrative needs and the increases.

I think that the lowering of the amounts of administrative money more than proportionately to the program budget, we are just really cutting it very, very close. That is the figure in the percentage of funds as you noted in your first question, dropping from $6 to 4.76—percentage, I am sorry.

Mrs. HANSEN. It is not quite understandable, in view of other agencies situations.

Miss HANKS. You mean that we are going down?

Mrs. HANSEN. Yes.

Miss HANKS. We may be looking more tired than some other people, too.

Mrs. HANSEN. Thank you both very much.

Miss HANKS. We thank you.

THURSDAY, MARCH 15, 1973.

WOODROW WILSON INTERNATIONAL CENTER FOR SCHOLARS

WITNESSES

ALBERT MEISEL, ACTING DIRECTOR
WILLIAM M. DUNN, ADMINISTRATIVE OFFICER

Mrs. HANSEN. The committee will come to order.

This morning we have the Woodrow Wilson International Center for Scholars. We have as our principal witness Albert Meisel, the acting director.

We are very pleased to welcome you this morning, Mr. Meisel.

TRIBUTE TO MR. BEN READ

I would also like to pay a tribute to Ben Read, who appeared for the center since its beginning, and in fact prior to its beginning, when the planning was being done by the Smithsonian. I think he did a tremendous job of organization and we are going to miss him.

Mr. MEISEL. Yes, we will.

Mrs. HANSEN. We do wish him well in his new activity and wish you well.

Mr. MEISEL. Thank you.

GENERAL STATEMENT

Mrs. HANSEN. I believe you have a general statement. You may place it in the record at this point and summarize it.

[The statement follows:]

Since its founding by Congress 4 years ago and its opening in the fall of 1970, the Woodrow Wilson International Center for Scholars has had several complementary and ambitious objectives.

As the Nation's official "living memorial" to a great scholar-president, its primary purpose has been to enable men and women with outstanding scholarly abilities from many nations to work on "fundamental political, social and intellectual issues designed to illuminate man's understanding of critical contemporary and emerging issues." At the same time, the Center has sought to be responsive to its congressional mandate "to strengthen the fruitful relation between the world of learning and the world of public affairs"—by creating a climate in which scholars, drawn from both spheres, might profit from one another's diverse experience and knowledge; and by attempting, in a variety of ways, to make the Center an intellectual "presence" in the Capital area. After little more than 2 years of operations, it would be presumptuous to claim full success on any score, and there are hopes as yet not fully realized. But there is much progress to report.

Scholars of exceptional caliber and experience have been appointed. Substantial work has been completed with even more in progress. The Center has developed its own strong and distinctive institutional environment, thoroughly compatible with scholarly endeavor, in which a spirit of complete freedom of inquiry prevails. And the Center has also begun to project itself into wider communities.

Scholars.—By the end of 1972 the Center had approved 90 fellowship and 30 guest appointments, approximately half to scholars from the United States and half to scholars from 24 other countries. The men and women participating in the Center programs have included scholars in the social sciences, humanities and natural sciences, as well as persons drawn from careers in law, diplomacy, the ministry, business, journalism, governments, and international organizations. While most of those selected for fellowships have been well established in their respective fields, there are no arbitrary age limits and appointees have ranged in age from the twenties to the seventies.

Since the program is continuous and year-round, and appointments vary from a few weeks to a year or more, the Center is able to avoid the "new class" problems of institutions operating on an academic year basis. Its community is characterized by both continuity and change with departures and arrivals usually numbering two or three each month. The biographical data of Center scholars (see attachment No. 1) attests to their considerable scholarly qualifications and rich diversity of experience and knowledge.

Projects.—Each fellow selected by the Center has submitted a rather detailed project proposal to be undertaken if the appointment is granted. Attachment No. 2 contains a partial list of writings published by Center fellows in 1972, but this represents only a portion of the eventual product. There is, in addition, a substantial amount of work in progress at various stages of research, writing and pre-publication.

Some three-fifths of all appointments to date have fallen within one of three areas of emphasis designated by the board in 1970 and 1971, relating to studies of international affairs, environmental issues, and the development of international law and sound cooperative practices governing man's uses of the oceans. These special areas will continue for as long as deemed appropriate by the board, which designated two additional areas of emphasis in 1972 and will add others from time to time in the future.

The first new area designated in 1972 involves investigations of long-term "sustainable growth" issues. The subject encompasses a series of interrelated fields increasingly engaging public consciousness, that can perhaps best be summarized in the question: how much growth—and of what kind—can any given nation or region or the world as a whole sustain to achieve maximum economic and social benefits with minimum disadvantages. This new facet of the Center's programs has made a modest but satisfactory beginning. Four fellows with study projects relating to the issues have been appointed. They, together with other Center scholars interested in questions of growth and the environment, have organized a series of monthly seminars and dinner discussions involving a number of distinguished outside advisers and participants from government, business and academe.

The other new concentration designated by the trustees at year's end is intended as an appropriate Center contribution to the Nation's coming Bicentennial celebration. Over the course of the next few years the Center intends to sponsor

several fellowships devoted to studies of the American Revolution and the Enlightenment by distinguished U.S. and non-U.S. scholars. In addition, the Bicentennial studies will encompass scholarship relating to the American system of government as it enters its third century, including consideration of existing and proposed roles and responsibilities of different levels of government within the Federal system.

Communications.—Perhaps the most elusive and challenging Center objective has been to find the optimum balance between individual research goals and institutional roles and obligations. Crucial in this regard has been the underlying philosophy that fellowship appointments are awarded on the basis of what scholars can "give" to each other and to the advancement of knowledge about certain vital issues, rather than what they "get" by way of furthering their own education or recharging intellectual batteries.

The degree of collegiality displayed to date has been remarkable. Almost without exception, fellows have been generous in supplying each other with information and materials, facilitating access to sources, serving as sounding boards for ideas, and reviewing drafts of written work. There are times, obviously, when all fellows retreat to their typewriters and draft behind closed doors; a few rarely emerge. But the substantial majority has clearly been eager to capitalize on the presence of colleagues and to submit their work in progress to the constructive criticism of others to the extent that time permits.

The designation for special emphasis by the trustees of the several major problem areas cited above has been particularly helpful in attracting scholars whose shared interests give them added inducements for sustained communications. And a common interest by all scholars in various contemporary problems of widespread concern has been a major cohesive influence.

The fellows' round table in the Smithsonian Commons and the twice-weekly pre-luncheon discussions in the Center library have clearly helped establish a congenial atmosphere. The latter tradition developed spontaneously during the Center's opening days as a vehicle for introducing fellows to one another. Since then, by consensus, the Tuesday–Friday sessions have become institutionalized. Fellows themselves, as well as a broad range of guest speakers (attachment No. 3), usually invited by a Center fellow, make brief presentations, followed by questions and discussion.

Center scholars are encouraged to form study and discussion groups with colleagues and outside scholars and experts to assist, when appropriate, in the systematic development of their own research projects.

Community Role.—In response to its charter obligation "to strengthen the fruitful relation between the world of learning and the world of public affairs," the Center and Center scholars have sponsored and participated in an ever-increasing number of activities involving large numbers of persons from government, academe, and the community at large. [see attachment No. 4.]

A series of seminars early in the year involved fellows and outside authorities on various key problems of developing countries. Five subsequent seminars dealt with the action papers and proposals for the mid-1972 United Nations Conference on the Human Environment in Stockholm. A 2-day conference on problems of national security in the post Vietnam era was attended by a select group of representatives of the executive and legislative branches, the military, the academic community, media specialists and the international affairs scholars of the Center. During the year fellows in the Ocean Studies Program visited Germany as guests of the Federal Republic for briefings by German officials and scientists on marine issues in Bonn, at various research institutes and on a brief tour of Baltic Sea approaches.

A study group jointly sponsored by the Center and the Council on Foreign Relations met four times with significant congressional and administration participation to consider one fellow's work in progress on the evolving role of Congress in foreign affairs. By virtue of the efforts of a scholar in the environmental studies field, the Center hosted a day-long discussion on energy policy questions—perhaps the first to involve chief executive officers of major oil companies and representatives of leading environmental action groups.

The Center also held a number of public and semipublic functions on subjects of wide interest in the Washington community. These included the first U.S. presentation in March of the MIT-conducted, club of Rome-sponsored limits to growth project attended by some 200 government officials, Members of Congress, diplomats, scientists, and others; and a series of four public panel

discussions on "Dynamics of the American Political System, 1972" before several hundred persons in the auditorium of the Smithsonian's Museum of Natural History.

Of particular interest in the immediate future will be a 1-day symposium to be held May 2, on the implications of revenue sharing and the "New Federalism." To be attended by some 250 leaders of local, State, and national governments, both legislative and executive, the press and others, this symposium will include presentations by Senator Hubert Humphrey, Gov. Nelson Rockefeller, John Ehrlichman, and Mayors Richard Lugar and Moon Landrieu, among others. The symposium is viewed as the first in a series of conferences over the next few years to be devoted to an examination of the governmental forms and responsibilities that are emerging as the republic approaches its third century.

Trustees.—The year just passed saw a number of changes in the Center's Presidential Board of Trustees, as new members were appointed to fill vacancies due primarily to expiring terms and shifts in the public offices represented ex officio [attachment No. 6]. William J. Baroody, president of the American Enterprise Institute for Public Policy Research in Washington, D.C., became chairman of the board in May, succeeding Hubert H. Humphrey, who gave so generously of his time and efforts during the Center's launching period.

New members of the Board in 1972 are William M. Batten, chairman of the board of J. C. Penney Co.; Ronald S. Berman, Chairman of the National Endowment for the Humanities; Robert H. Bork, professor at the Yale Law School and solicitor-general designate; and Paul W. McCracken, Edmund Ezra Day Professor of Business Administration at the University of Michigan and former Chairman of the President's Council of Economic Advisers.

Chronologically speaking, this Presidential memorial institution is, of course, still in its infancy; and it is some time before its accomplishments can be properly evaluated. But it is perhaps no exaggeration to say that in terms of progress toward its stated aims and objectives, the Center has, in the space of 2½ years, achieved a certain maturity. The program is gelling. The spirit of Woodrow Wilson thrives in the castle on the Mall.

FUNDING

The Woodrow Wilson Memorial Act of 1968 creating the Wilson Center authorized the appropriation "to the Board of Trustees" of such funds as may be necessary to carry out the purposes of the Act" and directed the Board to raise money for such purposes from private sources as well.

By virtue of the strenuous efforts of the trustees and staff, a total of $624,630 had been raised from private sources for the Woodrow Wilson Center as of March 1, 1973. An additional $368,000 has been received by fellows in outside institutional support in the form of sabbatical pay, continued salary and grants. [See attachment No. 5.]

The $800,000 request for fiscal year 1974 is identical with the amount appropriated by the Congress for the Center in fiscal year 1973. The $800,000 requested will be spent as follows:

Fellowship program.—The $427,350 requested will permit the Center to commit funds during fiscal year 1974 for 18½ full-year fellowships to begin during fiscal year 1974 or later at an average anticipated cost of $23,100 apiece for stipends, travel, bookkeeping, disbursement, and accounting costs. The Center operated at a level of 20-full-year federally funded fellowships in fiscal year 1972 but this figure was cut in fiscal year 1973 on the recommendation of the House Appropriations Committee. The fellowship program is the heart of the Center's operations and its maintenance at the full 40-fellow capacity by attracting sufficient outside support is essential to a satisfactory intellectual community life. After 2½ years of operations, the Center finds that the $23,100 estimated average costs is quite accurate.

The Center's stipend policy, which was approved by the Board of Trustees and spelled out in detail in submissions to the appropriations committee and

Office of Management and Budget in previous years, is based on the practice of other advanced studies centers. Each appointed fellow needing financial support is asked in the first instance to devote his sabbatical, leave or other home institution income to be received during the fellowship period toward his support while at the Center and to seek outside foundation or other support for his study proposal whenever possible. Thereafter, the Center's policy is to attempt to provide the fellow with a stipend rate which would be a no-gain no-loss figure over his earned income rate in the preceding year within the individual limit set by the Board, and with a cost-of-living increase for each non-U.S. scholar to bring him to an approximately equivalent stipend rate with U.S. scholars of comparable experience and position.

As pointed out in last year's submission, most scholars of the stature appointed by the Center to date simply cannot afford to come at a lower average stipend figure than the one estimated, and some will come at a loss because of the present limit, even though a substantial number of fellows appointed will be devoting sabbatical or leave pay, foundation funds and other outside income to their support during the period of appointment at the Center. The most recent data available from the American Association of University Professors shows that for the academic year 1971–72, 18.3 percent of all professors in U.S. universities have salaries of $24,000 or higher, exclusive of fringe benefits.

In addition, the Center offers reimbursement of travel expenses for American carrier, round-trip, direct route, jet economy air fares for the fellow and his accompanying spouse and dependent family members under 18 between his home city and Washington—or the equivalent, when travel assistance is needed and cannot be obtained from other sources.

By decision of the Board of Trustees' Executive Committee, the Center's goal in fiscal year 1974 will be to raise private moneys for support of an additional 21½ fellowships to bring the Center up to the full complement of 40 scholars accommodated in its interim quarters at any one time. Experience has shown that this number of scholars is appropriate to constitute a "critical mass" allowing the Center to have a fully satisfactory intellectual community life.

The experience of other centers and the Wilson Center to date indicates that the heavy majority of appointments must be made many months in advance of the date of the beginning of the period of appointments, and for this reason the Center is requesting the same "no year" provision for the fiscal year 1974 Federal appropriation which Congress provided in the Center's appropriations for fiscal years 1971, 1972, and 1973.

Administrative expenses.—The $372,650 request for administrative expenses of the Center in fiscal year 1974 represents an ongoing program almost identical to that of the current fiscal year. The increase ($3,650) is due to higher salary costs from in-grade increases and pay raises, while most of the items under other administrative expenses show a decrease from the current fiscal year.

Staff salaries.—In spite of a typing workload that has increased heavily due to the higher rate of scholarly output, the Center is not requesting any additional positions for fiscal year 1974. The staff will remain at its present level of 15 permanent and 1 temporary position by absorbing the additional work. The increase in funds from fiscal year 1973 (from $236,000 to $250,000) is caused by within-grade increases and pay raises.

Other administrative expenses.—The other administrative expenses of $102,650 are largely self-explanatory and are down from the figure of $113,000 requested in fiscal year 1973.

Reimbursement to Smithsonian Institution.—Again in fiscal year 1974 as in the last fiscal year, the Center is requesting $20,000 for reimbursement to the Smithsonian Institution for estimated costs of support of the Center (in areas of personnel management, procurement, budget and accounting, general counsel, and buildings management services).

ATTACHMENT #1

Fellows and Guest Scholars, 1972

INTERNATIONAL AFFAIRS

ZEB B. BRADFORD, Lt. Colonel, U.S. Army; Master of Public Administration, Harvard University; U.S. military roles in the post-Vietnam period. (September 1971 - June 1972)

ALTON FRYE, political scientist, arms control specialist; formerly aide to Senator Edward W. Brooke, staff member, the Rand Corporation. Congressional influence on foreign policy decision-making; qualitative arms control problems central to SALT II; conventional force reductions. Joint fellow of the Woodrow Wilson Center and the Council on Foreign Relations. (December 1970 - June 1972; October 1972 -)

ISMET GIRITLI, Turkey, Professor of Law and Government, Istanbul University; author of "Fifty Years of Turkish Political Development" (1969). Soviet objectives in the Middle East. (September 1971 - May 1972)

TOWNSEND W. HOOPES, government official, management consultant, author; Under Secretary of the Air Force (1967-69); author of "The Limits of Intervention" (1969). Coordinator of the Center's International Affairs studies group. Biography of John Foster Dulles, concentrating on reappraisal of Eisenhower-Dulles foreign policy. (July 1971 -)

DONALD L. HOROWITZ, political scientist, former Department of Justice attorney, sources, forms and patterns of -- and policies to ameliorate -- ethnic conflict in Africa, Asia and the Caribbean. Joint fellow of the Woodrow Wilson Center and the Council on Foreign Relations. (July 1971 - December 1972)

MARIAN D. IRISH, Professor of International Relations, School for International Service, American University, Washington, D.C.; author, co-author or editor of several books on American politics and foreign policy, including "Twelve Nation States: Approaches to Comparative Politics" (with Elke Frank, 1972). Formulation and implementation of U.S. foreign policy. (August 1972 -)

WILFRID L. KOHL, political scientist, specialist in European politics and international affairs; formerly program officer with Ford Foundation, Council on Foreign Relations Fellow with National Security Council (1970-71); author of "French Nuclear Diplomacy (1971). Changing context of European security and implications for U.S. policy. Joint fellow of the Woodrow Wilson Center and the Council on Foreign Relations. (August 1971 - May 1972)

STUART H. LOORY, journalist, author; former White House correspondent for the Los Angeles Times, Moscow correspondent for the New York Herald Tribune; author, with David Kraslow of "The Secret Search for Peace in Vietnam" (1968). Prospects and problems for the U.S. military in the aftermath of the Vietnam war. (July 1971 - November 1972)

JOAN M. NELSON, political scientist, specialist in economic and political development in the third world; formerly Visiting Associate Professor, M.I.T., Faculty Associate, M.I.T.'s Special Program in Urban and Regional Studies of Developing Areas; author of "Aid, Influence and Foreign Policy" (1968), and "Migrants, Urban Poverty and Instability in Developing Nations" (1969). Political integration of the urban poor in developing countries. (September 1971 - December 1972)

AMOS PERLMUTTER, political scientist; Visiting Ford Professor (International Relations/Comparative Politics), M.I.T.; Research Associate, Center for International Affairs, Harvard University; author of "Military and Politics in Israel: Nation-Building and Role Expansion" (1969); "Egypt the Praetorian State: Nasserism, Ambition and Attrition" (1971); "Middle East Perspective" (1971). Conflict-resolution in the Middle East, with special attention to possible approaches for U.S. policy in the coming years. (October 1971 - December 1972)

EARL C. RAVENAL, foreign affairs specialist, former government official and businessman; Associate Fellow, Institute for Policy Studies, Washington, D.C. (1970-71). Reassessment of U.S. foreign and military policies toward Asia in the fifties. (October 1972 -)

THOMAS E. SKIDMORE, specialist in Latin American Affairs, Professor of History, University of Wisconsin; author of "Politics in Brazil, 1930-64: An Experiment in Democracy" (1967). Race and nationalism in Brazilian thought, 1870-1922; politics and economic policy-making in Brazil, Argentina and Mexico since 1945. (September 1971 - April 1972)

WILLIAM R. SMYSER, foreign service officer; staff member (Vietnam/Indochina), National Security Council (1970-71); member, U.S. Delegation, Paris Peace Talks (1968-70); Fellow, Center for International Affairs, Harvard University (1971-72). Changes in American foreign policy since the mid-sixties, with particular emphasis on U.S. relations with Europe, the Soviet Union and China. (September 1972 -)

VERNON B. VAN DYKE, Professor of Political Science, University of Iowa; author of "Political Science, a Philosophical Analysis" (1960); "Pride and Power, the Rationale for the Space Program" (1964); "Human Rights, the United States, and the World Community" (1970). International and comparative analysis of human rights and discimination. (September 1972 -)

ENVIRONMENT/GROWTH STUDIES

MALCOLM F. BALDWIN, attorney; former Senior Legal Associate, the Conservation Foundation, Washington, D.C. Role of the international oil industry with respect to present and future energy/environment policy, particularly in the U.S. (June 1972 -)

HARRY C. BLANEY, foreign service officer; Special Assistant to the Chairman of the Council on Environmental Quality (1971-72), Special Assistant to White House Counsellor Daniel P. Moynihan (1969-71). International cooperation in areas of high technology with focus on new alternatives and policies, particularly in environmental matters. (July 1972 -)

CHESTER L. COOPER, research administrator, former government official; Director, International and Social Studies Division, Institute for Defense Analyses; author of "The Lost Crusade" (1970). Coordinator of the Center's Growth studies group, social and institutional factors as they bear on changing patterns of growth. (April 1972 -)

LINCOLN GORDON, political economist; Professor of International Economic Relations, Harvard University (1955-61); U.S. Ambassador to Brazil (1961-66); Assistant Secretary of State for Inter-American Affairs (1966-67); President, Johns Hopkins University (1967-71). International implications of changing patterns of economic growth. (June 1972 -)

MUHAMMAD SHAMSUL HUQ, Bangladesh, economist, educator; Minister for Education and Scientific Research, Government of Pakistan (1969-71); former Director of Public Instruction, Government of East Pakistan; Vice-Chancellor, Rajshahi University. Alternative patterns of growth in developing countries, with special attention to South and Southeast Asia. (September 1971 -)

JOHN P. MILTON, ecologist, author and editor; former Deputy Director for International Programs, the Conservation Foundation, Washington, D.C.; member, Committee on International Environmental Programs, National Academy of Sciences. Relationship between social and cultural change and environmental modification. (July 1972 -)

JAMES A. MULLIGAN, S.J., environmentalist, Associate Professor of Biology, St. Louis University. Ethics and the environment. (August 1971 - May 1972)

FRANCIS X. MURPHY, CSSR, Professor of History, Academia Alfonsiana, Rome; Visiting Professor of Politics, Princeton University (1971-72); Peritus (expert), Vatican Council II (1962-65). Western religious institutions as they relate to problems of population growth and environmental deterioration. (September 1972 -)

RAIMI O. OJIKUTU, Nigeria, Senior Research Fellow (anthropology and human biology), School of African and Asian Studies, University of Lagos; Secretary, Nigeria National Committee for the International Biological Program (IBP). Environmental and ecological problems in Africa, with emphasis on adjustment of rural peoples to technological change and development. (June 1972 -)

ATHELSTAN SPILHAUS, meteorologist, oceanographer, inventor, environmentalist; President, American Association for the Advancement of Science (1970-71); former Dean, Institute of Technology, University of Minnesota. Writing, consulting, lecturing on a broad range of environmental issues, including energy consumption, recycling of waste, experimental cities, transportation, population. (February 1971 -)

ROBERT E. STEIN, environmental lawyer; former Attorney Adviser, legal Adviser's Office, Department of State, and attorney, U.S. Section of International Joint Commission (U.S. and Canada); previously, attorney, U.S. Arms Control and Disarmament Agency. Legal and institutional implications of national and international environment management, with particular attention to the role of regional organizations. (October 1970 - October 1972)

OCEAN STUDIES

R. P. ANAND, India, Chairman, Department of International Law, School of International Studies, Jawaharlal Nehru University, New Delhi; author of several books, numerous articles on international courts, arbitration, conflict settlement, developing role of newly independent Asian and African nations in the present international legal order. Legal regime of the seabed and the developing countries. (October 1970 - January 1972)

DANIEL BARDONNET, France, Professor of Public and International Law, University of Rabat, Morocco (1966-72); ibid, University of Tananarive (1960-66); author of works on various aspects of international law. Fishing regimes, exploitation of natural resources off the African coastline. (September 1972 -)

JENS EVENSEN, Norway, Director-General, Legal Department, Ministry of Foreign Affairs, Norway. Vice-Chairman, U.N.'s Permanent Committee on the Peaceful Uses of the Seabed and the Ocean Floor. The politics of oil development, with particular attention to problems of marine resource recovery. (Intermittent periods at the Center)

ALBERT W. KOERS, the Netherlands, international lawyer; Research Associate, University of Utrecht; Visiting Assistant Professor of Marine Affairs, University of Rhode Island (1970-71). International regime for high seas fisheries. (September 1971 - July 1972)

FRIEDHELM KRÜGER-SPRENGEL, Federal Republic of Germany; Deputy Chief, International Law Division, Ministry of Defense, FRG; member, FRG Governmental Advisory Group of the Development of the Law of the Sea and the Seabed. Role of NATO in the development of ocean and seabed regimes; uses of the seabed for military and peaceful purposes. (October 1971 - April 1972)

GERARD J. MANGONE, political scientist; Professor of International Law and Organization, College of Marine Studies, University of Delaware; author, co-author, editor of some twenty books on international relations. First coordinator of the Center's Ocean Studies group. (October 1970 - August 1972)

ARVID PARDO, Malta; Minister for Ocean Affairs, Government of Malta (1971 -); Permanent Representative to the United Nations, GOM (1964-71); Ambassador to the U.S. GOM (1966-71); Ambassador to the U.S.S.R., GOM (1969-71); Visiting Fellow, Center for the Study of Democratic Institutions (1971-72). Coordinator of the Center's Ocean Studies group. International ocean regimes; seabed questions. (September 1972 -)

P. SREENIVASA RAO, India, international lawyer; recent recipient of doctorate in international relations, Yale University. Offshore national resources exploitation and world public order. (January 1971 - February 1972)

GEORGE E. REEDY, JR., Dean, School of Journalism, Marquette University (1972 -); former Press Secretary to President Johnson, journalist, Senate aide; member, (Stratton) Commission on Marine Science Engineering and Resources (1967-69); author of "The Twilight of the Presidency" (1970). Impact of oceanography on nation's economic structure. (Fellow, October 1970 - October 1971; Guest Scholar, October 1971 - August 1972)

ZDENEK J. SLOUKA, political scientist; Professor of International Relations, Lehigh University; Visiting Research Associate, Scripps Institution of Oceanography (1970-71); previously, Assistant Professor of Political Science, Columbia University. Relation between strategic and peaceful uses of the sea. (September 1971 - September 1972)

JORGE A. VARGAS, Mexico, international lawyer; Director, Centro de Cooperacion Internacional, Consejo Nacional de Ciencia y Tecnologia, Government of Mexico; formerly, adviser, Mexican Section, International Boundary Commission (Mexico and Guatemala). Latin American attitudes, positions on marine environment; bibliography of Latin American publications on law of the sea. (September 1971 - June 1972)

GENERAL STUDIES

NUMAN V. BARTLEY, Assistant Professor of History, Georgia Institute of Technology; author of "The Rise of Massive Resistance: Race and Politics in the South During the 1950's" (1969); and "From Thurmond to Wallace: Political Tendencies in Georgia, 1948-68" (1970). Southern response to "the second Reconstruction" (1948-68). (May - August 1972)

ROLAND G. M. BROWN, Great Britain, international lawyer; Legal Consultant to the Government of Tanzania for International and Commercial Affairs (1965-72); Attorney General of Tanganyika (1961-65). The World Bank's policies on disputes over external debt, expropriation and breach of contract; the Bank's lending policies for developing nations. (October 1972 -)

ROY S. BRYCE-LAPORTE, Panama, sociologist; Visiting Scientist, Division of Mental Health Services Programs, National Institute of Mental Health; Special Assistant, Immigrant and Ethnic Studies, Smithsonian Institution; Associate Professor of Sociology, Director, Afro-American Studies Program, Yale University (1969-71); author of numerous anthropological and sociological studies, many dealing with the Black experience. Impact of university Afro-American studies programs; implications of certain American slave plantation behavior patterns. (July 1971 - February 1972)

PEGGY A. COOPER, attorney, Founder/Director, Workshop for Careers in the Arts, Washington, D.C. Environmental considerations relevant for inner-city residents, including quality of life factors such as the arts. (January - August 1972)

LUIS DE AGUIAR COSTA-PINTO, Brazil, sociologist; Professor of Sociology, Federal University of Brazil; Fellow, Center for Advanced Study in the Behavioral Sciences (1970-71); author of numerous publications on the sociology of development, social change, demographics, class structures. Comparative analysis of patterns of student protest in developed and developing countries. (June 1972 -)

JACKSON GIDDENS, Assistant Professor of Political Science, Massachusetts Institute of Technology (1966-70). Woodrow Wilson's approach to communications with other nations, with special emphasis on the concept of "open diplomacy" and its implications for U.S. propaganda in Europe. (January 1971 - August 1972)

FERDINAND A. HERMENS, Federal Republic of Germany; Professor of Political Science and Director, Research Institute and Seminar of Political Science, University of Cologne; member, Advisory Committee on Electoral Systems, FRG (1954, 1967-68). Application of "Wilsonian approaches" to contemporary problems of peace maintenance and stability in democratic societies. (April 1972 -)

GODFREY HODGSON, Great Britain, author, journalist, American Studies specialist; Foreign Features Editor, London Sunday Times (1970-72);co-author of "An American Melodrama: The Presidential Campaign of 1968"(1969). Changes in American politics and society between 1960 and 1972. (April 1972 -)

EARL MAZO, author, journalist; formerly, staff writer for the Reader's Digest, political correspondent for The New York Times and the New York Herald Tribune; author of "Richard Nixon: A Political Portrait" (1959). History and practice of political public opinion research in America.

JAMES A. MOSS, Professor of Sociology, State University of New York at Buffalo; Chairman, Center for Research in International Development, SUNY-Buffalo (1967 -71); Professor of Sociology and Vice President for Academic Affairs, Medgar Evers College, City University of New York (1971-72). Aspects of international race relations. (September 1972 -)

NEAL R. PEIRCE, Consultant on Political Affairs, Center for Political Research (publishers of the National Journal); Political Editor, Congressional Quarterly (1961-69); author of "The People's President: The Electoral College in U.S. History and the Direct Vote Alternative" (1968). Working on a comprehensive multi-volume study of the fifty states, three of which: "The Megastates of America," "The Pacific States of America," and "The Northwest States of America," were published in 1972. (August 1971 - July 1972; November 1972 -)

EUGENE RABINOWITCH, biophysicist, writer; Editor, Bulletin of the Atomic Scientists; Professor of Chemistry, State University of New York at Albany; Professor of Biophysics, State University of Illinois at Urbana (1942-68); author of "Photosynthesis" (3 volumes, 1945-56), "Dawn of a New Age" (1963). The scientific revolution and its social implications. (September 1972 -)

RAJA RAO, India, philosopher, biographer, novelist; Professor of Philosophy, University of Texas; author of "The Serpent and the Rope" (1950), and three other novels; biographer of Gandhi. Wisdom, power and the state. (March - August 1972; March 1973 -)

EUGENE TRANI, diplomatic historian; Associate Professor of History, Southern Illinois University; author of "The Treaty of Portsmouth: An Adventure in American Diplomacy" (1969). The decision-making of Wilson's Russian policy, 1913-21. (September 1972 -)

ROBERT H. WALKER, Professor of American Civilization, George Washington University; President, American Studies Association (1970-71); author of "The Poet and the Gilded Age" (1963), and "Life in the Age of Enterprise" (1967). The contemporary American cultural revolution, with special emphasis on the disruption of traditional patterns of social and institutional change, and the diminishing cultural commitment to the concepts of growth and change as unquestioned positive values. (August 1972 -)

APPOINTED BUT ARRIVING AT A LATER DATE

AUSTIN N. E. AMISSAH, Ghana, Justice of Appeal, Government of Ghana; Dean, Faculty of Law, University of Ghana. (January 1973)

WAYNE S. COLE, Professor of History, University of Maryland. (January 1973)

RAJESHWAR DAYAL, India, diplomat; former Foreign Secretary and Head of the Foreign Service. (April 1973)

LEWIS A. DEXTER, Professor of Political Science, University of Maryland (September 1973)

S. N. EISENSTADT, Israel, Professor of Sociology, Hebrew University of Jerusalem. (Fall 1974)

BENEDICT J. KERKVLIET, Assistant Professor of Political Science, University of Hawaii. (September 1973)

HONGKOO LEE, Korea, Associate Professor of Political Science, Seoul National University. (February 1973)

K. P. MISRA, India, Professor and Head of the Department of International Studies, Nehru University, New Delhi. (April 1973)

JOHN S. OWEN, Great Britain, consultant on National Parks and Conservation in East and Central Africa; formerly, Director, Tanzania National Parks. (March 1973)

CHOON-HO PARK, Korea, international lawyer, specialist in the law of the sea. (February 1973)

J. H. PLUMB, Great Britain, Professor of Modern English History, Cambridge University. (Spring 1975)

W. TAYLOR REVELEY, attorney, specialist in constitutional law; to be joint fellow of the Woodrow Wilson Center and the Council on Foreign Relations. (January 1973)
MICHAEL SAKELLAROPOULO, Canada, economist; Consultant to Maurice Strong. Executive Director, Environment Secretariat of the United Nations. (July 1973)

JULIUS STONE, Australia, Professor of Jurisprudence and International Law, University of Sydney. (July 1973)

DONALD N. WALSH, oceanographer, political scientist; Commander, United States Navy. (June 1973)

GUEST SCHOLARS

ROBERT J. ART, Assistant Professor of Politics, Brandeis University. (May - June 1972)

M. CHERIF BASSIOUNI, Professor of Law, De Paul University. (January 1972)

CORAL M. BELL, Great Britain, Reader in International Relations, London School of Economics. (April - May 1972)

SHIV K. GUPTA, Professor of Statistics and Operations Research, Wharton School of Finance and Commerce; consultant to Maurice Strong, Executive Director, Environment Secretariat of the United Nations. (Intermittent)

DENIS A. HAYES, environmentalist; member, State Department's Advisory Committee on the U.N.'s 1972 Conference on the Human Environment; National Coordinator, Environmental Action, Washington, D.C. (1969-71). Decision-making for a national (U.S.) energy policy. (December 1971 - September 1972)

BARBARA HASKEL, Assistant Professor of Political Science, Mc Gill University, Toronto, Canada. (August - September 1972)

IHAB HASSAN, Vilas Research Professor of English and Comparative Literature, University of Wisconsin at Milwaukee. (November 1972)

RUSSELL W. HOWE, Great Britain, journalist, writer on African Affairs. (February - March 1972; December 1972 - January 1973)

YURI N. LISTVINOV, U.S.S.R., Senior Fellow, Institute of World Economy and International Relations, Moscow. (June - August 1972)

DENNIS L. and DONELLA H. MEADOWS, director and principal author of the Club of Rome's "Limits to Growth" study (1972). Dennis Meadows is now a faculty member of the Thayer School of Engineering, Dartmouth College. (Intermittent)

CLAIRE NADER, political scientist; Associate Director, Oak Ridge National Laboratory -- National Science Foundation Environmental Program. Assessment of the social and environmental consequences of technological innovations. (October 1972 -)

TAKAFUSA NAKAMURA, Japan, Professor of Modern Economic History, University of Tokyo. (April - May 1972)

LEWIS C. SELLERS, Special Assistant to the President, The Dow Chemical Company. (January - February 1972)

APPOINTED BUT ARRIVING AT A LATER DATE

WILLIAM B. SPONG, United States Senator from Virginia (1967-73). (January 1973)

ATTACHMENT #2

A Partial List of Publications by Center Fellows

1972

R. P. ANAND

"The Limits of National Jurisdiction." In K. Krishna Rao Festschrift (Germany). (In press).

HARRY C. BLANEY

"Better Ways to Clean Up Our International Rivers." NATO Review, January-February 1973. (In press).

ZEB B. BRADFORD

"American Ground Power After Vietnam." Military Review, April 1972.

"Army Support of Coalition Security." Military Review, May 1972.

"Meeting the Challenge of Coalition Security." Military Review, June 1972.

A United States Army for the Future, with Lt. Col. Frederick Brown. Beverly Hills, California, Sage Publications, 1973. (In press).

"U.S. Tactics in Vietnam." Military Review, February 1972.

ROY S. BRYCE-LAPORTE

Black Captivity: Sociology of a Plantation, Past and Present, Boston, Allyn & Bacon. (In press).

"Family, Household and Inter-Generational Relations in a 'Jamaican Village' in Rural Costa Rica." Puerto Rico, University, Institute of Caribbean Studies, Special Studies. (In press).

"A Jamaican Outpost in Rural Costa Rica: Social Relations and Cultural Patterns in an Isolated Immigrant Village." Puerto Rico, University, Institute of Caribbean Studies, Special Studies. (In press).

LINCOLN GORDON

"Brazil's Future International Role." Orbis, Fall 1972.

DONALD L. HOROWITZ

"Color Differentiation in the American Systems of Slavery." Journal of Interdisciplinary History, January 1973. (In press).

ALBERT W. KOERS

"Convention on the International Environmental Protection Agency: a Proposal," with Seabrook Hull. Boston University Review, (In press).

"An Interdisciplinary Approach to the Development of a Regime for World Ocean Pollution Control," with Seabrook Hull. In Symposium on International Relations and the Future of Ocean Space. Columbia, University of South Carolina Press, 1973. (In press).

The Law of International Fisheries Organization: A Study in Regional Cooperation. London, Fishing News Books. (In press).

FRIEDHELM KRUEGER-SPRENGEL

"The German Military Legal System." Military Law Review, Summer 1972.

"The Influence of Military Interests Upon the Development of the Law of the Sea." Revue de Droit Pénal Militaire et de Droit de La Guerre. Fall 1972.

GERARD J. MANGONE

"The Effects of a Successful Ocean Regime on the United Nations System." In Logue, John J. ed. The Fate of the Oceans. Villanova, Pennsylvania, Villanova University Press, 1972.

NEAL R. PEIRCE

The Megastates of America. New York, W. W. Norton, 1972.

The Mountain States of America. New York, W. W. Norton, 1972.

The Pacific States of America. New York, W. W. Norton, 1972.

P. SREENIVASA RAO

"Authority and Control Over Offshore Areas: In Defense of Common Interests." Indian Journal of International Law, July 1972.

GEORGE E. REEDY, JR.

The Decline of Democratic Dialogue in Our Society. New York, Columbia University Press, 1973. (In press).

Politics, Parties and the Media, with David S. Broder. Syracuse, New York, Maxwell School of Citizenship and Public Affairs, Syracuse University, 1972.

THOMAS E. SKIDMORE

"A Comparison of Post-Abolitionist Race Relations in Brazil and the United States." Journal of Latin American Studies, May 1972.

"Getulio Vargas and the Estado Novo, 1937-45: What Kind of Regime?" In Tuldin, Joseph, ed. Problems in Latin American History. New York, Harper & Row, 1972.

ZDENEK SLOUKA

"International Environmental Controls in the Scientific Age." In Hargrove, J.L. ed. Law, Institutions, and the Global Environment. Dobbs Ferry, New York, Oceana Publications, 1972.

"United Nations and the Deep Ocean: From Data to Norms." Syracuse Journal of International Law, and Commerce, October 1972.

ATHELSTAN SPILHAUS

"Ecolibrium." Science, February 18, 1972.

"The Next Industrial Revolution." Notiziario CTIP, January 1972.

"Technology and Resources for Business." Wall Street Transcript, March 27, 1972.

LUCIUS C. CAPLISCH (Fellow from 10/70 to 8/71)

"International Law and Ocean Pollution: The Present and the Future." Revue Belge du Droit International, No.1, 1972.

MORITAKA HAYASHI (Fellow from 4/71 to 9/71)

"Soviet Policy on the International Regulation of High Seas Fisheries." Cornell International Law Journal, Spring 1972.

SEABROOK HULL (Fellow from 11/70 to 8/71)

"The Earth Commons: Limits and Rights of Access." Nautilus Paper No.3, November 1972.

"A Statistical Summary of the Practice of States with Special Emphasis on Matters Pertaining to the Continental Shelves," with Lewis M. Alexander. In Goodier, J. Leslie. U.S. Federal and Seacoastal State Offshore Mining Laws. Washington, D.C., Nautilus Press, 1972.

VLADIMIR IBLER (Fellow from 10/70 to 10/71)

"The Interests of Shelf-Locked States and the Proposed Development of the Law of the Sea." Indian Journal of International Law, July 1972.

Writings of Center Fellows Issued by the Center

The United Nations, International Law, and the Bed of the Sea, Gerard Mangone, January 1972.

The Potential of Regional Organizations in Managing the Human Environment, Robert E. Stein, May 1972.

The Role of NATO in the Use of the Sea and the Seabed, Friedhelm Krueger-Sprengel, September 1972.

Bibliographies

Ocean Affairs Bibliography -- A Selected List Emphasizing International Law, Politics and Economics of Ocean Uses. Fall 1971, $3.25. (Second edition, June 1972).

The Human Environment

A Selective Annotated Bibliography of Environmental Problems; Prepared for the United Nations Conference on the Human Environment. March 1972. Vol.I, $5.00.

Summaries of National Reports on Environmental Problems; submitted in preparation for the United Nations Conference on the Human Environment, March 1972. Vol.II, $5.00.

ATTACHMENT #3

GUESTS SPEAKERS

11/71 - 12/72

JOHN KRAFT/FRANCES KRAFT, Political survey research specialists 11/5/71

ROBERT LIVINGSTON, Neurologist, School of Medicine, University of California 11/9/71

LT. GENERAL GEORGE FORSYTHE, Special Assistant to Army Chief of Staff for planning the Volunteer Army 11/12/71

HARRISON BROWN, Foreign Secretary, National Academy of Sciences 11/16/71

GEORGE ARBATOV, Director, Institute of U.S. Studies, Soviet Academy of Sciences 11/16/71

GENERAL CHAIM HERZOG, Former Chief, Israeli Army Intelligence; now political commentator and Member of Knesset 11/16/71

SEWARD LIVERMORE, Author, political scientist 11/19/71

ROBERT KOMER, Former Ambassador to Turkey, Deputy Ambassador to Vietnam and Member, National Security Council Staff, under President Johnson 11/30/71

JAMES GRANT, President, Overseas Development Council 12/3/71

CLAUS-JUERGEN DUISBERG, First Secretary, Embassy of the Federal Republic of Germany 12/7/71

SPENCER SMITH, JR., Economist and Secretary of the Citizens Committee on Natural Resources 12/10/71

LT. GENERAL YITZHAK RABIN, Ambassador of Israel to the U.S. 12/15/71

GENERAL WILLIAM WESTMORELAND, Then, U.S. Army Chief of Staff 1/14/72

JOHN LAYLIN, Partner, Covington & Burling; specialist in deep-sea hard mineral recovery problems 1/13/72

ADMIRAL W. LANGERAAR, Director General, European Oceanic Association, Monaco 1/17/72

DONOR LION, Member, State Department Senior Seminar in Foreign Policy 1/18/72

DAVID BRODER, Political reporter and columnist 1/20/72

ROBERT BINSWANGER, Director, Experimental Schools Program, U.S. Office of Education 1/21/72

LOWELL WAKEFIELD, Alaskan canning and fisheries expert 1/27/72

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FATHER WILLIAM RYAN, Director, Center of Concern, Washington, D.C. 1/28/72

AVERELL HARRIMAN, Elder statesman 2/8/72

ADMIRAL W. W. BEHRENS, Oceanographer of the Navy 2/10/72

ASHRAF GHORBAL, Minister Plenipotentiary, Egypt Interests Section, Washington, D.C. 2/15/72

FATHER WALTER ONG, Professor of English, St. Louis University; commentator on contemporary culture 2/15/72

JARED CARTER, Principal Deputy Director of Ocean Affairs, Department of Defense 2/17/72

STANLEY KARNOW, Author, journalist, China expert 3/14/72

ROBERT FINCH, Counsellor to President Nixon; former Secretary of HEW 3/22/72

NIHAT ERIM, Then, Prime Minister of Turkey 3/23/72

SEYMOUR HERSH, Journalist, author of My Lai 4 3/28/72

FRANK NEWMAN, Professor, Stanford University; consultant on American higher education for Ford Foundation and U.S. Office of Education 4/7/72

TOM KOROLOGOS, Deputy Assistant to the President for legislative liaison with the Senate 4/21/72

DONALD McKERNAN, Coordinator of Ocean Affairs, Department of State 5/4/72

STANLEY BARUCH, Director, Housing for AID 5/5/72

HERBERT KLEIN, Special Assistant to President Nixon for Public Affairs 5/9/72

JOSEPH KRAFT, Newspaper columnist 5/12/72

JOSEPH SISCO, Assistant Secretary of State for Near Eastern and South Asian Affairs 5/16/72

F. V. GARCIA-AMADOR, Director, Department of Legal Affairs, Organization of American States 5/17/72

JACK ANDERSON, Newspaper columnist 5/30/72

HELLA PICK, European correspondent for Manchester Guardian, London 6/9/72

CAPTAIN ANDREAS WIESE, Naval Attache, Embassy of the Federal Republic of Germany 6/12/72

CONSTANTINE MENGES, Assistant Director/Planning, Office for Civil Rights, HEW 6/27/72

JEREMY STONE, Director, Federation of American Scientists 7/28/72

HUGO FERNANDEZ, Specialist in youth affairs, Organization of American States 8/4/72

O. B. HARDISON, JR., Director, Folger Shakespeare Library, Washington, D.C. 8/8/72

LESLIE GELB, Senior Fellow, Brookings Institution; specialist in national security affairs 8/11/72

RONALD BERMAN, Chairman of the National Endowment for the Humanities; WWICS Trustee 8/16/72

DAVID FREEMAN, Project Director, Ford Foundation's Energy Policy Project 8/17/72

HOMER NEWELL, Associate Administrator, National Aeronautics and Space Administration 8/22/72

DONALD FLAHERTY, Professor of Political Science, Dickenson University 9/5/72

ROGER EGEBURG, Special Consultant to the President for Health Policy and Special Assistant to the Secretary of HEW 9/12/72

MORTON HALPERIN, Senior Fellow, Brookings Institution; specialist in national security affairs 9/22/72

JOHN MIDDLETON, Former Deputy Assistant Administrator, Environmental Protection Agency 9/26/72

LUJO TONCIC-SORINJ, Secretary-General of the Council of Europe 9/28/72

NURUL ISLAM, Minister of the Government of the People's Republic of Bengladesh and Deputy Chairman of the Planning Commission 10/3/72

ROBERT SCHAETZEL, Former U.S. Ambassador to the European Communities 10/13/72

WILLIAM OSBORN, Ecologist, Division of Biological Medicine and Environmental Research, Atomic Energy Commission 10/17/72

IHAB HASSAN, Professor of English and Comparative Literature, University of Wisconsin 11-14/17-72

ANATOLI GROMYKO, Institute of U.S. Studies, Soviet Academy of Sciences 11/20/72

IRMA ADELMAN, Professor of Economics, University of Maryland; Consultant to the World Bank 11/21/72

REVEREND J. HENRIOT, S.J., Political Scientist with the Center of Concern, Washington, D.C. 12/8/72

ATTACHMENT #4

SPECIAL EVENTS

11/71 - 12/72

11/30/71	"The Green Revolution: Its Urban Impact." First in a series of seminars on problems of less developed countries for invited experts and selected WWICS fellows. LESTER BROWN, Senior Fellow, Overseas Development Council; SHAHID JAVED BURKI, World Bank; RICHARD CRITCHFIELD, Washington Star, panelists.
12-8,9,10-71	Trip of ocean scholars at invitation of Mobil Oil Company to visit Company installations in Gulf of Mexico area and receive briefings on off-shore mineral exploration and recovery. GERARD J. MANGONE, R. P. ANAND, REYNALDO LESACA, ALBERT W. KOERS, F. KRUEGER-SPRENGEL, P. SREENIVASA RAO, ZDENEK SLOUKA, ATHELSTAN SPILHAUS, JORGE A. VARGAS, fellows, Oceans Studies Program, WWICS.
12/14/71	"U.S. Policy Toward Ethnic Secession: Biafra, Bangladesh and the Future." Second in a series of seminars on problems of less developed countries. DONALD HOROWITZ, fellow, WWICS, speaker.
1/11/72	"Permanent Versus Temporary Patterns of Cityward Migration in Developing Countries." Third in a series of seminars on problems of less developed countries. JOAN M. NELSON, fellow, WWICS, speaker.
1/12/72	Ocean Studies Seminar on law of the sea problems with particular reference to the Caribbean area. DR. J. FONSECA, Undersecretary of International Organizations, Colombian Ministry of Foreign Affairs; MAJOR J. LONDONO, Director of Office of International Frontiers, Colombian Ministry of Foreign Affairs; CAPTAIN A. RAIRAN, Chief, Institute of Oceanography, Government of Colombia; DR. ACEVEDO, Biologist of the Institute.
1/25/72	"The Political and Social Bases of Military Regimes in Developing Countries." Fourth and last of a series of seminars on problems of less developed countries. ISMET GIRITLI, Turkey, fellow, WWICS; THOMAS SKIDMORE, fellow, WWICS; AMOS PERLMUTTER, Israel, fellow, WWICS; panelists.
3/2/72	First public U.S. presentation of the Club of Rome's "Limits to Growth" study, sponsored by the Smithsonian Institution, WWICS, Potomac Associates, and the Club of Rome, before an audience of 200. DENNIS L. MEADOWS, and members of the M.I.T. study team; DR. AURELIO PECCEI, President, Club of Rome; DR. ALEXANDER KING, Director of Science and Technology, O.E.C.D.; CARROLL WILSON, Professor, M.I.T.; ELLIOT L. RICHARDSON, Secretary of Health, Education and Welfare, Trustee, WWICS; PHILIP ABELSON,

Editor, Science Magazine; LESTER BROWN, Senior Fellow, Overseas Development Council; EDWARD P. MORGAN, ABC News; ANTONIE T. KNOPPERS, President, Merck and Company.

3/8/72 "Human Settlements." First in a series of seminars on Action Papers for the June, 1972, Stockholm Conference on the Human Environment. ROBERT E. STEIN, fellow, WWICS, Chairman; selected fellows of the Center and invited experts from government and private organizations.

3/22/72 "Natural Resource Management." Second in a series of seminars on Action Papers for the June, 1972, Stockholm Conference on the Human Environment.

3-24,25-72 "Problems of National Security in the Post-Vietnam Era," Seminar. CYRUS VANCE, Attorney, former Secretary of Army, former Deputy Secretary of Defense; GENERAL MICHAEL DAVISON, U.S. Army; PHILIP GEYELIN, Washington Post; JEREMY STONE, Federation of American Scientists; LT. GENERAL WILLIAM DE PUY, U.S. Army; K. WAYNE SMITH, Dart Industries; COL. DONALD BLETZ, Army War College; RONALD SPIERS, Department of State; STEVEN CANBY, Rand Corporation; THOMAS SCHELLING, Harvard University; FRANCIS BATOR, Harvard University; WILLIAM BEECHER, The New York Times; EARL RAVENAL, Institute for Policy Studies; LESLIE GELB, Brookings Institution; THOMAS HUGHES, Carnegie Endowment; SAMUEL P. HUNTINGTON, Harvard University; CHESTER COOPER, Institute for Defense Analysis; WILLIAM TAUBMAN, Amherst College; ANDREW J. PIERRE, Council on Foreign Relations; GENERAL JAMES GAVIN, U.S. Army; SENATOR PETER DOMINICK; REPRESENTATIVE RONALD DELLUMS; ADAM YARMOLINSKY, University of Massachusetts; CHARLES MOSKOS, Northwestern University; LT. GENERAL GEORGE FORSYTHE, U.S. Army; LT. COL. F. J. BROWN, National War College; CURTIS SMOTHERS, Department of Defense; BRIG. GENERAL PAUL GORMAN, U.S. Army; COL. JOHN SEIGLE, U.S. Army; ORR KELLY, Washington Star; LT. CMDR. BETH COYE, U.S. Navy; DAVIS BOBROW, University of Minnesota; GEORGE ASHWORTH, Christian Science Monitor; DAVID KRASLOW, Los Angeles Times; BRIG. GENERAL DE WITT SMITH, U.S. Army; STANLEY RESOR, Former Secretary of the Army; JOHN MAFFRE, National Journal; ALFRED FITT, Yale University; ADMIRAL CHARLES RAUCH, U.S. Navy; MARGARET EASTMAN, Army Times; selected fellows, WWICS.

3/29/72 "Pollutants." Third in a series of seminars on Action Papers for the June, 1972, Stockholm Conference on the Human Environment.

4/6/72 "What Do the People Want?" First in a series of four seminars on "Dynamics of the American Political System, 1972: Trends and Directions." GEORGE REEDY, fellow, WWICS; DAVID BRODER, political correspondent and columnist; RICHARD SCAMMON, co-author of The Real Majority, Director, Elections Research Center; MEG GREENFIELD, editorial writer, Washington Post; DENIS HAYES, Guest Scholar, WWICS, former Coordinator, Environmental Action; JEFFREY BELL, American Conservative Union; LOUIS MARTIN, journalist, Chicago Defender, former Deputy Director for Minority Affairs, Democratic National Committee.

4/18/72 "Development and Environment." Fourth in a series of seminars on Action Papers prepared for the June, 1972, Stockholm Conference on the Human Environment.

4/24/72 "Congress and National Security: ABM as a Turning Point." First in a series of four seminars on the evolving role of Congress in the area of foreign affairs. Joint study group of the Council on Foreign Relations and the Woodrow Wilson Center. PAUL C. WARNKE, attorney, Clifford, Warnke, Glass, McIllwain & Finney, Chairman; ALTON FRYE, author, fellow, WWICS; JOHN B. ANDERSON, Congressman from Illinois; LESLIE ASPIN, Congressman from Wisconsin; T. EDWARD BRASWELL, JR., Senate Committee on Armed Services; DANTE B. FASCELL, Congressman from Florida; RICHARD L. GARWIN, IBM Corporation; THOMAS A. HALSTED, Arms Control Association; RICHARD C. HOLBROOKE, Foreign Policy; THOMAS L. HUGHES, Carnegie Endowment for International Peace; SAMUEL P. HUNTINGTON, Harvard University; EDWARD A. KOLODZIEJ, University of Virginia; DAVID W. MacEACHRON, Council on Foreign Relations; DAVID E. McGIFFERT, Covington & Burling; LUCIEN N. NEDZI, Congressman from Michigan; LAURENCE I. RADWAY, Dartmouth College; THOMAS C. SCHELLING, Harvard University; JOHN H. SULLIVAN, House Committe on Foreign Affairs; JOHN TEMPLE SWING, Council on Foreign Relations; BENJAMIN H. READ, Director, WWICS; Guests: THOMAS F. EAGLETON, Senator from Missouri; ROBERT TAFT, JR., Senator from Ohio; J. BRIAN ATWOOD, Legislative Assistant to Senator Thomas F. Eagleton; TERRY EMERSON, Legislative Assistant to Senator Barry Goldwater.

4/27/72 "Four Megastates: California, Illinois, New York, Texas." Second in a series of four seminars on the "Dynamics of the American Political System, 1972: Trends and Directions." ALTON FRYE, joint fellow of WWICS and the Council on Foreign Relations; NEAL PEIRCE, fellow, WWICS, author of The Megastates of America: People, Politics and Power in the Ten Great States; LOU CANNON, Washington correspondent, Ridder Newspapers; JACK GERMOND, Washington correspondent, Gannett Newspapers; D. B. HARDEMAN, former assistant to House of Representatives' Speaker Sam Rayburn; ADLAI E. STEVENSON, III, U.S. Senator from Illinois; ROBERT TEETER, polling consultant for the 1972 Nixon campaign.

5/3/72 "International Organizational Implications." Fifth and last in a series of seminars on Action Papers prepared for the June, 1972, Stockholm Conference on the Human Environment.

5/8/72 "Arms Control, MIRV and SALT: Efforts at Legislative Catalysis." Second in a series of four seminars on the evolving role of Congress in the area of foreign affairs. Joint study group of the Council on Foreign Relations and the Woodrow Wilson Center.

5/10/72 "Mahatma Gandhi: Saint or Politician." First of two public lectures. RAJA RAO, Indian Novelist and Philosopher, fellow, WWICS.

5/18/72 "Changing Political Technologies." Third in a series of four public seminars on "The Dynamics of the American Political System, 1972: Trends and Directions." JOSEPH NAPOLITAN, political consultant; WALTER DeVRIES, political scientist; ALBERT CANTRIL, consultant in political survey research; FRAN FARRELL KRAFT, public opinion researcher; FREDERICK SONTAG, public affairs consultant; ROSCOE DRUMMOND, political observer and newspaper columnist.

5/22/72 "Congress and Foreign Policy: The Prisoner as Liberator." Third in a series of four seminars on the evolving role of Congress in the area of foreign affairs. Joint study group of the Council on Foreign Relations and the Woodrow Wilson Center.

5/24/72 "Wisdom and Power: A Marriage of Necessity." Second of two public lectures. RAJA RAO, Indian Novelist and Philosopher, fellow, WWICS.

6/8/72 "The Forging of New Alliances." Fourth and last in a series of four public seminars on "The Dynamics of the American Political System, 1972: Trends and Directions." NEAL PEIRCE, journalist, author of The Megastates of America: People, Politics and Power in the Ten Great States, fellow, WWICS; JOHN SALOMA, political scientist; CHRIS ALDRETE, Legislative Assistant to Senator Lloyd C. Bentsen of Texas; CEANNING E. PHILLIPS, President, Housing Development Corporation, Democratic National Committeeman; JAMES REICHLEY, Associate Editor, Fortune Magazine, political analyst; WILLIAM RUSHER, Publisher, National Review; JAMES SUNDQUIST, political scientist, senior member of Brookings Institution staff.

6/9/72 "Woodrow Wilson's Contribution to American Traditions." First in a series of occasional lectures and discussion on Woodrow Wilson, sponsored jointly by WWICS and the Woodrow Wilson House Council. ARTHUR LINK, Editor of the Papers of Woodrow Wilson, Princeton University.

6/12/72 "Congress and National Security." Fourth and last in a series of four seminars on the evolving role of Congress in the area of foreign affairs. Joint study group of the Council on Foreign Relations and the Woodrow Wilson Center.

6/13-19/72 At the official invitation of the West German Government, a trip to Bonn, Kiel and Hamburg for discussions with and briefings by German government officials and scientists about territorial sea limits, freedom of navigation through international straits, naval security problems in Baltic area, fishing interests of the Federal Republic of Germany and marine pollution in the Baltic Sea and North Sea areas. The trip included on-site-visits to various sea and shore installations. BENJAMIN H. READ, Director, WWICS; FRIEDHELM KRUEGER-SPRENGEL, GERARD MANGONE, ZDENEK J. SLOUKA, JORGE VARGAS, ALBERT KOERS, ATHELSTAN SPILHAUS, fellows, Oceans Studies Program, WWICS.

10/10/72 "Alternate Patterns of Development." First of a series of dinner discussions on growth issues for invited guests from government and private organizations, and selected WWICS fellows. MAHBUB UL HAQ, economist, World Bank, speaker.

10/24/72 "The Third Sector in American Society." First in a series of monthly seminars, lectures, and informal discussions on "Voluntarism and the Public Interest in American Society," jointly sponsored with the Smithsonian. WALDEMAR NIELSEN, author of the new book, The Big Foundations, speaker.

10-30/31-72 "Various Aspects of the Energy Problem." Second in a series of dinner discussions on growth issues for invited guests from government and private organizations, and selected WWICS fellows. DAVID FREEMAN, Director, Energy Policy Project of the Ford Foundation, and members of his staff.

11/6/72 "Latest Trends in the Middle East." A presentation for invited guests and WWICS fellows. AMOS PERLMUTTER, fellow, WWICS, speaker.

11/20/72 "Long Range Growth Issues." First in a series of occasional dinner discussions on growth issues for leaders of the executive and legislative branches. RUSSELL TRAIN, Chairman, Council on Environmental Quality, speaker; ALVIN L. ALM, Staff Director, Council on Environmental Quality; GERALD BARNEY, Staff Member, Council on Environmental Quality; DAVID BECKLER, Executive Assistant to the Director, Office of Science and Technology; JAMES M. BEGGS, Under Secretary, Department of Transportation; WALLACE BOWMAN, Chief, Environmental Policy Division, Library of Congress; JOHN D. DINGELL, Michigan Representative; JAROLD A. KIEFFER, Director, Office of International Training, Agency for International Development; GENERAL G. A. LINCOLN, Director,

Office of Emergency Preparedness; JONATHAN MOORE, Counselor, Department of Health, Education and Welfare; FRANK POTTER, Staff Assistant to Representative Dingell; ELLIOT RICHARDSON, Secretary, Department of Health, Education and Welfare; S. DILLON RIPLEY, Secretary, The Smithsonian Institution; HERB STEIN, Chairman, Council of Economic Advisers; GUYFORD STEVER, Director, National Science Foundation; WILLIAM A. VOGELY, Director, Office of Economic Analysts, Department of Interior; SIDNEY WEINTRAUB, Deputy Assistant Secretary for Financial Affairs, State Department; LEONARD WEISS, Deputy Director, Bureau of Intelligence and Research, State Department; selected fellows, WWICS.

11/28/72 "Foundations and Government: Enemies or Allies?" Second in a series of monthly seminars, lectures, and informal discussions on "Voluntarism and the Public Interest in American Society," jointly sponsored with the Smithsonian. MERRIMON CUNINGGIM, President, the Danforth Foundation, author of Private Money and Public Service, speaker.

11/29/72 "Examination of the Problems Confronting the American Military Establishment in the Post-Vietnam Era." A study group for invited guests and selected WWICS fellows to consider a chapter of a work-in-progress. STUART H. LOORY, fellow, WWICS.

12-4/5-72 "Zero Economic Growth." Third in a series of dinner discussions on growth issues for invited guests from government and private organizations and selected WWICS fellows. EZRA MISHAN, economist, Lecturer, London School of Economics, Visiting Professor, American University, speaker.

12/7/72 Discussion of environmental issues between oil industry leaders and representatives of environmental groups. GEORGE ALDERSON, Washington representative, Friends of the Earth; DAVID CALFEE, attorney, Public Interests Research Group; RODERICK CAMERON, Executive Director, Environmental Defense Fund; WILSON CLARK, author, consultant, Energy Digest, John Muir Institute;BRUCE DRIVER, attorney and Washington representative, Environmental Policy Center; BARBARA HELLER, Coordinator, New England Coalition on Oil; SAM LOVE, Energy Specialist, Environmental Action; LARRY MOSS, Vice President and Director, Sierra Club; THOMAS STOEL, attorney, Natural Resources Defense Council; T. F. BRADSHAW, President, Atlantic Richfield Corporation; DARWIN FERGUSON, Director and Executive Vice President, Sun Oil Company; P. N. GAMMELGARD, Senior Vice President, American Petroleum Institute; KEITH HAY, Director, Wild-Life Conservation, American Petroleum Institute; FRANK IKARD, President, American Petroleum Institute; CHARLES MURPHY, Chairman and Chief Executive Officer, Murphy Oil Corporation; T. R. SAMSELL, Director, Environmental Conservation, Continental Oil Company; CHARLES SPAHR, Chairman and Chief Executive Officer, Standard Oil Company (Ohio); W. A. ROBERTS, Senior Vice President, Phillips Petroleum Company; FRED SPRINGER, Policy Planning, Mobil Oil Corporation; BENJAMIN H. READ, Director, WWICS, Conference Chairman; LINCOLN GORDON, MALCOLM BALDWIN, fellows, WWICS; ROBERT PRANGER, American Enterprise Institute (observer).

ATTACHMENT #5

WOODROW WILSON INTERNATIONAL CENTER FOR SCHOLARS

CONTRIBUTIONS

Foundations - $336,589

The Andreas Foundation
Borg-Warner Foundation
Cafritz Foundation* **
Henry L. and Grace Doherty Charitable Foundation
Ford Foundation*
Arthur D. Little Foundation
Mobil Foundation
New York Times Foundation**
Poynter Foundation
Rockefeller Brothers Fund***
Louis-Hortense H. Rubin Foundation

Corporations - $109,850

Avco Corporation
Cameron-Brown Company
Caterpillar Tractor Company
Dow Chemical Company
Electronic Corporation of America
General Electric Company
General Telephone & Electronics
IBM Corporation*
Merck & Company
Occidental International Corporation
Riggs National Bank
Scovill Manufacturing Company
Standard Oil
Xerox Corporation

Individuals - $12,191

Anonymous
Charles F. Baird
Andrew Berding
Jacob Blaustein
J. D. Bowerstock*
Van Vechten Burger
Charles Horsky
Paul Ignatius
Harold Linder
Faith Magill
C. Peter McColough
G. William Miller*
Contributions to Allan Nevins Memorial Fund
George W. Renchard
David Rockefeller
Seymour J. Rubin*
C. R. Smith
Middleton Train

Other - $166,000

American Council of Learned Societies
Bureau of National Affairs
Department of State (1971 and 1972)*
National Endowment for Humanities*
Department of Health, Education and Welfare*

TOTAL CONTRIBUTIONS

$624,630

* for Fellowships
** for Library
*** for Environmental Fellowships

As of March 1, 1973, an additional $368,670 in outside institutional support had been received by fellows during course of their appointments in form of continued salary, sabbatical pay and grants.

ATTACHMENT #6

BOARD OF TRUSTEES

William J. Baroody, Chairman

Daniel P. Moynihan, Vice Chairman

William M. Batten, New York, New York

Ronald S. Berman, Chairman, National Endowment for the Humanities

Robert H. Bork, New Haven, Connecticut

Henry A. Kissinger, Assistant to the President for National Security Affairs

Paul W. McCracken, Ann Arbor, Michigan

Harry C. McPherson, Jr., Washington, D.C.

L. Quincy Mumford, Librarian of Congress

James B. Rhoads, Archivist of the United States

Caspar W. Weinberger, Secretary, Health, Education and Welfare

S. Dillon Ripley, Secretary, Smithsonian Institution

John P. Roche, Weston, Massachusetts

William P. Rogers, Secretary of State

Rawleigh Warner, Jr., New York, New York

PROGRAM SUMMARY

Mr. MEISEL. I am delighted to have this opportunity to summarize the program and activities of the Woodrow Wilson Center and highlight our estimates for fiscal year 1974. As you know, the Center has now been in operation for about 2½ years, which is a short time as the lives of institutions are measured; but it has been long enough for the program to have achieved considerable momentum.

I might tell you a little bit about the scholars we have had and about our activities very briefly, and then I will proceed with the fiscal presentation.

As of March 1, 1973, the board of trustees approved some 88 fellowships and 31 guest scholar appointments for scholars from the United States and abroad, in a variety of academic disciplines and professions.

As you know, a part of the purpose of the Center was to have a mix of academic people and nonacademic people from Government, journalism, diplomacy, et cetera. The scholars break down approximately as follows: We have had 28 academic fellows whose primary affiliation has been with a research institute or with a university. We have had 23 nonacademic fellows from Government and diplomacy and the other professions. Further, we have had 15 scholars from the social sciences, including political science, international relations, and so on. Nineteen in law, Government, and diplomacy, six in the humanities, five in journalism, and five in the natural sciences. In addition, we have had two fellows who have been clergymen and one who was a military officer.

You will agree that we have had as broad a diversity as we possibly could hope for. As you know, part of the purpose as well was to have the Center be truly international, not only in substantive scope but also in terms of the people who are appointed. Some 24 countries have been represented to date representing all the major geographic regions. Approximately 42 percent of the Center's fellows have been foreign and the rest have come from the United States. We try to achieve a 50–50 balance.

INSTITUTIONAL LIFE

We take very seriously the matter of creating bridges between the world of learning and the world of public affairs. We do this in a variety of ways: By appointing scholars who represent both worlds, and by creating a robust institutional life which enables the fellows to interact with each other and also with the world outside. Ours is no scholar's retreat. Our fellows interact a good deal with people outside the Center. There is a good deal of cross-fertilization and cross-communication. As part of fulfilling the mandate of creating better understanding between the world of learning and the world of public affairs, we have symposia, lectures, public and semipublic events of all kinds. Those are listed in attachment 4.

We have had quite a lot of these functions, particularly this past year; for example, a series of conferences on the Stockholm Conference on the Human Environment before that took place last June, and a series of conferences on particular problems of developing nations.

The Center was the first site for the public presentation of the MIT study on the limits of growth, which received a good deal of attention.

I might mention in this connection that we have coming up in May a 1-day conference on revenue sharing and the "New Federalism," to which we are inviting representatives of the local, county, State and both branches of the Federal Government. The featured speakers will be Governor Rockefeller of New York, Senator Humphrey. Mr. Erlichman of the White House has agreed to come, Mayor Lugar of Indianapolis, and Mayor Landrieu of New Orleans, Mr. Ashley of the House, who will discuss the pros and cons of categorical grants, revenue sharing, the reassignment of governmental responsibilities, and related matters.

Mrs. HANSEN. The committee will be very interested in that. I have a strange suspicion that most States don't fully appreciate the impact of categorical grants, particularly in the field of natural resources.

Mr. MEISEL. We hope to air these issues.

I imagine we will have a certain amount of heat. I hope we will also have a certain amount of light on these issues. We are inviting about 250 people from Washington and outside of Washington to come. Invitations to you and the other members of this committee will go in the mail next week. I hope you will come.

CENTER OUTPUT

The question often is, what do Center scholars do? What do they produce? How do you know whether the enterprise is a success? I think it is much too early to tell whether the Center is a success; but in terms of what is produced, attachment 2 contains a selected list of publications by Center scholars in calendar 1972. Obviously there are a good many more in preparation in various stages of research and preparation, particularly in the case of books. It usually takes longer than 1 year for a work of book length to come to fruition. I think that the list is sufficiently complete to give an indication there is in fact a good deal going on by way of serious scholarly research.

I think it remains for me to add only that our fiscal request for fiscal year 1974 is precisely the same as it was last year, which will mean a little belt tightening on our part, and an even more active and vigorous attempt to raise private funds.

We are requesting $800,000, of which $427,350 will go directly toward fellowships, and the rest, $372,650, for administrative expenses.

I will be happy to answer any questions that you may have.

JUSTIFICATION MATERIAL

Mrs. HANSEN. Thank you very much.

We will insert the justification at this point in the record.

[The information follows:]

WOODROW WILSON
INTERNATIONAL CENTER FOR SCHOLARS

GENERAL STATEMENT

The Woodrow Wilson International Center for Scholars has now been in operation for a little over two years -- a short time as the life of institutions is measured but long enough for its program to have achieved considerable momentum.

As of January 1, 1973, the Board of Trustees had approved 88 fellowship and 31 guest scholar appointments for scholars coming from a broad variety of academic disciplines and professions -- social sciences, humanities and natural sciences, law, diplomacy, business, journalism and government. Slightly more than half of the scholars selected come from the U.S.; the others from 24 countries and all major geographic regions. In addition, Center facilities have been used by dozens of visiting scholars on an occasional basis.

In addition to a broad variety of individual studies sponsored under the Center's contemporary emerging problems general theme, the Board of Trustees has designated five subject areas in which fellowship applications are particularly encouraged at the present time: (1) fundamental, long-range issues of peace, world order and United States and other countries' perceptions of international responsibilities in the post-Vietnam period; (2) man's relationship to his deteriorating environment, with special attention to the institutional, political social and value changes needed to effect environmental understanding; (3) the development of law and cooperation in the uses of the oceans; (4) investigations into aspects of sustainable growth; and (5) studies of the American Revolution and the Enlightenment and the American system of government as it enters its third century -- as the Center's contribution to the nation's Bicentennial celebration.

Center scholars have produced -- or are in the process of producing for publication -- a substantial number of articles, monographs and book-length manuscripts on a wide range of subjects, the majority related to one of the Center's special areas of interest. To fulfill its congressional mandate "to strengthen the ties between the world of learning and the world of public affairs," the Center has sponsored numerous public events, symposia, conferences and seminars where ideas about current issues are discussed with wide audiences, and where scholars from both spheres exchange views.

The trustees and staff are continuing to make systematic appeals for funds from private sources, and as of January 1, 1973, the Center had raised $620,000 in private funds. In addition, fellows appointed to date have commitments totaling $365,337 in outside support during the periods of their appointments at the Center (in the form of sabbatical, leave pay, other fellowships and grants). The goal for FY-1974 is $435,000 in new commitments from the private sector.

The Center's stipend policy as explained in previous years is based on the practice of other advanced studies centers. Each appointed fellow needing financial support is asked in the first instance to devote his sabbatical, leave or other income to be received during the fellowship period toward his support while at the Center and to seek outside foundation or other support for his study proposal whenever possible. Thereafter, the Center's policy is to attempt to provide the fellow with a stipend rate which would be a no-gain no-loss figure over his earned income rate in the preceding year within individual limits set by the Board, and with a cost-of-living increase for each non-U.S. scholar to bring him to an approximately equivalent stipend rate with U.S. scholars of comparable experience and position. As indicated above, a substantial number of fellows do have sabbatical or leave pay, foundation funds and other outside income to contribute to their support during their period of appointment at the Center.

As in the present fiscal year, the Center's goal in FY-1974 will be to raise sufficient private monies, which with the scholars own outside support, will bring the Center up to the full complement of 40 scholars accommodated in its interim quarters at any one time.

Because the majority of appointments must be made many months in advance of the date of the beginning of the period of appointment, the Center is requesting the same "no year" provision for the FY-1974 federal appropriation that Congress provided in the Center's appropriations for FY-1971, FY-1972, and FY-1973.

WOODROW WILSON INTERNATIONAL CENTER FOR SCHOLARS

1972 Appropriation	695,000
1972 Apportionment	825,000
1973 Appropriation	800,000
1974 Estimate	800,000

The $800,000 request for fiscal year 1974 is identical to the $800,000 appropriated to the Center by Congress in the current fiscal year. The Center will continue its program at approximately the same level as in fiscal year 1973, although rising costs will mean some belt-tightening and an increased cost-consciousness. In order for the Center to maintain its optimal size of 40 fellows, it will be necessary to rely more heavily than in the past on private contributions. Federal monies requested will provide support for only 18 1/2 full-year fellowships rather than 20 as in past years. No increase is requested in the size of the Center's staff.

The $800,000 requested will be spent as follows:

Fellowship Program.....$427,350

The sum requested will permit the Center to commit funds during fiscal year 1974 for 18 1/2 full-year fellowships to begin during fiscal year 1974 or later at an average anticipated cost of $23,100 a piece for stipends, travel, bookkeeping, disbursement and accounting costs. The Center operated at a level of 20 full-year federally funded fellowships in fiscal year 1972 but this figure was cut in fiscal year 1973 on the recommendation of the House Appropriations Committee. The fellowship program is the heart of the Center's operations and its maintenance at the full forty fellow capacity by attracting sufficient outside support is essential to a satisfactory intellectual community life. After two years of operation, the Center finds that the $23,100 estimated average costs is quite accurate.

Administrative Expenses.....$372,650

This amount represents an ongoing program almost identical to that of the current fiscal year. The only increases are due to increased salary costs from in-grade increases and pay raises, while most of the items under Other Administrative Expenses show a decrease from the current year.

The breakdown of this figure is as follows:

(1) Personnel Costs			
Five substantive (director, deputy director, administrative officer, librarian, assistant to the director)		120,000	
Ten clerical positions for staff and fellows ranging from GS-3 to GS-8, and one equivalent part-time secretary (GS-5/6)		111,000	
Fringe Benefits (8%)		18,480	
		$249,480	or $250,000
(2) Other Administrative Expenses			
(a) Furnishings and Equipment		5,000	
(b) Supplies		3,000	
(c) Library		22,000	
(d) Travel		15,000	
(e) Printing		9,000	
(f) Consultations		12,650	
(g) Seminars		7,000	
(h) Phones		14,000	
(i) Miscellaneous and Postage		4,000	
(j) Xerox		11,000	
			$102,650
(3) Reimbursement to Smithsonian Institution			20,000
	Total		$372,650

PRIVATE MONEY

Mrs. HANSEN. During our hearings last year you stated that the Center's goal in fiscal year 1973 will be to raise private moneys for the support of an additional 20 fellowships. What progress have you made to date in this area?

Mr. MEISEL. We did pretty well. I cannot say that we raised all of the money for 20 fellowships but we were fortunate in that a number of the fellows brought with them other grants or sabbatical leave moneys. That has helped us to keep the Center at full capacity.

STIPEND COSTS

Mrs. HANSEN. Please place in the record what the stipends are for each of your scholars.

[The information follows:]

WOODROW WILSON INTERNATIONAL CENTER FOR SCHOLARS

	Stipends, 1972	
	Amount	Months
International affairs:		
Bradford	0	10
Frye	$14,400	12
Giritli	13,335	8
Hoopes	18,000	12
Horowitz	9,250	12
Irish	7,085	5
Kohl	12,145	10
Loory	18,800	10
Nelson	0	10
Perlmutter	18,400	12
Ravenal	8,500	10
Skidmore	14,222	8
Smyser	26,000	12
Van Dyke	1,524	9
Environment/growth:		
Baldwin	22,000	12
Blaney	18,800	12
Cooper	30,000	12
Gordon	30,000	12
Huq	20,000	12
Milton	21,542	12
Mulligan	14,505	9
Murphy	15,000	12
Ojikutu	20,000	12
Spilhaus	22,500	12
Stein	25,416	12
Ocean studies:		
Anand	20,000	12
Bardonnet	26,375	12
Evensen	1,000	2
Koers	14,000	10
Kruger-Sprengel	5,740	6
Mangone	30,000	12
Pardo	20,670	12
Rao, P. S.	12,000	12
Reedy	10,000	10
Slouka	18,000	12
Vargas	9,000	9
General studies:		
Bartley	1,000	3
Brown, R.	28,000	12
Bryce-Laporte	15,000	6
Cooper, P.	7,000	8
Costa-Pinto	22,000	12
Giddens	15,000	12
Hermens	10,000	12
Hodgson	0	12
Mazo	18,747	9
Moss	20,000	8
Peirce	25,200	12
Rabinowitch	25,500	12
Rao, R.	11,000	6
Trani	6,930	12
Walker	16,200	12

NOTE.—On an annual basis this averages out to $18,000 per year for stipends, which, when added to travel, disbursement costs, and fringe benefits, brings the total average stipend cost to $23,100.

Mr. MEISEL. The average is $23,100, and that includes travel costs as well.

Mrs. HANSEN. This includes travel to the United States and return?

Mr. MEISEL. To the United States or from the west coast and return, or wherever the scholar happens to come from.

Mrs. HANSEN. If he comes from Washington, D.C.?

Mr. MEISEL. If that is the case, there is no travel cost involved. It averages out as I said.

Mr. LONG. They are stipends for research scholars?

Mr. MEISEL. Yes, sir.

Mr. LONG. To come to the Smithsonian?

Mr. MEISEL. To the Wilson Center.

Mr. LONG. They get $23,000?

Mr. MEISEL. No; the average rate of stipend is $23,100. That does not mean they all get that.

Mr. LONG. The average is $23,100?

Mr. MEISEL. Including travel costs; yes.

Mr. LONG. Thirty years ago I got a Guggenheim fellowship, $2,500. I couldn't live on it, but that was the best they gave.

Mr. MEISEL. The cost of living has gone up, too.

Mr. LONG. You can live very comfortably on $23,000. You couldn't possibly live in 1941 on $2,500 the stipend of the Guggenheim fellowship. I recall no expenses of any kind. Travel or anything, the scholar paid himself. The present stipend is generous.

ACADEMIC COMPENSATION

Mr. MEISEL. I am not so sure it is fabulous. We have some figures from the American Association of University Professors which show exactly the rates of faculty compensation around the country. We want to be competitive in attracting the best scholars. That is part of the purpose of the Center in honoring the memory of Woodrow Wilson. I should explain, we pay stipends on a no-gain, no-loss principle. We ask someone, "What did you make last year?" And then we try to meet the amount up to a ceiling of $30,000. We deal with rather distinguished people; most of them are not just at the immediate post-doctoral level. The Guggenheim perhaps was for more junior scholars.

Mr. LONG. At that time as now a Guggenheim was given to only senior people, with few exceptions. So many scholarships are being offered by so many sources that the Government is competing against itself all over the place. Now you have a dozen different agencies doing it. I think we are competing with each other and I wonder how good an idea this is, much as I believe in research.

Mr. MEISEL. I suppose——

Mrs. HANSEN. Would you speak to that?

Mr. MEISEL. I will

I suppose I am prejudiced. Mr. Dunn has just handed me a note which says, as a matter of fact, that about 20 percent of all college professors in the United States are now paid over $24,000 a year. And, of course, not all of our scholars are from the academic community.

Mr. LONG. What percentage?

Mr. MEISEL. 18.4 percent. Almost 20 percent. This means if we are going to be competitive at the Wilson Center—and the Congress in its wisdom decided to establish the Center as a memorial to President

Wilson—it seems to me eminently fair we should pay them what they made in the year immediately previous.

I should say again that we always ask the scholars to deduct from their requests for financial assistance whatever they may have by way of sabbatical leave money or publisher's advance or by way of grants from foundations or other sources.

I should also again point out that the $23,100 includes travel costs, and that it is an average figure. Some of our people come from Southeast Asia, some come from Africa. Some of them come with their families. Often the travel costs are quite extensive. The average stipend figure, which we will submit to the committee, is not as high as $23,000.

NUMBER OF FELLOWSHIPS

Mr. LONG. How many do you give these to?

Mr. MEISEL. In a year?

Mr. LONG. Yes.

Mr. MEISEL. Forty to fifty people a year; but not all scholars stay for a full year. If I can expound on that briefly. In order to have a scholars center, I think you have to have a critical mass; that is, a sufficient number to interact with one another and create some sort of institutional life. That was the purpose of the center when it was set up.

Mr. LONG. That is wonderful. Times have changed. It used to be thought that every scholar was, in a sense, on his own. The scholarship was a lonely business. The idea of a critical mass, that has sort of spread from nuclear physics to scholarships. It sounds good. But I don't know whether it has the same relevance to scholarships as to physics.

Mr. MEISEL. I suppose the only real answer I can give to that——

Mr. LONG. Every scholar is working in a different field, I would think.

Mr. MEISEL. Yes, but many of them are related.

Mr. LONG. I would be very doubtful whether there was any cross-fertilization.

Mr. MEISEL. There is a good deal. I would like very much to invite you over to talk to some of the scholars. I think you would find they agree. Obviously I'm prejudiced.

Mr. LONG. They claim this is for the purposes of getting stipends?

Mr. MEISEL. No, I don't think so. I spend a good deal of time with the scholars and I know how they spend their time.

Mr. LONG. Where do you get cross-fertilization in the Center?

I am a devil's advocate in this.

AUTHORIZATION FOR THE CENTER

Mrs. HANSEN. This is the Woodrow Wilson International Center, established by Congress as a memorial to Woodrow Wilson. Instead of building a statue, building or a rose garden which hasn't been planted, it is a living memorial to Woodrow Wilson passed by the Congress.

Do you want to insert the authorization bill in the record at this point?

Mr. MEISEL. Yes, ma'am.

[The information follows:]

Public Law 90-637
90th Congress, S. 3174
October 24, 1968

An Act

To establish a National Memorial to Woodrow Wilson.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That this Act may be cited as the "Woodrow Wilson Memorial Act of 1968." Woodrow Wilson Memorial Act of 1968.

82 STAT. 1356
82 STAT. 1357

DECLARATION OF POLICY

SEC. 2. The Congress hereby finds and declares—

(1) that a living institution expressing the ideals and concerns of Woodrow Wilson would be an appropriate memorial to his accomplishments as the twenty-eighth President of the United States, a distinguished scholar, an outstanding university president, and a brilliant advocate of international understanding;

(2) that the Woodrow Wilson Memorial Commission, created by joint resolution of Congress, recommended that an International Center for Scholars be constructed in the District of Columbia in the area north of the proposed Market Square as part of the Nation's memorial to Woodrow Wilson;

(3) that such a center, symbolizing and strengthening the fruitful relation between the world of learning and the world of public affairs, would be a suitable memorial to the spirit of Woodrow Wilson; and

(4) that the establishment of such a center would be consonant with the purposes of the Smithsonian Institution, created by Congress in 1846 "for the increase and diffusion of knowledge among men."

THE CENTER AND THE BOARD OF TRUSTEES

SEC. 3. (a) There is hereby established in the Smithsonian Institution a Woodrow Wilson International Center for Scholars and a Board of Trustees of the Center (hereinafter referred to as the "Center" and the "Board"), whose duties it shall be to maintain and administer the Center and site thereof and to execute such other functions as are vested in the Board by this Act. Woodrow Wilson International Center for Scholars; Board of Trustees of the Center. Establishment.

(b) The Board of Trustees shall be composed of fifteen members as follows: Membership.

(1) the Secretary of State;

(2) the Secretary of Health, Education, and Welfare;

(3) the Chairman of the National Endowment for the Humanities;

(4) the Secretary of the Smithsonian Institution;

(5) the Librarian of Congress;

(6) the Archivist of the United States;

(7) one appointed by the President from time to time from within the Federal Government; and

(8) eight appointed by the President from private life.

(c) Each member of the Board of Trustees specified in paragraphs (1) through (7) of subsection (b) may designate another official to serve on the Board of Trustees in his stead.

(d) Each member of the Board of Trustees appointed under paragraph (8) of subsection (b) shall serve for a term of six years from the expiration of his predecessor's term; except that (1) any trustee appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term, and (2) the terms of office of the trustees first taking office shall begin on the date of the enactment of this Act, Term.

and shall expire as designated at the time of appointment, two at the end of two years, three at the end of four years, and three at the end of six years. No trustee of the Board chosen from private life shall be eligible to serve in excess of two consecutive terms, except that a trustee whose term has expired may serve until his successor has qualified.

82 STAT. 1357
82 STAT. 1358

(e) The President shall designate a Chairman and a Vice Chairman from among the members of the Board chosen from private life.

POWERS AND DUTIES OF THE BOARD

SEC. 4. (a) In administering the Center, the Board shall have all necessary and proper powers, which shall include but not be limited to the power to—

(1) appoint scholars, from the United States and abroad, and, where appropriate, provide stipends, grants, and fellowships to such scholars, and to hire or accept the voluntary services of consultants, advisory boards, and panels to aid the Board in carrying out its responsibilities;

(2) solicit, accept, and dispose of gifts, bequests, and devices of money, securities, and other property of whatsoever character for the benefit of the Center; any such money, securities, or other property shall, upon receipt, be deposited with the Smithsonian Institution, and unless otherwise restricted by the terms of the gift, expenditures shall be in the discretion of the Board for the purposes of the Center;

(3) obtain grants from, and make contracts with, State, Federal, local, and private agencies, organizations, institutions, and individuals;

(4) acquire such site as a location for the Center as may subsequently be authorized by the Congress;

(5) acquire, hold, maintain, use, operate, and dispose of any physical facilities, including equipment, necessary for the operation of the Center;

(6) appoint and fix the compensation and duties of the director and such other officers of the Center as may be necessary for the efficient administration of the Center; the director and two other officers of the Center may be appointed and compensated without regard to the provisions of title 5 of the United States Code governing appointments in the competitive service and chapter 51 and subchapter III of chapter 53 of title 5 of the United States Code; and

5 USC 5101 et seq., 5331 et seq.

(7) prepare plans and specifications for the Center, including the design and development of all buildings, facilities, open spaces, and other structures on the site in consultation with the President's Temporary Commission on Pennsylvania Avenue, or its successor, and with other appropriate Federal and local agencies, such plans to include an exterior classic frieze memorial to Woodrow Wilson.

(b) The Board shall, in connection with acquisition of any site authorized by Congress, as provided for in paragraph (4) of subsection (a) of this section, provide, to businesses and residents displaced from any such site, relocation assistance, including payments and other benefits, equivalent to that authorized to displace businesses and residents under the Housing Act of 1949, as amended. The Board shall develop a relocation program for existing businesses and residents within the site and submit such program to the government of the District of Columbia for a determination as to its adequacy and feasibility. In providing such relocation assistance and developing

63 Stat. 413. 42 USC 1441 note.

such relocation program the Board shall utilize to the maximum extent the services and facilities of the appropriate Federal and local agencies.

ADMINISTRATION

SEC. 5. The Board is authorized to adopt an official seal which shall be judicially noticed and to make such bylaws, rules, and regulations as it deems necessary for the administration of its functions under this Act, including, among other matters, bylaws, rules, and regulations relating to the administration of its trust funds and the organization and procedure of the Board. A majority of the members of the Board shall constitute a quorum for the transaction of business.

APPROPRIATION

SEC. 6. There are hereby authorized to be appropriated to the Board such funds as may be necessary to carry out the purposes of this Act: *Provided*, That no more than $200,000 shall be authorized for appropriation through fiscal year 1970 and no part of that appropriation shall be available for construction purposes.

RECORDS AND AUDIT

SEC. 7. The accounts of the Board shall be audited in accordance with the principles and procedures applicable to, and as part of, the audit of the other Federal and trust funds of the Smithsonian Institution.

Approved October 24, 1968.

LEGISLATIVE HISTORY:

HOUSE REPORT No. 1942 accompanying H. R. 19988 (Comm. on House Administration).
SENATE REPORT No. 1599 (Comm. on Rules & Administration).
CONGRESSIONAL RECORD, Vol. 114 (1968):
Oct. 3: Considered and passed Senate.
Oct. 7: Considered and passed House, amended, in lieu of H. R. 19988.
Oct. 11: Senate agreed to House amendment.

Mr. LONG. I agree it is better to do this than build a statue. But it seems to me that the money being spent to honor Wilson is going up as his standing as a President goes down.

Mrs. HANSEN. Didn't you vote for the bill?

Mr. LONG. I am not saying this is good or bad. I am curious, and it seems to me these are tremendous stipends, and times have absolutely changed since I started out.

Mr. MEISEL. I guess for the record I have to say that I don't think they are tremendous stipends. I think they are fair stipends in the sense that if we were to offer $10,000 or $2,000, or whatever, we wouldn't be able to get anybody to come to the Center.

Mr. LONG. Unless they were passionately interested in doing a project. Thirty years ago Social Science Research and Guggenheim were the only fellowships. At that time you only went into something when you were really passionately interested in doing a project. You didn't apply because it meant money or vacation or anything else. I think the whole concept has changed. Maybe it is good.

Mr. MEISEL. Mr. Long, even scholars have families.

Mr. LONG. Families didn't originate recently among scholars. We have always had them, to my knowledge.

Mrs. HANSEN. A glance at your list of fellows and guest scholars indicates they are very distinguished.

There is Lincoln Gordon, former president of Johns Hopkins University, working on international implications of changing patterns of economic growth.

Then there is George Reedy, dean of the School of Journalism, Marquette University. He wrote "The Twilight of the Presidency."

There is also Dave Broder of the Washington Post.

Mr. MEISEL. He was not there. He participated in one of our public forums.

Mrs. HANSEN. Mr. McDade?

Mr. MCDADE. Nothing right now.

Mrs. HANSEN. Mr. Wyatt?

GEOGRAPHIC DISTRIBUTION OF TRUSTEES

Mr. WYATT. Thank you.

I am very interested in the very heavy orientation of the Woodrow Wilson Center toward the so-called eastern intellectual community, and I don't use those words lightly or in any contemptuous sense.

In some of the other 50 States there is a repository of intellectual ability. I am very disappointed to look over the list of trustees and see the heavy, heavy concentration of the members of the board of trustees, geographically. If you look at the record you will see that I raised this same objection last year.

It is true that you have Caspar Weinberger from California on there and perhaps I don't know the States of origin or long residency of some of the members, but it appears to be very heavily weighted toward the Northeast, as are the fellows and guest scholars.

Mr. MEISEL. I am not sure that is so; is it?
Mr. WYATT. Take a look at them.
No. 1, Harvard University.
Mr. Frye from Senator Brooke's staff.
Ms. Irish, American University, Washington, D.C.
Mrs. Nelson, M.I.T.
Mr. Perlmutter, Harvard University.
Mr. Ravenal, Institute for Policy Studies, Washington, D.C.
Mr. Smyser, Harvard University.
Mr. Baldwin, Conservation Foundation, Washington, D.C.
Mr. Blaney, who worked for Dan Moynihan.
Mr. Gordon, Harvard University.
Mr. Murphy, Princeton University.

I say there is a heavy orientation toward what I object to as being considered the only source of brains in this country.

Mr. MEISEL. Can I reply to that briefly?

First I would like to point out that the Board of Trustees is appointed by the President of the United States, and Mr. Weinberger and the other members of the Federal establishment are in fact ex officio. They are there by virtue of their office. The Center itself has nothing to do with the appointment of the trustees.

Mr. WYATT. My objection still stands, regardless of the source of the appointment. I am not suggesting that the center itself is responsible for that. I am pointing out for the record that I don't like this orientation.

Mr. MEISEL. In terms of the scholars, this happens to be this particular year's batch. I must confess to you that I have never done a geographical analysis nor did Ben Read before me. I suppose if on this particular list there is a heavy emphasis on people from the so-called——

Mr. WYATT. I would suggest you look at last year's roster also.

Mr. MEISEL. I was going to say, it is certainly not by design.

Mr. WYATT. It just happens this way?

GEOGRAPHIC DISTRIBUTION OF SCHOLARS

Mr. MEISEL. Yes.

Mr. WYATT. I would like to have you, if you will, put in the record the college degrees of the scholars, and the States of residence of the scholars. I think the record should show what the geographical and also the educational orientation of the scholars are.

I would hope that this will be given some attention in the selection of the scholars in the future.

[The information follows:]

Name	Degrees	Residence
ANDERSON, R. Christian	A.B.-Middlebury College Middlebury, Vt. PhD.-Princeton University	New York
COSTLE, Douglas M.	A.B.-Harvard University J.D.-University of Chicago Law School	Connecticut
FRYE, C. Alton	B.S.-St. Louis University St. Louis, Missouri PhD.-Yale University	Virginia
GIDDENS, Jackson A.	B.A.-Allegheny College Meadville, Pa. M.A.- (The Fletcher School of M.A.L.D.- (Law and Diplomacy PhD.- (Medford, Mass.	Washington, D.C.
HASKELL, Elizabeth H.	B.A.-University of Pennsylvania Phila., Pa.	Virginia
HOROWITZ, Donald L.	A.B.- (Syracuse Univ., L.L.B.-(Syracuse, N.Y. L.L.M.-(A.M.- (Harvard Univ. PhD.- (	Washington, D.C.
HULL, E. W. Seabrook	Union College Schenectady, N.Y. Master of Marine Affairs- University of Rhode Island Kingston, Rhode Island	Maryland
KUNTZ, Paul G.	B.A.-Haverford College Haverford, Pa. S.T.B.-(S.T.M.-(Harvard PhD.- (	Georgia

Name	Degrees	Residence
LANE, Robert E.	B.S.- (M.P.A.- (Harvard Univ. PhD.- (	Connecticut
MANGONE, Gerard J.	A.B.-The City College of New York A.M. (PhD. (Harvard Univ.	Delaware
REEDY, George E.	B.A.-University of Chicago	Wisconsin
ROSENBAUM, H. Jon	B.A.-University of Pa., Phila., Pa. M.A.- (Fletcher School of M.A.L.D.-(Law and Diplomacy PhD.- (Medford, Mass.	New York
SHARLIN, Harold I.	B.S. - Drexel Inst. of Tech, Phila.,Pa. M.A. - Columbia Univ., New York PhD. - University of Pa., Phila.,Pa.	Iowa
SPILHAUS, Athelstan	B.Sc.- University of Cape Town, So. Africa S.M. - M.I.T. D.Sc.- University of Cape Town, So. Africa.	Virginia
STEIN, Robert E.	B.A.- Brandeis Univ., Waltham, Mass. L.L.B.- Columbia Univ., New York	Washington, D.C.
WISE, David	B.A.- Columbia Univ.	Washington, D.C.
MAYDA, Jaro	J.U.Dr.- Masaryk Univ.(Czechoslovakia) J.D.- University of Chicago	Puerto Rico
MULLIGAN, James A.	B.A.- St. Louis Univ., St. Louis Mo. Licentiate of Philosophy-St. Louis U. " Theology - " S.T.L.-Sacrae Theologiae Licenciatus St. Louis Univ. PhD. - University of California, Berkeley	Missouri
SKIDMORE, Thomas E.	B.A.-Denison Univ., Granville, Ohio/ Oxford Univ. PhD.-Harvard Univ.	Wisconsin

Name	Degrees	Residence
BRYCE-LAPORTE, Roy S.	B.S. -(University of Nebraska (Lincoln, Nebraska M.A. -(" " PhD. - University of Calif, L.A.	Maryland
COOPER, Peggy A.	B.A. -(George Washington Univ., Wash.D.C. J.D. -(" " " "	Washington,D.C
HOOPES, Townsend W.	B.A. - Yale Univ.	Virginia
KOHL, Wilfrid L.	B.A. - Stanford Univ., Calif PhD. - Columbia Univ.	New York
MCHUGH, John L.	B.A. - (University of British M.A. - (Columbia PhD. - University of Calif., L.A.	New York
MILTON, John P.	B.S. -(University of Michigan, Ann Arbor (Michigan M.S. -(	Washington, D.C.
BARTLEY, Numan V.	B.S. - East Texas State Teachers College Commerce, Texas M.A. - North Texas State Univ., Denton, Texas PhD. - Vanderbilt Univ.,Nashville, Tenn.	Georgia
BLANEY, Harry C.	A.B. - Allegheny College, Meadville, Pa. M.A. - Yale	Washington, D.C
BRADFORD, Zeb B.	B.S. - Military Academy, West Point, N.Y. M.P.A. - Harvard Univ.	Virginia
LOORY, Stuart H.	B.A. - Cornell Univ., Ithaca, N.Y. M.S. - Columbia Univ.	Washington,D.C.
NELSON, Joan M.	B.A. - Oberlin College, Oberlin, Ohio PhD. - Harvard Univ.	Washington, D.C

Name	Degrees	Residence
PEIRCE, Neal R.	A.B. - Princeton Univ.	Washington, D.C.
PERLMUTTER, Amos	B.A. -(Univ. of Calif, Berkeley M.A. -(PhD. -(	Washington, D.C.
SLOUKA, Zdenek, J.	M.A. - New York Univ PhD. - Columbia Univ.	Pennsylvania
MAZO, Earl	Clemson College Clemson, S.C.	Washington, D.C.
RABINOWITCH, Eugene	PhD. - University of Berlin (Germany)	New York
BALDWIN, Malcolm F.	B.A. - Haverford College Haverford, Pa. J.D. - University of Chicago Law School	Virginia
COOPER, Chester L.	B.A. -(New York University M.A. -(PhD. - American Univ., Wash. D.C.	Maryland
TRANI, Eugene P.	B.A. - University of Notre Dame South Bend, Indiana M.A. -(Indiana Univ., PhD. -(Bloomington, Ind.	Illinois
VAN DYKE, Vernon B.	B.A. - Manchester College North Manchester, Ind. M.A. -(University of Chicago PhD. -(	Iowa
WALKER, Robert H.	B.S. - Northwestern, Evanston, Ill. M.A. - Columbia Univ. PhD. - Univ. of Pa., Phila., Pa.	Washington, D.C.
GORDON, Lincoln	A.B. - Harvard University PhD. - Oxford Univ.(England)	Washington, D.C.

Name	Degrees	Residence
IRISH, Marian D.	B.A. - Barnard College, New York M.A. - Bryn Mawr, Bryn Mawr, Pa. PhD. - Yale	Virginia
MOSS, James A.	B.A. - Fordham Univ., New York M.A. -(Columbia Univ. PhD. -(	New York
MURPHY, Francis X.	B.A. - Mt. St. Alphonsus Theological Seminary, Esopus, New York M.A. -(Catholic University of America PhD. -(Washington, D. C.	New Jersey
RAVENAL, Earl C.	B.A. - Harvard M.A. - Johns Hopkins University School of Advanced Int. Studies Cambridge Univ., (England) Harvard Business School Brown Univ. Grad School (Providence, R.I.)	Washington, D.C.
REVELEY, W. Taylor	A.B. - Princeton University J.D. - Univ. of Va. Law School Charlottesville, Va.	Virginia
SMYSER, William R.	B.S. - Univ. of Pa., Phila. M.A. - Georgetown Univ., Wash.,D.C. M.P.A.- Harvard George Washington University, Wash.D.C.	Pennsylvania
COLE, Wayne S.	B.A. - Iowa State Teachers College Cedar Falls, Iowa M.S. -(University of Wisconsin, Madison, PhD. -(Wisconsin	Maryland
DEXTER, Lewis A.	A.B. - University of Chicago A.M. - Harvard PhD. - Columbia	Massachusetts

Name	Degrees	Residence
KERKVLIET, Benedict J.	B.A. - Whitman College Walla Walla, Wash. M.A. -(Univ. of Wisconsin, Madison PhD. -(Wisconsin	Hawaii
WALSH, Don N.	B.S. - U.S. Naval Academy, Annapolis M.S. - Texas A&M Univ., College Station, Texas M.A. - San Diego State College, San Diego, Calif. PhD. - Texas A&M University, College Station, Texas	Virginia

Mrs. HANSEN. I may say that the international list is fairly well distributed.

Mr. WYATT. I am impressed with the geography of the international list but I am not impressed with the overconcentration of the domestic list in the Northeast with a little bit in the Midwest.

Mr. MEISEL. Mr. Wyatt, if a defense is needed I would like to say that in terms of our publicity for the center we mail to colleges and universities widely all over the country and that includes as many western schools, in proportion, as it does eastern ones. But we will pay special attention to this issue. I appreciate your point.

METHOD OF SELECTION OF SCHOLARS

Mr. LONG. Would the gentleman yield?

How do you choose these people?

Mr. MEISEL. We choose them by committees, advisory committees.

Mr. LONG. How do they choose them?

Mr. MEISEL. On the basis of excellence and potential contribution, relevance of the work to the theme of the center and relevance to the special areas of emphasis. The advisory committees recommend to a trustee selection committee which has the ultimate responsibility for selecting scholars for appointment.

Mrs. HANSEN Do you want to place the names of the panel members in the record?

Mr. MEISEL. Yes.

I am in the process of appointing some new panels right now and I don't have responses from them.

Mrs. HANSEN. Place last year's panel in the record.

Mr. MEISEL. Yes, ma'am.

[The information follows:]

WOODROW WILSON INTERNATIONAL CENTER FOR SCHOLARS, ADVISORY PANELS FOR SELECTION OF FELLOWS, 1972

INTERNATIONAL AFFAIRS

Townsend Hoopes, fellow
Wilfrid Kohl, fellow
Alton Frye, fellow
Richard Smyser, fellow
Lucius Battle, vice president for corporate relations, Comsat
Elmore Jackson, vice president for policy studies, United Nations Association of the U.S.A.
Philip Geyelin, editorial page editor, Washington Post
Francis Wilcox, School of Advanced International Studies (JHU)
Doak Barnett, senior fellow, Brookings Institution
John Steeves, director, Georgetown Center for International and Strategic Studies
William H. Sullivan, Deputy Assistant Secretary of State for East Asia and Pacific Affairs
James C. Thomson, Harvard University and curator of the Nieman Fellowship Foundation

EVIRONMENTAL STUDIES

Athelstan Spilhaus, fellow
Robert Stein, fellow
Malcolm Baldwin, fellow
Harry Blaney, fellow
John Milton, fellow
Timothy Atkeson, general counsel, Council on Environmental Quality

Thomas Wilson, vice president, International Institute for Environmental Affairs
William Bevin, executive director, American Association for the Advancement of Science
William Watts, president, Potomac Associates
Wallace Bowman, Director of the Environmental Policy Division, Congressional Research Service, Library of Congress
Sydney Howe, president, Conservation Foundation
Arthur Davis, vice president, Conservation Foundation

GENERAL STUDIES

Alton Frye, fellow
Neal Peirce, fellow
Godfrey Hodgson, fellow
George Reedy, fellow
Roy Bryce-Laporte, fellow
Steven Hess, senior fellow, Brookings Institution
Leslie Gelb, senior fellow, Brookings Institution
Charles Peters, editor, Washington Monthly
Richard Webb, acting executive secretary, American Historical Association
Richard Ullman, Department of Politics, Princeton University
Richard Humphrey, director, office of program development, American Council on Education
William Rogers, attorney, Arnold and Porter

OCEAN STUDIES

Gerard Mangone, fellow
Arvid Pardo, fellow
Zdenek Slouka, fellow
Daniel Bardonnet, fellow
William Burke, University of Washington
John Craven, dean of marine programs, University of Hawaii
Stephen Schwebel, director, American Society for International Law
Harry Brockel, Great Lakes Center, Milwaukee
W. E. Shoupp, National Academy of Engineering and Westinghouse

NATURE OF THE ACADEMIC COMMUNITY

Mr. LONG. If I could defend them a little bit, part of this is the way the academic community is set up. Once a guy gets to be a very well-known guy these Eastern institutions grab him up. So if they want to take distinguished scholars, that is where they go. They have been stolen, bought out. For example, take a group that has no bias at all so far as the United States is concerned, Nobel prizes. Out of four Nobel prizes, worldwide in economics, three have gone to Americans. All three of those have been from Harvard and MIT. How did Harvard get them? One of them they got from Johns Hopkins by bidding him away from us once he got to be well known and he was taken away from us. They gave him an offer he couldn't resist and then later on he got the Nobel prize. I think to some extent that is the way it works. I think they are up against that. I am a little puzzled because the University of California is in the business of stealing scholars as much as anybody else and I am a little surprised at some of those. At Chicago, by the way, they are not represented on the list?

Mr. MEISEL. I think that is partly the luck of the draw. People apply to the Center primarily: that is, we may occasionally encourage someone to apply if he is doing something particularly relevant to one of our areas of emphasis. For the most part, however, people apply to the Center, and I honestly can't give you a good explanation.

Mr. LONG. I think Mr. Wyatt asked a question which needs some answer.

Mrs. HANSEN. How long has the Center been operating?

Mr. MEISEL. Two and a half years. It opened in October 1970. I suppose it does take a while for the word to spread.

Mr. WYATT. Maybe the Center should be changed to Dubuque, Iowa, to be nearer the center of geography. Thank you, Madam Chairman.

LENGTH OF FELLOWSHIPS

Mrs. HANSEN. Last year your fellowships were awarded for periods of 2 years or less. Is this still the policy?

Mr. MEISEL. We have found that it is probably worthwhile and a good idea to award a very few, a handful of fellowships for periods of 2 or 3 years. We have not appointed anybody for longer than 3 years because we don't want a permanent establishment or a tenure system. We are not that kind of Center. It is a good idea to have a couple of the senior people around for longer periods of time on a very selective basis.

Mrs. HANSEN. Have any of your fiscal year 1973 funds been placed in reserve or administratively held up in any way?

Mr. MEISEL. I don't think so. Not this year. No.

Mrs. HANSEN. Do you currently have any vacancies on your board of trustees?

Mr. MEISEL. We don't at the moment, although I think there will be one because by statute Mr. Moynihan will have to resign eventually. He was appointed as a private member. He is now Ambassador to India and no longer in the private sector.

Mrs. HANSEN. Do you have any vacancies on your advisory committee?

Mr. MEISEL. The membership of the advisory committee is in the process of being reconstituted by the chairman of the board of trustees at the moment.

Mrs. HANSEN. Will you place in the record those committees for 1972?

[The information follows:]

ADVISORY COMMITTEE

C. Peter McColough, *Chairman;* Eugenie Anderson, Dwayne Andreas, Robert C. Baker, William Benton, Ralph J. Bunche, Harry Byrd, Jr., William Cahill, Clifford Case, James E. Cheek, Hedley Donovan, John Eisenhower, Milton S. Eisenhower, Edwin D. Etherington, Luther H. Foster, Peter Frelinghuysen, R. K. A. Gardiner, John W. Gardner, Robert F. Goheen, W. Averell Harriman, Linwood Holton, Chester R. Huntley, Austin Kiplinger, Arthur Larson, W. Price Laughlin, Henry C. Lodge, Jr., Robert S. McNamara, James R. Martin, Takeo Miki, G. William Miller, Jean Monnet, David A. Morse, Lester B. Pearson, Claiborne Pell, Nelson Poynter, William M. Roth, Stuart T. Saunders, Francis B. Sayre, Jr., Edward F. Shannon, Jr., Cyrus R. Smith, William Spong, Frank Stanton, Arthur Ochs Sulzberger, Frank Thompson, Stewart L. Udall, Earl Warren, Walter Washington, Harrison Williams, Harold Wilson.

HONORARY MEMBERS

H. R. H. The Prince, *of The Netherlands;* Willy Brandt, *Chancellor, Federal Republic of Germany;* Edward Heath, *Prime Minister, United Kingdom;* Alec Douglas-Home, *Secretary of State for Foreign & Commonwealth Affairs, United Kingdom;* H. I. M. Mohammad Reza Pahlavi, *Shah of Iran;* Galo Plaza, *Secretary-General, Organization of American States;* Eisaku Sato, *Prime Minister,*

Japan; Walter Scheel, *Minister of Foreign Affairs, Germany;* Maurice Schumann, *Minister of Foreign Affairs, France;* Mitchell Sharp, *Secretary of State for External Affairs Canada;* Pierre Elliot Trudeau, *Prime Minister, Canada.*

CONTRIBUTIONS FROM OTHER AGENCIES

Mrs. HANSEN. To what extent in fiscal years 1972 and 1973 have you received contributions from other Federal agencies?

Mr. MEISEL. We received $25,000 from the State Department for the second year in a row. We received last year $25,000 from HEW, I believe.

Mr. DUNN. We received $5,000 from Archives last year.

Mrs. HANSEN. What do you expect in fiscal year 1974?

Mr. MEISEL. I honestly don't know at this point. We will have to look here and there and do the best we can. I am hoping to get another grant from HEW and another grant from State, but I cannot anticipate whether or not we will.

Mr. MCDADE. For specific purposes?

Mr. MEISEL. For fellowship purposes.

Mr. MCDADE. The State Department funding was all for what, foreign intellectuals to participate?

Mr. MEISEL. Yes, sir.

Mr. MCDADE. HEW was what?

Mr. MEISEL. Fellowships.

Mr. DUNN. In the field of education.

SUBJECT AREAS OF EMPHASIS

Mrs. HANSEN. Last year you designated three subject areas in which fellowship applications were being encouraged. Is this still the situation?

Mr. MEISEL. Two additional ones this year.

Mrs. HANSEN. What are they?

Mr. MEISEL. One is the question of sustainable growth. That has to do with how much growth and what kind in any given nation or region or the world as a whole can sustain to achieve maximum economic and social benefits with minimum disadvantages.

People doing work related in some way with that question and ancillary questions to that.

The other area has to do with what we call Bicentennial Studies, relating to studies of forms of government, the efficacy and suitability of certain forms of government and new institutional adaptations as the Nation approaches its third century.

Mrs. HANSEN. Does this relate to the work of the Endowment for the Humanities?

Mr. MEISEL. No, I don't think so.

Mrs. HANSEN. You have no overlap?

Mr. MEISEL. As far as I am aware, we have no overlapping.

Mrs. HANSEN. Place in the record a description of the other three subject areas.

Mr. MEISEL. Yes.

[The information follows:]

INTERNATIONAL AFFAIRS

Fundamental longrun issues of peace and world order are particularly appropriate subjects for study at the institution dedicated to the memory of the principal advocate of the League of Nations. The trustees wish to encourage scholars seeking new approaches that will strengthen global, regional, transnational and bilateral cooperation across the entire spectrum of human activity. It is hoped that discourse among scholars of diverse disciplines can stimulate fresh insights about world problems and the peaceful settlements of disputes and rivalries in the years ahead.

ENVIRONMENT

Another area designated for special encouragement involves studies of man's overall relationship and response to his deteriorating environment, including consideration of the philosophical, social, political, legal and economic implications of various problems of the human environment. Many research centers are well equipped to study the technical and engineering aspects of environmental issues. The Center seeks to emphasize studies dealing with the social and cultural dimensions of environmental problems and with the changes in human values and institutions needed to halt deterioration and effect improvements. Also of special interest are investigations of new forms of international cooperation required for environmental problems transcending boundaries to be addressed effectively.

OCEANS

Studies relating to the development of the law of the sea and to international understanding and cooperation in the uses of the oceans are also emphasized. The oceans cover 70 percent of the earth's surface and contain a major proportion of the planet's mineral and food resources: Many living resources of the sea are becoming intensely exploited; advancing technology is making previously inaccessible resources both accessible and exploitable; new uses of the sea are arising. Substantial development of international law has become an urgent necessity to avoid conflict and to safeguard the marine environment. Vital military uses, growing pollution hazards, new exploitation capabilities, depletion of certain living resources, developments in the field of navigation and ocean engineering, scientific research, differences between States with advanced and diverse marine capabilities and less technologically advanced countries—all call for sustained study to contribute to the development of a viable framework which will encourage international cooperation in the use of ocean space.

FUTURE BUILDING PLANS

Mrs. HANSEN. What are your future plans in regard to housing for your operations?

Mr. MEISEL. That is a very good question. Last year we conducted a survey preparatory to thinking further about this question. When the Center was set up it was conceived, as I understand it, in part as a center also for transient scholars in the Washington community. So long as we are in the Smithsonian Institution—we are very happy there although I am not sure they want us to remain indefinitely—we don't have the room to accomodate transient scholars, to provide facilities for them, and so on. So we conducted a survey last year—it is for that that the Archives contributed $5,000, by the way—to find out how many transient scholars there are in general and how well their needs are being met by other institutions. What sort of services might be provided for them if an independent center were ever built for the Woodrow Wilson Center.

We have that survey now. In terms of actually making plans for other housing, as you know, our future is to some extent tied up with the Pennsylvania Avenue Commission. Our thinking is if the Smithsonian should ever be able to obtain the last site available on the Mall for some sort of facility, we might be a part of it.

Mrs. HANSEN. About 2 or 3 years ago, when Senator Fulbright and other people were very much interested in the Wilson Center, we had a discussion of the difficulties in finding a place for a center building due to the fact that construction space is limited. If you are going to have a Mall, there is not much space left.

Mr. MEISEL. In part it is difficult for us to think very seriously about another site since we are so beautifully located in the castle. And, of course, at the moment there is no prospect of funds for another facility.

Mrs. HANSEN. I think you will have difficulty getting funds for any more construction on the Mall. I think the committee will agree with me.

Mr. MCDADE. I don't see why you should get kicked out of the Smithsonian.

Mr. MEISEL. Because we are there. Not that we are made to feel unwelcome, but I am occasionally reminded by some of the Smithsonian officials.

Mr. MCDADE. We ought to be able to accommodate you where you are. It seems to be very effective.

Mr. MEISEL. I think they are very happy with us, but they sometimes feel that they are spilling out at the seams and they need the space.

Let me say for the record that we are entirely happy where we are as long as we can stay there.

FUNDING FOR FISCAL YEAR 1974

Mrs. HANSEN. I am sure that you are.

Your request is for the same level as last year, $800,000.

What were the total private funds you raised?

Mr. MEISEL. We have raised approximately $620,000 from the beginning of the Center and, in addition, approximately $300,000 in contributed money, that is, funds the fellows themselves have brought in the form of sabbatical leave money and other grants. The total is close to $1 million from the time the Center was established.

Mrs. HANSEN. Since the inception of the Center?

Mr. MEISEL. Yes, since the inception.

Mrs. HANSEN. Dr. Long?

Mr. LONG. Is it the main purpose to aid intellectual life?

Mr. MEISEL. No.

Mr. LONG. I would hope that the purpose was to have some enduring scholarship. Which is your main purpose?

Mr. MEISEL. The primary one, obviously, is to encourage enduring scholarship. But partly by virtue of the fact that we are a publicly funded institution, we also feel it incumbent upon us to be more than a scholars' retreat; to have an institution with a vigorous institutional life where intramural and extramural communication is encouraged. The people who come should spread their knowledge around.

Mr. LONG. The products of the research scholars are going to be published by the scholars as individuals in various scholarly journals?

Mr. MEISEL. For the most part. We do sometimes put out an occasional paper ourselves but that is all.

Mrs. HANSEN. Thank you.

Mr. MEISEL. Thank you.

MONDAY, MARCH 19, 1973.

COMMISSION OF FINE ARTS

WITNESSES

J. CARTER BROWN, CHAIRMAN
CHARLES H. ATHERTON, SECRETARY
DONALD B. MYER, ASSISTANT SECRETARY

Mrs. HANSEN. We now have the Commission of Fine Arts and we have as our principal witness Mr. J. Carter Brown, the Chairman. It is always a pleasure to welcome you to the committee, Mr. Brown.

Mr. BROWN. Delighted to be here.

GENERAL STATEMENT

Mrs. HANSEN. You have a general statement which you can place in the record and just review it.

Mr. BROWN. I would be happy to place it in the record, Madam Chairman.

[The statement follows:]

Madam Chairman, the Commission of Fine Arts is requesting an appropriation of $144,000 for its activities in fiscal year 1974. This is an increase of $9,000 over fiscal year 1973.

The Commission anticipates a very busy time in the next few years with a reemerging Pennsylvania Avenue plan, Bicentennial plans, Georgetown Waterfront plans, and general efforts toward the upgrading of the visual environment of Washington. We have been encouraged by the response from the District Government as they launch a series of the country's most sophisticated school designs. The military, as well, is moving into a well-planned design and construction phase based on the all-volunteer services. Our efforts continue at upgrading parks in the monumental area as well as throughout the neighborhoods of Washington. The interest of the Government in upgrading its design efforts, as witnessed by the upcoming First Federal Design Assembly, are welcome signs of a growing concern for the arts, in which the Commission by statute advised the President and the Congress.

In spite of an increasing workload, the staff has remained the same small size for many years. As part of our increase this year, however, we are asking an increase of $6,000 for an additional clerical position to handle the increasing paperwork demanded by our dealings with other Government agencies. In addition, we are requesting an increase of $3,000 to enable the Commission to print several of the studies that will be completed next fiscal year. Among efforts at upgrading planning and design quality with various agencies, I have served in my capacity as Chairman of the Commission of Fine Arts, not only as chairman of the task force of the Federal Design Assembly, but now also a member of the committee of the newly formed Human Resources Council. These exciting new programs will require additional staff support.

As the Commission of Fine Arts is involved in the best possible design programs for Washington, we feel that the impact of the city's historic structures on enriching our visual environment is critical. That commitment is already increasing the Commission's work load with exciting results.

Washington's height limits, its broad tree-lined avenues, and its riverscapes are a continuing vigilant activity of the Commission. This along with continuing low-profile activity in many areas of the city (ranging from new zoo buildings to bus shelters and traffic signals) accounts for years of careful continuity on the part of the Commission of Fine Arts.

GENERAL STATEMENT

Mr. BROWN. In general I want to speak to the growing level of interest in design and the improvement of design that is being evidenced around this Government. This is something of tremendous encouragement to me personally and to the other members of the Fine Arts Commission.

One event that will signalize this is coming up next week when the first Federal design assembly will take place in the Departmental Auditorium, and then, the next day, all-day workshop sections at the Department of State.

I have served as chairman of the task force that put this program together for the Federal Council on the Arts and Humanities, that is being funded by the National Endowment for the Arts, and it will be, I think, an historic first in getting a general level of awareness begun around some of the agencies in the necessity of design and the importance of a new look at the role that design has to play in everything that this Government does.

These concerns, however, are also being reflected in the increasing number of requests to the Fine Arts Commission for their advice, and we project an even greater workload next year and are delighted to be able to serve.

The members of the Commission serve without cost to the Federal Government except for their bare transportation expenses to Washington and we meet monthly. They come from all over the country, including California and Florida, so it is a truly national commission, and the operation of this Commission over the years since 1910 when it was founded, this, I think, has played a major role in policing the esthetic aspects of this Capital City which we can all be so proud of.

JUSTIFICATIONS

Mrs. HANSEN. Thank you very much.

We will insert the justifications in the record at this point.

[The justifications follow:]

COMMISSION OF FINE ARTS
SALARIES AND EXPENSES

Appropriation/Total available, 1972..... $124,000

Appropriation/Total available, 1973..... 135,000

Summary of Increases and Decreases, 1974

	Base for 1974	Increase 1974	
Administration:			
Increase in Commission's Operating Expenses.....	$135,000	$+9,000	$9,000
Budget estimate, 1974.....			144,000

Analysis by Activity

Activity	F.Y. 1972 Amount Available	F.Y. 1973 Amount Available	F.Y. 1974 Estimate	Increase (+) or Decrease (-) 1974 Compared with 1973
Administration.....	$123,526	$135,000	$144,000	$+9,000
Unobligated balance lapsing.....	474	---	---	---
Total.....	124,000	135,000	144,000	+9,000

JUSTIFICATION

Administration: Fiscal year 1973, $135,000; fiscal year 1974, $144,000; increase, $9,000. The increase consists of:

Increase (+) or Decrease (-) Amount	Positions	Total Program	Total Positions	Explanation
$+9,000	+1	$144,000	7	$6,000 for increased salaries and benefits for one additional position; and $3,000 for increased printing requirements.

The Commission of Fine Arts was established in 1910 to fill the need for a permanent advisory agency whose members would be qualified to make available to the Government expert opinion on questions of art arising in the course of administration. As an independent agency, it is intended to serve a two-fold purpose; first, to give advise concerning aesthetic standards and matters of civic design involved in the orderly development of the District of Columbia; and second, to furnish expert opinion on questions of art to the President, to the Congress and its committees, and to the heads of various departments and agencies of the Federal and District Governments.

The Commission is composed of seven members, appointed by the President, who serve without compensation, receiving only actual travel expenses incurred in attending meetings. Since the Commission was established in 1910, more than 75 distinguished architects, landscape architects, painters, sculptors, and

laymen in the field of fine arts have given freely to the Government the benefit of their experience and professional skills in advising the President, the Congress, and government agencies on matters involving the fine arts.

The specific functions of the Commission are as follows:

1. To advise generally upon questions of art when requested to do so by the President, heads of executive departments or by any Committee by either House of Congress.

2. To advise specifically on all plans for parks, public buildings and other structures constructed by executive departments or the District of Columbia.

3. To advise upon location of statues, fountains, and monuments in public squares, streets and parks in the District of Columbia and upon the selection of models for the statues, fountains, and monuments erected under the authority of the United States and upon the selection of artists for execution of the same.

4. To regulate the height, exterior design and construction of private and semi-public buildings in certain areas of the National Capital. This action requires review and recommendation of the Mayor of the District of Columbia on the merits of designs submitted for building permits.

5. To advise, as necessary, on projects of an important Federal character outside of the District of Columbia, and to render opinions on the merit of designs for medals, insigina, coins, or other art projects created and produced by the executive department.

The Commission of Fine Arts is requesting an appropriation of $144,000 for fiscal year 1974 to finance the travel expenses of the seven members of the Commission and the salaries and related costs necessary to finance a supporting staff of seven permanent positions. The increase of $9,000 is necessary to finance one additional permanent position and an increase in printing costs associated with the Commission's activities.

PERSONNEL SUMMARY

	1972 Actual	1973 Estimate	1974 Estimate
Total number of permanent positions.....	6	6	7
Full-time equivalent of other positions..	1	1	1
Average paid employment.....	7	7	8
Average GS grade.....	10.8	10.8	10.1
Average GS salary.....	$15,929	$16,219	$15,568

ITEMIZATION OF ESTIMATE

Appropiration Title: Salaries and Expenses — Commission of Fine Arts

	1972 Actual	1973 Estimate	1974 Estimate	Increase (+) Decrease (-)
Program and Financing:				
Total obligations	$123,526	$135,000	$144,000	$+9,000
Unobligated balance lapsing	474	---	---	---
Budget authority (appropriation)	124,000	135,000	144,000	+9,000
Object Classification:				
11 Personnel compensation	99,524	102,000	108,000	+6,000
12 Personnel benefits	7,885	9,000	9,000	----
21 Travel and transportation of persons	2,296	6,000	6,000	---
23 Rent, communications and utilities	1,858	2,000	2,000	---
24 Printing and reproduction	1,381	5,000	8,000	+3,000
25 Other services	7,403	7,000	7,000	---
26 Supplies and materials	2,797	3,000	3,000	---
31 Equipment	382	1,000	1,000	---
Total obligations	123,526	135,000	144,000	+9,000

COMMISSION MEMBERS

Mrs. HANSEN. Please insert in the record a listing of the current membership of the Commission.

Mr. BROWN. Be happy to do that, Madam Chairman.

[The information follows:]

TERMS OF THE MEMBERS OF THE COMMISSION OF FINE ARTS

Member	Date appointed	Term expires
J. Carter Brown, chairman	Oct. 1, 1971	Sept. 14, 1975.
Nicolas Arroyo	Do	Do.
Jane O. Dart (Mrs. Justin)	Do	Do.
Kevin Roche	Jan. 20, 1969	Jan. 6, 1973.
Chloethiel Woodard Smith	Aug. 4, 1967	Aug. 3, 1971.
	Oct. 1, 1971	Sept. 14, 1975.
Edward D. Stone, Jr.	June 1, 1971	Apr. 30, 1975.
George A. Weymouth	Sept. 17, 1972	Sept. 17, 1976.

PENNSYLVANIA AVENUE DEVELOPMENT PLAN

Mrs. HANSEN. What role will the Commission of Fine Arts play in the development of the Pennsylvania Avenue development plan?

Mr. BROWN. I hope as major a one as possible. The Chairman of the Commission is ex officio a member, albeit a nonvoting member, of the Commission.

Mrs. HANSEN. I am glad you know who they are because the committee has never received a list of who the members are.

Mr. BROWN. I don't think that the full list of appointments has been made.

Mrs. HANSEN. So we have discovered.

Mr. BROWN. As far as I am aware, the ex officio list does include both the Chairman of the Fine Arts Commission and the Director of the National Gallery of Art.

Mrs. HANSEN. Have you had any informal discussions among the ex officio members?

Mr. BROWN. No, we have not. We have been waiting for the Commission to be appointed and to get under way.

BUILDING HEIGHT LIMIT IN WASHINGTON

Mrs. HANSEN. The administration shows a singular lack of desire to get this thing underway. What is the Fine Arts Commission's position on the building-height limit of Washington?

Mr. BROWN. We have unanimously voted when a test case was put before us last year to maintain the wisdom of this Congress and its statutory limitation of building heights in the Capital City. It is a subject which I personally feel very strongly about and I am delighted to see that the other members share my views. I believe that what gives this Nation's Capital its uniqueness is the fact that it is a horizontal city and this horizontality is punctuated only by monuments of the greatest possible significance, the dominant one being, naturally, the Capitol of the United States on its hill, that hill having been the whole point of putting this city in this place. Major L'Enfant walked over this terrain and had vision to see that Nature had made a great

saucer into which this city could be cupped, and the dominant esthetic, and visual and symbolic event in that vision was the hill on which this Capitol Building was placed.

I find that the drive in from National Airport is one of the most moving things I know as you survey the Washington skyline and see the dome of the Capitol illuminated at night or in the day rising there above the rest of the city.

Mrs. HANSEN. Who designed Roslyn?

Mr. BROWN. People who were not subject to the Fine Arts Commission. That is what could happen to this Capital if that height limitation were ever lifted. I also am convinced that on sheer economic grounds there is not a case for raising the height limitation. It is a subject that the Commission has given a great deal of study.

Mrs. HANSEN. Isn't it true, Mr. Brown, that as you raise the height you also raise the problem of traffic, parking, and everything that is associated with building?

Mr. BROWN. Absolutely.

Mrs. HANSEN. And that some of the people involved in this high-rise construction are ignoring these problems and contributing to a real traffic problem?

Mr. BROWN. And the economic impact of this on the city is enormous, because a whole raft of new services then are demanded of the city, which the taxpayers have then to pay for.

JUSTIFICATION FOR BUDGET INCREASE

Mrs. HANSEN. You are requesting an increase of $9,000 and one position for administration. What is your justification?

Mr. BROWN. The staff of the Fine Arts Commission was cut back in 1971 by one position to six people. At that time the workload diminished quite markedly. The Commission found it necessary to meet much less frequently.

This had to do with economic factors and the amount of building that was happening in Washington. Since then the increase has been marked. Last fiscal year we had a total of 177 cases brought to us for review. By the end of this fiscal year we project a total of 264 cases, which would be an increase of one-third, and this trend will probably continue into the year following, so that in order to help get through this workload on a purely clerical basis we do need that one person back that we used to have, and would like to increase our staff now to seven and be at full strength again.

Mrs. HANSEN. Did you review the National Air and Space Museum?

Mr. BROWN. We did.

Mrs. HANSEN. And you approved the design?

Mr. BROWN. We finally did. We sent it back time after time after time.

Mrs. HANSEN. I know.

Mr. BROWN. We were the bête noire of the air and space people.

Mrs. HANSEN. I am glad that you did review it.

Mr. MCDADE. Just on that, what about the construction and design of the Hirshhorn Gallery?

Mr. BROWN. That was also reviewed by the Fine Arts Commission before my tenure on it.

Mr. McDade. It certainly is a strange looking intrusion for the symmetry of the Mall, I think. Maybe I am mistaken about that, but at this juncture it certainly looks like that.

Mrs. Hansen. Someone has said it looks like a water tank with port holes.

Mr. McDade. Off the record.

[Discussion off the record.]

CONSTRUCTION COSTS OF MUSEUMS

Mr. Veysey. May I ask a question at this point? We just had a report about the Space Museum and the cost seemed to be running $80 a square foot, and reference was made to some of the requirements that are laid on them from the appearance point of view. You are responsible for what part of the $80?

Mr. Brown. Well, my impression is that the Air and Space Museum is being built in a very economical manner.

Mr. Veysey. $80? I mean that is the number.

Mr. Brown. As museum costs go I am not surprised by that figure. They do have very special requirements because of the spans that are required for the exhibition of objects of that size, so this is a very different kind of thing from office construction; and what I have also learned is that any museum construction is unique and therefore much more expensive than the kind of things where an architect can take plans out of a filing cabinet, let us say, to design one typical floor and will do 50 floors like that.

Mr. Veysey. Do you have any recent museum-type construction that would be comparable?

Mrs. Hansen. You have the National Art Gallery. What is the cost per square foot there?

Mr. Brown. Over $85.

Mr. McDade. Hirshhorn is in the same area as Air and Space. Do you happen to know what that is?

Mr. Brown. I think it was about $85 right on the button, as I remember the Hirshhorn. What is apt to be a little misleading, I think, are some of the particular requirements of the Air and Space Museum, and that a cost-per-cubic-foot figure would probably be more revealing. You have a vast space that you need; there is an awful lot of construction that is servicing just one plot of square footage, so these figures can be a little misleading.

But my impression was that the Fine Arts Commission's advice for the Air and Space Museum was for great simplicity of design and I am a grateful champion of the principle that good design doesn't have to cost any more. It sometimes does but doesn't have to.

Mrs. Hansen. How often does the full Commission meet?

Mr. Brown. Once a month.

Mrs. Hansen. Have any of the Commission members performed any foreign travel during fiscal year 1973?

Mr. Brown. None.

Mrs. Hansen. Mr. Veysey.

COMMISSION ACTIVITIES

Mr. Veysey. You will have to forgive my lack of information on what the Commisison does but I wonder if you could list for the record

for us the 5 to 10 most important activities that you engaged in during the past year?

Mr. BROWN. Be delighted to.

[The information follows:]

PROPOSALS REVIEWED AND ADVISED, FISCAL 1973

SUMMARY

	Cases for 8 months
Old Georgetown Act	101
Shipstead-Luce Act	39
District government	12
Federal Government	36
Metro	3
Legislative review	7
Total	198
Total projected fiscal year 1973	264

Case load in fiscal year 1972 was 177, fiscal year 1973 increase one third.

ITEMS

District of Columbia, permit review.—Old Georgetown Act, 101 cases; and Shipstead-Luce Act, 39 cases.

District of Columbia, Department of General Services.—Shaw Library, design; Wheatly Playground, recreation building design; Bald Eagle Playground, recreation building design; New Correctional Institution for the District of Columbia, building landscape; Takoma School, design; Recreation Center for Mentally Handicapped, design; Parkview Recreation Center, design; and, Office for the District of Columbia Medical Examiner, design.

District of Columbia, other.—Transportation Square Office Building, R.L.A.; Southwest Wax Museum, R.L.A.; and proposed sign regulation changes, zoning.

Federal Government, Smithsonian.—National Air and Space Museum, design; National Zoo, master plan, monkey house revision, graphics; and Anacostia Museum Exhibit Production Lab., design.

Federal Government, National Park Service.—Relocation of San Martin Statue; Illumination of Lincoln and Jefferson Memorials; and, Frederick Douglass Home Visitor Center, design.

Federal Government, military.—Air Forces Meritorious Service Medal; Arlington Cemetery Administration Building; Walter Reed Enlisted Barracks; Bolling-Anacostia Air Base, master plan, chapel, administration building, dorms, family housing, youth center, community center, open mess; 2d Division Infantry Memorial; and shops, storehouses for Washington Aqueduct.

Federal Government, General Services Administration.—Criteria for bronzework maintenance; Washington Technical Institute Master Plan and Phase One, design; Illumination of Federal buildings; and environmental impact statement, completion of Federal triangle.

Federal Government, other.—Environmental Protection Agency Awards program, design; Interior Department Creation of Memorial Review Committee; Seal for Federal Bicentennial Coordination Center; N.C.P.C. Urban Waterfront study, Georgetown Waterfront plan; and Treasury, 175th Anniversary Launch U.S. Frigate Constellation; and Freer Gallery, acquisition inspection.

WMATA.—Southwest cooling tower, design; Arlington Cemetery Station, design; and bus shelter, design.

Legislative review.—H.R. 8377–May 13, 1971 (Airborn Museum); S. 3312–Mar. 8, 1972 (Govt. Reorganization); H.R. 16261–July 9, 1972 (D.C. Civic Center); H.R. 16199–August 3, 1972 (D.C. Civic Center); H.R. 16091–July 27, 1972 (Arts in Federal Bldgs.); H.R. 14563–April 20, 1972 (G.S.A. Parking); and S. 3881–August 4, 1972 (Open Govt. Mtgs.).

FUNCTIONS OF THE COMMISSION

Mrs. HANSEN. The Commission, as I recall, was created to give advice and recommendations on the esthetics of the various buildings,

monuments, gardens, and so on within the District of Columbia so that they conform to sound standards of design and beauty.

Mr. VEYSEY. Is it purely advisory in that sense? You don't design at all but you just give me a judgment as to what you think?

Mr. MCDADE. They can veto.

Mrs. HANSEN. Their vetoes have been very helpful sometimes.

Mr. BROWN. It is, strictly speaking, advisory; but the tradition is that the agencies coming to us have taken our advice very seriously.

Mrs. HANSEN. And the committee has certainly listened.

Mr. BROWN. We also have from this committee last year a very encouraging mandate that if the Fine Arts Commission didn't approve some of these projects they weren't going to get money for them.

Mrs. HANSEN. This has been the attitude of the committee ever since I have been chairman.

Mr. VEYSEY. I suppose any agency going into one of these buildings that is supposed to have some sort of art quality would employ architects who are distinguished in their field, and therefore you have to veto advice from architects on occasion.

Mrs. HANSEN. In the past there have been designs from qualified architects, but the designs have not fit into the overall pattern of Washington, D.C. Is that not correct?

Mr. BROWN. That is absolutely correct.

Mr. VEYSEY. That is a kind of conforming influence that you provide. I have to recognize in an architect the desire to be sensational at times and to create something that is really going to stand out. Maybe that is not exactly what you have in mind.

Mr. BROWN. I think the Air and Space Museum is a case in point, where we turned down proposals which we thought called too much attention to the specific building; we felt that it should take its place in the Mall and that architecture of that degree of conspicuousness has to be for all time and it has to play it cool.

Mrs. HANSEN. Mr. McDade.

Mr. MCDADE. I did want to ask sort of a broad, general question that slipped my mind. In some of the cities around the world that are facing these pressures for development, in some places we are seeing peripheral developments that in fact intrude upon the character of the city.

Do you understand what I mean?

Mr. BROWN. I do indeed.

Mr. MCDADE. Do you see any such developments developing toward the skyline that we talk about and the character we talk about in Washington, D.C.?

Mr. BROWN. I think Mrs. Hansen's reference about Roslyn is already a case in point. However, I do think we are probably luckier than some. I know in Paris they are considering the construction of a very large high-rise development right on the axis of the Champs Elysees.

In other words, as you look through the Arc de Triomphe, this sky that you normally would have seen there over the flame will be blocked by a building, and it is interesting to note that the architect of the National Gallery's new project, I. M. Pei, was called in originally for his recommendations; he simply refused to build the building that would block that axis and came up with a very good solution that would free it.

He then was rejected because of various pressures over there and it is now, as I understand it, still cooking and bubbling.

Mr. McDade. Apart from their problem, looking at our own Federal City here, do we see any specifics occurring that raise a red flag in the minds of the Fine Arts Commission?

Mr. Atherton. Just the general trend toward development.

Mr. McDade. When the Commission meets do you consider whether or not the Commission ought to make any kind of recommendation, or is that part of your charter?

Mr. Brown. We have certain jurisdictions and, of course, the District of Columbia is a Federal city and we have been advised——

Mr. McDade. I understand on the District of Columbia but we are talking about the periphery.

Mr. Brown. The periphery is not, but we would be happy to look on an advisory basis at any specific questions that were brought up to us, but it isn't specifically in our purview as it is now indicated.

Mr. McDade. Shouldn't it be?

Mr. Brown. We would be delighted to be of any help we could.

Mr. McDade. I am not suggesting that there is any way to give you the authority to pass on what might happen in Roslyn or another jurisdiction, but this is the Nation's Capital and if we do have such problems occurring here perhaps we need some change in your legislation.

Mr. Brown. Our legislation does indicate that we should advise the Congress in matters of art so that anything referred to us by the Congress we would simply take a look at.

Mrs. Hansen. If the Congress hadn't given back that part of the District of Columbia we wouldn't be in this situation.

Thank you very much, Mr. Brown. We will see you at 1:15 with the National Gallery of Art.

AFTERNOON SESSION

Monday, March 19, 1973.

NATIONAL GALLERY OF ART

WITNESSES

J. CARTER BROWN, DIRECTOR
LLOYD D. HAYES, TREASURER

Mrs. Hansen. The committee will come to order.

GENERAL STATEMENT

Our principal witness is again Mr. J. Carter Brown, Director of the National Gallery of Art. I think you have a general statement which you may place in the record and summarize.

[The statement follows:]

STATEMENT BY J. CARTER BROWN, NATIONAL GALLERY OF ART

Our objectives for fiscal year 1974 are: (1) to sustain the present standard of services to the public, and (2) to continue the orderly growth in operational and professional staffs preparatory to occupancy in 1976 of the Gallery's new East Building. The proposed appropriation to finance this program is $5,832,000, an amount exceeding the current-year authorization by $412,000.

Sixty-five percent, or $266,000, of the net increase relates to costs not subject to management control, and to replacements of unserviceable or obsolete equipment. Forty positions funded in the present year for only 9 months will cost an additional $117,000 for the full-year salaries in 1974; the wage-board increase effective last October will cost $51,000; within-grade promotions and wage-board step increases will cost $11,000; and estimated rate increases for steam and electricity will add $26,000 to our utility bills. The equipment planned for replacement comprises: 20 antique picture frames, beyond economical restoration, at $30,000; a sound studio recorder at $13,000; an accounting machine at $25,000; and an X-ray machine at $16,000.

Twenty-seven percent, or $112,000, of the net increase is for 9 months of employment in 14 new full-time positions and for pay of two additional summer employees. No new position is higher than GS–11; five are wage-board positions for the operation and maintenance of a portion of the new building complex; one is a GS–3 messenger; two are GS–4 clerks for the Extension Service; and the remaining six are two GS–11's, three GS–9's, and one GS–7 for the exhibition, loan, registration, photography, information, and editorial functions.

The balance of the net increase is $34,000 of which $9,000 is for print boxes and print developing equipment for the photographic archives, and $25,000 is for a pilot project to develop a data processing system to aid in the selection and location of photographs and books. The fine arts library, including the photographic archives, will contain some 300,000 books and pamphlets, and 2 million photographs and negatives. Over the past 3 years almost $1 million has been donated to the trustees of the National Gallery of Art in support of this goal in library acquisitions.

In summation, funds are requested in 1974 to support an average employment of 402—an increase of 20 over the current year. Fifty percent of this increase in average employment relates to present positions which were filled for only a part of the current year. The remainder of the average employment increase represents 14 new positions to be filled for about three-quarters of the year. Net increases in 1974 for personnel compensation and benefits total $282,000. Other net increases are: $26,000 for increased costs of utilities, $70,000 for replacement equipment, $9,000 for new equipment for the photographic archives, and $25,000 for development of a system of information retrieval for the library.

GENERAL STATEMENT

Mr. BROWN. Madam Chairman, in summary I would like to say that the activity level of the National Gallery has been very brisk this year. We are very proud to have registered a total of 335 new acquisitions for the Nation, some of them very important paintings. We have a new level of interest in our extension service across the Nation, serving every State. The loans have gone up considerably in that department. Our exhibition program has also been very well received. We have brought with us some catalogs of some of the major shows this year. We are very proud of the Lehmbruck exhibition and our "Old Master Drawings From Oxford" exhibition which were held this past year. The current show is one that I am particularly proud of, our Far North show, which I think is an eye opener. There is a kind of artistic quality to the traditions of the Northwest in this country, which, in the words of the art critic of the New York Times, came as a revelation. He had never realized it.

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We feel as a national gallery we have a responsiblity to dramatize the extent to which various parts of the country are involved in creative endeavors, and the Far North show I think dramatizes this to a very high degree. It has taken 3 years to put together. We have secured loans from all over the world, including many from the Soviet Union and from major museums in Europe.

In addition, we have, of course, coming up the Soviet exhibition, which is a first, the first time the Soviet Union has ever lent an exhibition of major paintings from the Western tradition to the United States. This will open in a very few days, and we are expecting a high level of interest in this exhibition.

JUSTIFICATION MATERIAL

Mrs. HANSEN. We will insert justification pages 1 through 9 in the record at this point.

[The pages follow:]

HIGHLIGHT STATEMENT

1973 Appropriation

The Congress appropriated $5,420,000 for "Salaries and Expenses, National Gallery of Art, 1973." This amount, prior to current-year pay raises, would have supported an average employment of 360 in the 397 full-time permanent positions authorized.

1974 Request

The proposed appropriation for fiscal year 1974 is $5,832,000--a net increase of $412,000.

Approximately 65 percent of this amount is required for nondiscretionary increases and replacement of equipment. Some $200,000 is required to place 40 positions (to be filled for only the last three quarters of the current year) on an annual basis; to pay mandatory salary increases; and to pay increases in the cost of utilities. A net increase of $66,000 for equipment will provide for: replacement of 20 antique frames which are beyond economical restoration; replacement of a sound studio recorder; replacement of an accounting machine; and the replacement of an X-ray machine. All machines planned for replacement will have been used for at least 15 years by 1975.

Fourteen new positions and two additional summer employees are requested at a cost in fiscal year 1974 of $112,000--27 percent of the total increase proposed. Five of the positions are to operate and maintain those portions of the new building complex planned for occupancy in 1975. The other nine new positions will provide additional staff in public service functions consistent with increased workloads and plans for opening the new East Building in 1976.

The remaining 8 percent of the total increase consists of: $14,000 for data processing services in the development of a system of information retrieval for the Library and Photographic Archives; $11,000 for equipment to prepare information for data processing; and $9,000 for photographic equipment.

The increases summarized above will enable the Gallery to meet its increasing service obligations both currently, and in preparation for achieving the educational purposes for which donated funds in excess of $45,000,000 are being used to construct the new East Building.

Authorizing Legislation

This request for an appropriation is based on the premises contained in section 4(a) of the Joint Resolution of Congress, March 24, 1937, (20 U.S.C. 71-75) in which:

> "The faith of the United States is pledged that...the United States will provide such funds as may be necessary for the upkeep of the National Gallery of Art and the administrative expenses and costs of operation thereof, including the protection and care of works of art acquired by the Board, so that the National Gallery of Art shall be at all times properly maintained and the works of art contained therein shall be exhibited regularly to the general public free of charge."

NATIONAL GALLERY OF ART

Salaries and Expenses

Appropriation, 1972	$4,841,000
Appropriation, 1973	5,420,000

Summary of Increases and Decreases

1.	To pay the cost in 1974 of wage-board increase, effective in the current year	51,000
2.	To pay for statutory within-grade promotions and wage-board step increases	11,000
3.	To pay for increased costs of steam and electricity	26,000
4.	To pay personnel compensation and benefits to place 40 positions, filled for the first time during the current year, on an annual basis	117,000
5.	To pay for 10.5 man-years of employment in 14 new positions for the operation and maintenance staff and for public service functions due to increased workloads, and preparatory to opening the new East Building in 1976	109,500
6.	To pay for replacement frames for works of art	30,000
7.	To pay for electronic accounting machine (replacement)	25,000
8.	To pay for replacement of a sound studio tape recorder	13,000
9.	To pay for 2 X-ray machines (replacement) for Conservation Laboratory	16,000
10.	To pay for data processing services and equipment for Library and Photographic Archives	25,000
11.	To pay for equipment for Photographic Archives	9,000
12.	To pay for employment of 2 additional summer employees	2,800
13.	Reduction due to 1 less holiday (Inauguration Day)	-4,500
14.	Reduction due to decrease in accident compensation payments	-800
15.	Reduction due to purchase of non-recurring equipment in 1973	-18,000
	Net change, 1974	+412,000
	Budget estimate, 1974	$5,832,000

EXPLANATION OF INCREASES AND DECREASES

1. Pay and benefits for wage-board increase, $51,000

Pay rates under the Federal Wage System were increased by 5.5%, effective October 29, 1972. The cost of this increase in fiscal year 1974, for an average of 89 employees paid at prevailing rates, is $51,000.

2. Personnel costs for statutory-within grade promotions and wage-board step increases, $11,000

The net cost of within-grade promotions and wage board step increases is estimated at $7,000 and $4,000, respectively.

3. Increases in steam and electricity costs, $26,000

Steam and electric services are estimated to cost $244,500 in the current year. The 1974 estimate is $270,800--an increase of 10.8% ($26,300). This increase is consistent with the average annual rise in the cost of these utilities for the years 1968 through 1972.

4. Personnel costs to place 40 positions (filled for only 9 months in 1973) on an annual basis, $117,000

Nineteen new positions and part-year employment in 21 existing vacant positions were authorized for the current year, but funds were provided to cover employment costs for only the last three quarters of the year. The additional amount needed to support these positions for the first quarter in fiscal year 1974 is estimated at $117,000.

5. Fourteen new positions for the operation and maintenance staff and for public service functions due to increased workloads, and preparatory to opening the new East Building in 1976, $109,500

The 14 new positions are justified below under four functional groups:

a. Positions for operation and maintenance of a portion of new building complex ($39,000)

	Grade	Annual Salary
Operating Engineer (4 @ $8,861)	WG-9	$35,444
Messenger-clerk	GS-3	5,828
Laborer (night)	WG-2	6,386
Total compensation		$47,658
Personnel benefits		4,194
Annual cost		$51,852

The $39,000 requested will pay the above costs for approximately three quarters in 1974, and will provide $200 for hand tools for engineers.

Additional refrigeration machines for air conditioning, to be installed in the existing Gallery building, will increase the tonnage capacity from 1,630 to 4,130. The increased capacity will serve the new East Building and the underground connecting link between the new and existing buildings. Part of the new capacity is expected to be in use regularly by 1974 when some of the underground space will be occupied. The four operating engineers, night laborer, and messenger-clerk will be needed for the maintenance, operation, and servicing of the additional space and equipment.

b. Positions for Extension Service, ($11,400)

	Grade	Annual Salary
Booking clerk	GS-4	$6,544
Shipping clerk	GS-4	6,544
Total compensation		$13,088
Personnel benefits		1,152
Annual cost		$14,240

The $11,400 requested will pay the above costs for approximately three quarters in 1974, and will provide $900 for office furniture and equipment.

A total of 26,880 loans of art educational materials were processed by the Gallery's Extension Service in 1972. This represents a 37% increase over fiscal year 1971. Two positions are being added in the current year for a total of 9. To keep pace with the increased demands for this service, we are requesting two additional clerks for fiscal year 1974.

c. Positions for Exhibition, Loan, and Registration Staff ($30,100)

	Grade	Annual Salary
Installationist	GS-11	$13,309
Assistant Installationist	GS-9	11,046
Assistant to Registrar	GS-9	11,046
Total compensation		$35,401
Personnel benefits		3,115
Annual cost		$38,516

The $30,100 requested will pay the above costs for approximately three quarters in 1974, and will provide $1,300 for office furniture and equipment.

With the addition of one new employee in 1973, this function will have a total of eight employees--three assigned to the registration unit, and five assigned to the exhibition and loan unit. Positive steps are being taken to expand the national role of the Gallery by making long-term loans of works of art to museums throughout the country, and to respond to public demand for a greater emphasis on the artistic and educational values of temporary exhibitions. The three positions listed above are needed to improve the quality of exhibition installations and to ensure proper care and recording of the art objects comprising the exhibitions.

d. Positions for supporting functions ($29,000)

	Grade	Annual Salary
Coordinator of photography	GS-11	$13,309
Information Assistant	GS-9	11,046
Editorial Assistant	GS-7	9,053
Total compensation		$33,408
Personnel benefits		2,940
Annual cost		$36,348

The $29,000 requested will pay the above costs for approximately three quarters in 1974, and will provide $1,900 for office furniture and equipment.

These three positions will help meet increased workloads generated by greater public interest in the Gallery's program, which in turn requires a greater number of photographic and printed materials. Consistent with an organizational change to achieve greater efficiency, seven employees will be assigned to the function producing and making available to users (both internal and the public) all color and black

and white photography. The GS-11 position is essential to determine the types of photography, quantities of prints and transparencies, and sequence of work when routine or special photography of a work of art is required. He will also be responsible for the loan and sale of color transparencies and black and white prints.

The two additional employees requested for the Information Office and the Editorial Office will bring the total employment in these units to four and five respectively. These new positions will help provide better service for the public and better support of our effort to improve staff scholarship and Gallery publications.

6. Replacement frames for works of art, $30,000

The Gallery has not had a restorer of frames on the staff since the initial incumbent of such a position died in 1962. Only last year did we make a very limited beginning within funds available to bring the condition of the frames on exhibited pictures to a satisfactory level. This effort is being continued in the current year under a restoration contract. Some of the antique frames, however, are in such a deteriorated condition that restoration is not economically feasible. Replacement of 20 of these frames will cost an estimated $30,000.

7. Electronic accounting machine--replacement, $25,000

The single accounting and posting machine used for all Gallery fiscal operations was purchased in 1959 at a cost of $5,973. Since that time total maintenance and repair expense has to date exceeded $4,800--about 80 percent of its original cost. Moreover, any significant improvement in the accounting systems installed more than a quarter of a century ago is dependent upon the application of more efficient and versatile equipment. The complete equipment best suited to our needs is available under a GSA contract for $25,000.

8. Replacement of sound studio tape recorder, $13,000

Fifteen years ago the Gallery built and equipped a small sound studio needed to provide recorded talks made available to the public through an in-house closed-circuit radio system called LecTour. Radio talks broadcast weekly during the concert season and slide lectures circulated by the Extension Service are also recorded in-house. The manufacturer of the present recorder is no longer in business, some parts are no longer available, and malfunctioning of the equipment is a common occurrence. A modern professional sound studio recorder to replace the present machine is estimated at $13,000. This new machine will meet present needs and also will be suitable for use in the sound and television facilities to be included in the new East Building.

9. X-ray machines for conservation laboratory, $16,000

The single X-ray machine at the Gallery was a used machine when received as a gift a number of years ago. Due to its size and general obsolescence it cannot be efficiently used in the conservation work for which new facilities and staff are to be provided over the next several years. Three employees for a conservation laboratory were authorized for the current year, whereas, prior to this time, all art restoration work has been done by contract. The $16,000 requested for 1974 will purchase two machines--a high voltage stationary X-ray, and a portable machine.

10. Data processing services and equipment for Library and Photographic Archives, $25,000

Projections for the fine arts Library, including the Photographic Archives, indicate the urgent need to organize and record the materials

in data processing systems that will readily provide the information required to select and then locate the book, photograph, or negative needed to serve efficiently the user of the facilities. The Library is expected to contain over 200,000 items and the Photographic Archives will hold some 2,000,000 photographs and negatives. A pilot project to cover some 15,000 photographs and negatives, and 4,000 Library items is planned to develop and prove the data processing system that would best serve our needs. Equipment to produce and transmit typed information to an outside data processing service costs $11,000. Processing of the information by outside facilities is estimated at $14,000--total pilot project, $25,000.

11. Equipment for Photographic Archives, $9,000

Limited photographic laboratory facilities have been provided in the new temporary quarters recently occupied by the Photographic Archives. To equip the laboratory in a manner that will permit some use of the Archives during this interim period will cost an estimated $4,000. Five hundred print boxes, costing about $10 each (total $5,000), are also needed for the protection and organization of photographs as they are processed and cataloged for use.

12. Increase in summer employment, $2,800

In the current year five summer employees (students) served for two months as aids to the professional staff in the various offices of the Gallery. Summer employment, over a long period, has proved beneficial to both the students and the Gallery. With the growth in the full-time professional staff over the past three years, the definite benefits of summer employment should be available to a larger number of art history students. The $2,800 increase requested for 1974 will pay for the employment of two additional students (seven in all) during the summer.

13. One less holiday in 1974, $4,500

There are ten holidays in the current fiscal year due to Inauguration Day. The saving in holiday pay in 1974, when there will be only nine holidays, is estimated at $4,500.

14. Decrease in accident compensation payment, $800

The 1972 billing to the Gallery for accident compensation is $17,229. This amount, payable in fiscal year 1974, is $800 less than the sum for payment in the current year.

15. Non-recurring equipment, $18,000

Non-recurring equipment items planned for purchase in 1973 total $18,000--a passenger motor vehicle, filing cabinets for the Photographic Archives, a power scaffolding, and equipment for 19 new positions.

STATUS OF PROGRAM

Changes in Management Requirement:

An average employment of 350 (including the full-time equivalent of part-time and intermittent employment) was maintained during fiscal year 1972. This employment level was consistent with the paid employment estimate in the 1973 budget. However, total 1972 obligations for personnel compensation and benefits exceeded the estimate by $2,768 due to an unusual number of retirements which increased terminal leave payments. In total, 1972 obligations amounted to $3,922,768 for compensation and benefits, and $918,192 for all other obligations.

The Gallery's 1973 appropriation is $5,420,000. A total of $4,408,500 is estimated for personnel compensation and benefits to support an average employment of 382 (including the full-time equivalent of part-time and intermittent employment). This amount provides for part-year employment in 21 positions held vacant during 1972 and 19 new positions authorized for 1973.

Funds are requested in 1974 to support an average employment of 402--an increase of 20 over the current year. Fifty percent of this increase in average employment relates to present positions which were filled for only a part of the current year. The remainder of the average employment increase represents 14 new positions to be filled for about three quarters of the year. Net increases in 1974 for personnel compensation and benefits total $282,000. Other increases are: $26,000 for increased costs of utilities, $70,000 for replacement of equipment, and $34,000 for development of a system of information retrieval for the Library and the Photographic Archives The 1974 proposed appropriation of $5,832,000 exceeds the 1973 amount by $412,000.

Accessions:

During the 1972 fiscal year 910 works of art were acquired, including 831 prints and drawings.

Special Exhibitions:

The following exhibitions were held at the National Gallery of Art during the fiscal year 1972:

Durer in America: His Graphic Work--continued from the previous fiscal year through July 5, 1971.

Giovanni Battista Piranesi Etchings of Prisons and Views of Rome from the National Gallery of Art Collection--continued from the previous fiscal year through July 28, 1971.

Hogarth: Paintings from the Collection of Mr. and Mrs. Paul Mellon--continued from the previous fiscal year through August 15, 1971.

The Influence of Rembrandt on 19th and Early 20th Century Landscape Prints--continued from the previous fiscal year through September 12, 1971.

A Selection of John Gould's Bird Prints--July 30, 1971 through December 6, 1971.

La Scala: 400 Years of Stage Design from the Museo Teatrale alla Scala, Milan--September 11, 1971 through October 17, 1971.

John Sloan--September 18, 1971 through October 31, 1971.

Color Prints and Books from the Widener Collection--October 29, 1971 through April 4, 1972.

Rodin Drawings, True and False--November 20, 1971 through January 30, 1972.

Twentieth Century German Prints--December 8, 1971 through March 20, 1972.

Rare Etchings by G. B. and G. D. Tiepolo--January 25, 1972 through April 23, 1972.

The American Artist and Water Reclamation--March 25, 1972 through May 28, 1972.

Cezanne Watercolors (Lent by Mr. and Mrs. Henry Pearlman)--April 14, 1972 through the end of the fiscal year.

The Art of Wilhelm Lehmbruck--May 21, 1972 through the end of the fiscal year.

Prints by Edvard Munch--June 1, 1972 through the end of the fiscal year.

Extension Service:

This service circulates to the public traveling exhibitions, Gallery films, slide lecture sets, and film strips. All materials are lent free of charge except for shipping expenses. In fiscal year 1972, 203 traveling exhibits were circulated in 1,755 bookings--an increase of 198 bookings over 1971. Four hundred nine prints of six films on the National Gallery and its collections were circulated in 3,728 bookings--an increase of 579 bookings over 1971. Distribution of the "Civilisation" film series to small colleges was begun in November, 1970. Twenty-five copies of the series of 13 separate films were circulated in 5,278 bookings this past year. A total of 2,395 slide lecture sets were circulated in 11,553 bookings--an increase of 3,630 bookings over 1971. The special project of placing slide lecture sets on long-term loans with school systems was continued. These slide sets were used in 4,566 bookings. Total bookings for all items numbered 26,880 compared with 19,563 in 1971.

Education Office:

The staff of the Education Office continued to give daily tours and talks in the galleries, morning and afternoon, throughout the year. The attendance for the scheduled tours was 51,134. Lectures, films and tours given by special appointment served 27,057 visitors. There were 52 Sunday auditorium lectures illustrated with art films or slides, attended by 13,153 persons. Members of the Education Office prepared and recorded 40 radio broadcasts during the year.

Library Acquisitions:

During the year the Gallery library acquired 1,503 books, 939 pamphlets, and 203 bound volumes of periodicals. The library now has 30,757 books, 26,014 pamphlets, and 3,021 bound volumes of periodicals. These figures do not include acquisitions made specifically for the future study center.

Photographic Laboratory:

The Photographic Laboratory of the Gallery made 199,699 color slides, 824 black and white slides, 2,714 black and white negatives, 571 color transparencies, and 73 infrared and ultraviolet photographs, in addition to the prints required for study work and sale to the public.

Concerts:

The Sunday evening concerts in the East Garden Court were continued throughout the year. These concerts are free to the public.

Attendance and Maintenance:

There were 1,409,254 visitors to the Gallery during the fiscal year 1972. The average daily attendance for the year was 3,882. The Gallery as a whole was maintained at a standard in keeping with the conditions of the gift of the building and the initial collection of works of art.

SALARIES AND EXPENSES

Object Classification (in thousand of dollars)

		1972 Actual	1973 estimate	1974 estimate
	Personnel compensation:			
11.1	Permanent positions	3,282	3,686	3,945
11.3	Positions other than permanent	98	113	116
11.5	Other personnel compensation	244	269	266
	Total personnel compensation	3,624	4,068	4,327
12.1	Personnel benefits: Civilian employees	299	340	363
21.0	Travel and transportation of persons	24	33	33
22.0	Transportation of things	2	33	33
23.0	Rent, communications and utilities	282	322	348
24.0	Printing and reproduction	38	36	35
25.0	Other services	89	215	180
26.0	Supplies and materials	115	160	167
31.0	Equipment	64	71	126
32.0	Lands and structures	84	213	197
	Total costs, funded	4,621	5,491	5,809
94.0	Change in selected resources	220	-71	23
99.0	Total obligations	4,841	5,420	5,832

Personnel Summary

Total number of permanent positions	378	397	411
Full-time equivalent of other positions	18	22	22
Average paid employment	350	382	402
Average GS grade	6.1	6.3	6.3
Average GS salary	$10,319	$10,566	$10,575
Average salary of ungraded positions	$8,314	$8,357	$8,870

Mrs. HANSEN. All agencies are being required to absorb the fiscal year 1974 costs of the most recent pay increase. What do these costs amount to for your agency?

Mr. HAYES. $119,000, Madam Chairman. We are absorbing these costs through a delay in filling 40 positions that we had planned to fill for the last three quarters of this year.

PERSONNEL CEILING

Mrs. HANSEN. What is your personnel ceiling?

Mr. HAYES. Our personnel ceiling for this year is 368 full-time employees, and for total employment, including about 62 part-time employees during the summer evening hours, our ceiling is 439.

Mrs. HANSEN. Where are you now relative to that ceiling?

Mr. HAYES. We are at 366 on the full time, and we have about 10 part-time employees this season of the year. Come April 1, we will add about 60 employees.

GALLERY VISITATION

Mrs. HANSEN. Please insert in the record a tabulation of visitations to the gallery for the last 5 years.

Mr. BROWN. We would like to do that, Madam Chairman, and we would like to include the total number of people served by the Gallery, not only in Washington, but across the Nation, because this total continues to swell, and in the last year it numbered almost 2 million additional people. It is up from 6 million roughly to almost 8 million.

[The information follows:]

PERSONS REACHED BY THE NATIONAL GALLERY OF ART

	Visitations to gallery	Persons (estimated) served by extension service	Total persons reached by gallery
Fiscal year:			
1967	1,510,967	1,780,361	3,291,328
1968	1,267,028	2,182,000	3,449,028
1969	1,283,398	2,757,000	4,040,398
1970	1,935,533	3,161,000	5,096,533
1971	1,586,691	4,504,000	6,090,691
1972	1,409,254	6,541,000	7,950,254

Mrs. HANSEN. Because we have some new members this year, will you give the committee an idea of your out-of-State visitations?

Mr. BROWN. We take very seriously, Madam Chairman, the concept that we are a national gallery supported by Federal appropriations, and therefore feel that our audience cannot be only those lucky enough to get to Washington, although that group is a national cross section by virtue of the tremendous interest there is across the land in coming to the Capital and seeing the great things preserved here. In addition to the 1.5 million or so we serve in this very immediate way, we have, over the years, developed an extension service which circulates slides, films, recorded lectures, slide tapes, and filmstrips about our collections to school groups and other organized groups around the country.

We serve over 4,000 communities. We serve each one of the 50 States. Last year the total number of loans went up by a significant percentage from 19,563 to 26,880. We are constantly trying to refine our statistical techniques for documenting exactly how many people that serves, but our best estimates at present are that the total number of people served jumped from just over 6 million in 1971 to just under 8 million this past year. The demand for these services continues to grow. It is part of the general interest in the arts around the country.

Mrs. HANSEN. Which has been ever growing, has it not?

Mr. BROWN. And it grows year by year.

Mr. MCKAY. Madam Chairman, these figures indicate national services as a whole to your visitors here.

Mr. BROWN. That is right. The number of visitors to Washington is varying around the million and a half mark. It was down slightly last year from the year before. I predict it will be up again this year. These fluctuations tie to a lot of factors, including the number of visitors to Washington in general.

Mr. MCKAY. Do you have it broken down as to local usage versus Northeast and Southwest?

Mr. BROWN. We have no way of doing that.

Mrs. HANSEN. You don't register at the Gallery?

Mr. BROWN. That is right. The Convention and Visitors Bureau tells us that Washington, D.C., is the principal tourist draw of any city in the United States, and I believe this. We get tremendous numbers, particularly in the spring and in the summer months. Many, walking up and down the Mall, come into the Gallery, some of them as their first experience of an art museum. This excites me tremendously, because it gives them such a wonderful opportunity to change their whole lives, gives them an interest in going back to their own communities and seeing what is happening in the way of art museum activity.

EVENING VISITATION HOURS

Mrs. HANSEN. Are you open evenings in the summertime?

Mr. BROWN. We are indeed, Madam Chairman. At the initiative of this committee we open very soon, April 1, and stay open until 9 p.m. at night; every day, 7 days a week, right through Labor Day.

Mrs. HANSEN. What is the record of visitations in the evening hours?

Mr. BROWN. We have had a considerable interest in it. The total last year was about 70,000 evening visitors in the spring and summer.

REMOVAL OF FAKE PAINTINGS

Mrs. HANSEN. We have a clipping from the Washington Post. It says: "The National Gallery of Art quietly removed two of its five Vermeer's from the walls yesterday, declaring they are not works of the great 17th century Dutch painter." What about this?

Mr. BROWN. We are delighted to be able to move ahead in this question of scholarly attribution of our works of art. It is a process which is an ongoing one. The newspapers only spotlight it very occasionally, but it is something that has been going on through the history of the

Gallery. It is one of the functions that we perform under our curatorial responsibility to try to find out what these objects that the Gallery owns are.

For many years I have had a great personal distaste for these two Vermeer paintings. It has been a question of trying to find out what they were, and we have been very thorough in our investigation of not only their stylistic characteristics but their scientific makeup.

What is a source of widespread confusion in the public mind, I find, is the subtlety in gradations in the spectrum between, at one end, a picture which has been fabricated recently with intent to deceive—the most dramatic example, the kind of thing that happens very, very rarely—and, at the other end, works of art that may have been done centuries ago right in the workship of an artist. He may have had a hand in part of a particular painting and his fellow colleagues have done other parts of it. In between these two poles are various gradations of the problem of trying to find out what works of art actually are.

Signatures are of no help. They have often been put on later, or erroneously. We have a project at the Mellon Institute of Carnegie-Mellon University at which we are developing various scientific tools using X-ray diffusion analysis spectroscopy, and various applications of nuclear science in determining what the materials of these works of art actually are; but, fundamentally, it comes down to intense study of the work of a master, and comparison of his undoubted products with ones that are under question and scrutiny. The trustees of the National Gallery of Art at our last board meeting authorized changes in the attributions for several works of art. We do at practically every board meeting refine our attributions, and these Vermeers now seem to us unimportant enough that we can take them off exhibition.

[Discussion off the record.]

REVIEW OF AUTHENICITY OF ART WORKS

Mr. LONG. Will the chairman yield?

Mrs. HANSEN. Yes.

Mr. LONG. Are you conducting a complete study of all your works of art to determine whether more of them are not authentic? Is there a comprehensive, systematic study underway, or do you only do this for particular pieces that for some reason or other are suspect.

Mr. BROWN. No, the whole collection is under continuing review and study. We have an object folder on every object in the collection. We have curatorial specialists in each area who are working on these problems. Changes in attribution are published periodically in the updating of our cataloging.

Mr. LONG. This is a continuing thing?

Mr. BROWN. Continuing review.

Mr. LONG. This is a very expensive part of your operation.

Mr. BROWN. It is, and something in which we desperately need help, because the same scholars who are doing this basic research are also responsible for an ever-growing barrage of questions from the public, correspondence, exhibitions and various other duties in which they have to double in brass. It is one of our deepest and most pervasive needs, one which I might say is often difficult to dramatize to people

who must review our budgets; but it is, we feel, one of our primary responsibilities.

Mr. LONG. Are these two Vermeer's gifts or purchases?

Mr. BROWN. These were originally gifts by Andrew W. Mellon, who purchased them in a time when the scholarly community was in general agreement that they were OK, and some of the most famous art scholars of the 1930's put themselves squarely behind those pictures. It just shows that, as in every other form of learning, people progress; and it also shows why we must proceed carefully about this and not go off half-cocked just because someone comes up with a bright idea and says to the world you have got to change everything right away. So it is done very methodically.

Mr. YATES. Are there others in the same category?

Mr. BROWN. I don't think so.

Mrs. HANSEN. Mr. McDade?

Mr. MCDADE. No questions.

EAST BUILDING

Mrs. HANSEN. You are requesting an increase of 14 positions and $109,500 for operation and maintenance, public service, and the new East Building; will you give us the justification?

Mr. BROWN. Yes, Madam Chairman. Perhaps I can take this opportunity to show you a portfolio of photographs of a new model which has just been constructed of our East Building. The model is of such a scale that you can poke your head up inside and actually take a look around inside the space. If any of you would like to come to the Gallery to see this model at any time, I would be happy to show it to you. It is now in Washington, after being in the architect's office in New York for his study purposes over the last year. It gives one a sense, I think, of the scale of this operation, which I need not remind you is being provided totally with private dollars, with no public moneys involved in the construction of this at all.

COSTS OF LAST BUILDING

Mr. YATES. Will you have overruns? Every time there is a building built with public funds, there are overruns. Does that happen in your case, too?

Mr. BROWN. I think, to a moderate degree, yes. It is not done under the normal Government contracting system. We are operating with a negotiated contract, and the final design process is continuing concurrently with some of the early construction process. For that reason we can't talk of overruns in the original sense. We don't yet have a final set of bid documents in which all the final specifications are locked up.

We have tried to predict what escalation would involve us in. But the beauty of this system is that you do save time and inflation costs which might have been creeping up, by getting going with the foundations. As you can see from the last photograph in that portfolio, we are quite far along with the foundations and the bottom story.

Mr. YATES. I visited the Gallery a few days ago, and walked past your construction. I was amazed by the size of the new gallery. You look at the models and drawings and you don't get any concept of what it is likely to be. The base is so tremendous, it is just incredible.

Mr. BROWN. That base is a little misleading because Fourth Street has been temporarily moved over toward the existing building during the excavation of the connecting link. Eventually Fourth Street will be moved back in alinement, so the actual facade of the building is nearer the Capitol than it appears to be at the moment. Still, I agree that almost everyone who sees the project is interested by the size. The actual square footage in the gallery plant will virtually double when the new construction is completed.

In order to keep the proper humidity and temperature controls in the new building, as we do now in the existing building—one of the first buildings of its size, if not the first, ever to be centrally air conditioned when built—we are having to increase our refrigeration capability. The architects have been very ingenious in finding enough space in the basement of the existing building to add this refrigeration equipment. The chilled water will then be piped over to cool the new building. It frees precious square footage in the new building and allows us to take advantage of awkward chunks of space in the basement of the existing building. This work is going ahead now. The basis for this request is that we will need people to run this new equipment, and this explains our request for these positions at this time.

USES OF THE EAST BUILDING

Mr. YATES. What goes into the new building?

Mr. BROWN. The new building will have a variety of things. First of all, space for temporary exhibitions, because that facility in the existing building is very inadequate. It was never foreseen as taking the load that is being imposed on it. The new building is also needed for the growth of the collections as they expand beyond the capacity of the present building to house them.

In addition, we have projected a major art library and photographic archives, which will be the nucleus of a Center for Advanced Study in the Visual Arts. This center will provide an opportunity for scholars and teachers to come from around the world and to be exposed to the great collections here. They will be able to use the facilities of the Libary of Congress and our own library, so that the whole field of art, art history, art appreciation, can be moved ahead.

In addition, in a link between these two buildings, below grade, there will be space for much needed practical things, like a larger cafeteria. Visitors who use the cafeteria now have to wait for as much as three-quarters of an hour to get in. The connecting link will also include increased space for our extension activity to help meet the growing national use of this service. Basic services, as maintenance shops, that apply to both buildings, will be centrally located in the underground link between them.

LOANS TO OTHER MUSEUMS

Mrs. HANSEN. You mentioned that steps are being taken to expand the national role of the Gallery, by making long-term loans of works of art to museums. Can you describe this program for us?

Mr. BROWN. Yes. This is an innovation which I feel is one answer to this question of museums getting overstocked and selling their works of art. We feel that it is a great national opportunity to make these works of art useful to communities that are not as fortunate as the Capital in the works of art that they own. Therefore, we are setting up a national lending service, whereby works of art can be put on loan to responsible institutions around the country. They will be loaned on a temporary basis of roughly a year, so that we can observe the extent to which they are being utilized; and, if the communities wish, we can then perhaps rotate works of art, and make sure that works of art are always finding fresh audiences.

It is a system which I think portends to be of great national service. We have already received some donations to the Gallery with this in mind.

ART FRAMES

Mrs. HANSEN. You are requesting an increase of $30,000 for replacement frames for works of art. Give us the details.

Mr. BROWN. Frames for works of art are an enormously important part of the whole experience of the work of art. The Gallery's history, as that of any museum in acquiring works of art, has been a checkered one when it comes to frames. Some paintings have come with absolutely beautiful antique frames that are works of art themselves of the period of the painting. These are handcrafted. They are as valuable as very fine works of antique furniture of the period might be, and they are extremely rare.

On the other hand, other objects have come to us that have had very inexpensive plaster-cast-type reproduction frames on them, and these deteriorate rapidly if the pictures are moved or shipped around. They are apt to crumble away. Many of our frames are in bad shape.

We have been very lucky in being able to retain recently a frame specialist, who has made a careful survey of our entire collection of frames, and we have come up with the 20 neediest cases that really need attention right away, and the $30,000 requested would be applied in that way.

EQUIPMENT REPLACEMENT

Mrs. HANSEN. You are requesting increases for various types of equipment. For example, $25,000 for electric accounting machine, $13,000 replacement of sound studio tape recorder, $16,000 for X-ray machines, $25,000 for data processing services and equipment for library and photograph archives, and $9,000 for the photographic archives. Do you want to give us some details on these?

Mr. BROWN. I would be delighted to. These are all cases where the purchase of this equipment has been deferred over a long time. Now we feel we simply cannot go any further without them. The account-

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ing machine was purchased in 1959. It is costing us so much money to keep it repaired that we feel that the Government would be well served to buy a new one at this point. We can get it under GSA contract. It will, I think, do the job much better than the present one.

As you know, the National Gallery pioneered the whole concept of electronic guide service. We were the first art museum in this country to have electronic tour guides available. The tapes on which the tours are recorded constantly have to be changed to be kept up to date as the collection grows and the installation changes. This is done in-house, which is a great saving to the Government. We have a fine recording studio built into the gallery, so that we can do this work ourselves.

However, the original tape recorder was made by a company that has gone out of business and some repair parts are no longer available. The whole audiovisual technology has moved ahead considerably, and it is time for us to get a new recording machine.

The X-ray machine is one of the saddest cases. This poor old relic really should be sent over to the Smithsonian as an historic exhibit. It was designed not for art but for medical purposes. It is not suitable for many art uses. What we need is a high-voltage machine, which can penetrate bronzes and some of the difficult objects for X-rays to get through.

In addition, technology has now brought forward since the early days a portable X-ray machine which allows us to go up into the galleries and take X-rays of pictures without the very risky operation of taking the picture down, which then takes it off view to the public, and is generally a minus all the way around.

DATA PROCESSING SERVICE

Mrs. HANSEN. What about your data processing service?

Mr. BROWN. The data processing service is very exciting. This is not a question of a deferral. This is a question of a new program which has great potential implications. For the kind of study of works of art that we were just talking about in trying to refine attributions and spot wrong ones, one needs access to the best possible photographic documentation of what similar material exists. Perhaps the greatest single art historian, at the Institute for Advanced Study at Princeton, Irwin Panofsky, used to say that, in art history, the person who has the most photographs wins. What we intend to do at the National Gallery is to provide the most photographs for the art historical community.

We are projecting some 2 million photographs. What happens then is the whole question of finding them and classifying them. We feel that, with the advances in data processing technology, we will be able to introduce a whole new system, which will make the spotting and classification of these photographs instantaneous. Therefore, as a pilot project, we very much want to develop a data processing system to help us with this project.

This leaves, finally, equipment for the photographic archives for processing negatives and storing the growing collections. We have had great luck in the finding of photographs and the donation of them to our photographic archives from private sources at no cost to

the Government, but these have all been acquired on condition that we then care for them properly. We need a set of boxes to store and file them in.

Mrs. HANSEN. You have a very interesting item, a $4,500 reduction for one less holiday in 1974.

Mr. HAYES. That is a deduct item, Madam Chairman.

Mrs. HANSEN. I know, but I was interested to see it.

Mr. HAYES. That is Inauguration Day in the current year.

Mrs. HANSEN. I understand, but I am looking at this thing agency-wide.

Mr. YATES. This is the first time we have encountered this.

Mr. HAYES. Perhaps we are a little different from the normal Government agency, because the Gallery is open on every holiday except Christmas and New Year's Day. We require the same number of guards and the same number of people that serve the public on duty on a holiday as on a regular day. The ordinary agency would be closed and would have very, very few people on, just a skeleton staff of guards perhaps.

SUMMER INTERN PROGRAM

Mrs. HANSEN. You are requesting an increase of $2,800 for summer employment. What are the details?

Mr. BROWN. We have added two interns to our summer intern program.

Mrs. HANSEN. How are these selected?

Mr. BROWN. We review their applications. It is tremendously competitive. Last year we had over 150 applicants for 5 slots. The successful candidates are usually graduate students in art history. We have been immensely pleased with the program. The interns are given opportunities to work in a variety of departments in the National Gallery. I have met with them myself. They go to each major department for orientation. At the end of the summer we have a kind of review with them of what they have learned. The feedback from this group has been very enheartening.

SECURITY

Mrs. HANSEN. Do you have any unusual problems relative to security?

Mr. BROWN. I wouldn't say "unusual," no. Eternal vigilance is what is required. We are very proud of the morale of our guard force. We have a first-class group of guards, and that really has to be our first line of defense.

Mrs. HANSEN. How much vandalism do you have per year?

Mr. BROWN. Last year there was virtually none. We are very proud of that record.

Mrs. HANSEN. We know the Smithsonian has had cases of vandalism, as you are well aware. The Capitol has too. Is the National Gallery of Art particularly privileged because they do not have the vandalism that some of the other agencies do?

Mr. BROWN. I think our record last year has been extremely encouraging. However, I am not willing to make any predictions.

PRIVATE CONTRIBUTIONS TO THE GALLERY

Mrs. HANSEN. I think the committee would be interested in the private contributions that are made to the gallery.

Mr. BROWN. Since the Gallery's inception in 1937, when the building and the original collection were gifts by Andrew Mellon to the Nation—presumably the largest gift ever given by any individual to any government, there has been a tradition of joint support of this enterprise by both Federal and non-Federal sources. We have been tremendously fortunate in the last year in the acquisition of the works of art that I mentioned to you, none of which has been acquired with appropriated funds from the Federal Government.

In addition, we have been receiving right along gifts toward the construction of this new building, and this again is a remarkable instance of private support.

Last fall we also received a gift from a different donor of over $400,000 toward the buildup of our art library, to which other donors have contributed as well. We are very grateful for the continuing support of our photographic archives by a private foundation. Last summer, for the production of a new film on Leonardo da Vinci, the IMB Corporation gave us $200,000. Upon completion, this film was shown, with no advertising, on network television across the country. That program generated some 35,000 letters from viewers and received an audience rating much in excess of what anyone would have ever predicted for a cultural subject.

On every front we continually solicit and are fortunate in achieving private support, but I must say frankly that our greatest carrot to hold out before these donors is the fact that the gallery will continue to be supported by the Federal Government in the way it so admirably has been in the past.

SPECIAL EXHIBITIONS

Mrs. HANSEN. How many special exhibitions have you had during the last year?

Mr. BROWN. Fifteen.

Mrs. HANSEN. You discussed the extension service earlier. Do you want to say any more about that?

Mr. BROWN. There is an aspect of that which I haven't mentioned, Madam Chairman, which we are very pleased about, which is that we are reaching a whole new audience now with these films done by Kenneth Clark. We pioneered, as you know, the "Civilisation" films in this country. They were immensely popular, not only in Washington, but in a program of circulating films administered by our extension service. Since then Mr. Clark has made a series of six films called "Pioneers of Modern Painting." We have inaugurated a program of circulating these to colleges and universities which have enrollments of under 2,000, smaller institutions which would not otherwise probably have had the resources to gain access to these films. We have made as a condition of these loans that the films be shown by no one department, but under the auspices of the president of the institution, and we have further specified that they be exhibted publicly to the community in which the institution exists.

This has helped a great deal in bridging the gap that often exists between town and gown. The feedback from this program indicates that it has been very popular. We have public libraries, art museums, and educational institutions involved as well. So far to date the combined attendance is some 250,000 people, and the demand for the films continues to mount.

VALUE OF THE GALLERY

Mrs. HANSEN. Your total budget is $5,420,000. If you were asked to give the physical value of the National Gallery, what would be the figure?

Mr. BROWN. I would probably not be able to come up with one. I do feel that the significance of these collections is literally without price. They were acquired in large measure at a period when the dollar purchased more abroad, when works of art were less expensive, and when works of art were not prevented from export by the laws of other nations; in the period from the 1930's when several collections came en bloc, to the period right after World War II when many works of art had been shaken loose by the war and were on the market. Some $30 million in purchase funds were used by the Samuel H. Kress Foundation to plug gaps and holes in the gallery's collections. The totality of the major donations, the Andrew W. Mellon collection, the Widener collection, the Dale collection, the Rosenwald collection, and the Kress collection add up to a value that I won't attempt to try to put a figure to.

NEW ACQUISITION

Mr. YATES. Mr. Brown, do you ever feel the need for more money to acquire additional works of art?

Mr. BROWN. Always.

Mr. YATES. Are the opportunities presented?

Mr. BROWN. The opportunities come quite regularly.

Mr. YATES. Can you give us an example?

Mr. BROWN. We have been considering a group of works of art that would make a room in our new building unique in the world. We have had the opportunity to purchase some of the late cutout works of art by Henri Matisse, the last things he did before he died. This would make Washington kind of a pilgrimage site if we could bring this off. The price tag of doing it is astronomical. These are the opportunities that keep one panting for more funds.

Mr. YATES. Are they presently owned by the Matisse family?

Mr. BROWN. Some are.

Mr. YATES. You would have to pick these up from all over the world then.

Mr. BROWN. From various sources. We have our eye on them. We are in the final stages of working out what a wants list would be, but it won't be a cheap list.

Mr. YATES. I was under the impression that the National Gallery wasn't collecting artists as contemporary as Matisse.

Mr. BROWN. I think many people share that impression because for many years the focus was on the work of the earlier masters. However, as the 20th century is reaching its final years, the perspectives grow on who the major talents at the beginning of the 20th century were. I hope when the 21st century comes we will not have a National Gallery that mushes out in 1899 with no specific reason for doing so.

Mr. YATES. I agree with you. That is all.

Mrs. HANSEN. Dr. Long?

NATIONAL GALLERY AS A MAJOR ART GALLERY

Mr. LONG. Is the National Gallery a major gallery among the galleries of the world?

Mr. BROWN. Yes. I like to think of it as the major gallery in this hemisphere certainly, and one that can hold its own in any short list of the major galleries of the world.

Mr. LONG. You would rate it with the Metropolitan?

Mr. BROWN. The Metropolitan is a museum and we are a gallery. I think there is a very specific difference. The Metropolitan has some 17 departments. They collect in a variety of fields. We are specialized.

Mr. LONG. Let's take our art collection.

Mr. BROWN. In terms of western paintings from the Middle Ages to the 20th century, I have had curators at the Metropolitan admit that the greatest collection is here in Washington. We are modeled after the National Gallery in London or the Prado in Madrid, or the Uffizi in Florence or the Kunsthistorisches in Vienna, which specialize in one kind of art. Just as an example, the paintings department of the Metropolitan comprises some 35 galleries. The existing National Gallery has almost 100 galleries, and we will be greatly increasing our exhibition space with the new building.

Mr. LONG. It seems to me like a rather small building compared with some of the others.

Mr. BROWN. It is larger than the National Gallery in London. It has over a half million square feet of space, but the emphasis has always been on quality rather than endless quantity.

Mr. LONG. What do you do with your art pieces that are not, let's say, in the top echelon?

Mr. BROWN. We have been very lucky over the years in acquiring primarily only material that we can exhibit. First of all, the gallery is quite young, which is one reason it hasn't accumulated vast storerooms. Another reason has been the acquisition policy, and particularly the arrangement that was made with the Samuel H. Kress Foundation, whereby, every time it purchased a picture for us, we gave the Foundation back one. These exchanged pictures were distributed by the Foundation to some 17 regional galleries, so that our storerooms are quite bare relative to almost any major museum of the world.

Mr. LONG. Are you the museum gallery that art collectors and others who are in a generous mood think of first when they want to give something away?

Mr. BROWN. We like to think this. If you have any in mind, we would be delighted to get together with you.

Mr. LONG. I just wondered, are you growing faster in your gifts and so forth than other galleries, such as the Metropolitan and so on?

Mr. BROWN. That is hard to say, rate of growth, because we are so very choosey about what we will accept. I know there are a lot of people who would like to give their works of art to the National Gallery and haven't always been able to. On the other hand, people do have ways of developing an affection for their own localities, and Washington seems very far away to many of them.

Mr. LONG. You said before that the biggest advantage that you have to offer is the upkeep. I thought the biggest thing you had to offer was the Federal income tax break.

Mr. BROWN. That is a marvelous thing to be able to offer. But it doesn't give us a competitive break over other nonprofit institutions. We have a wonderful photograph of our guard force all lined up which I think is very persuasive. People realize that the "full faith and credit" of the United States has been pledged to the operation and upkeep of the gallery and that their bequest will be taken care of

Mr. LONG. When I was in the Navy I used to practice marksmanship in your shooting gallery.

Mr. YATES. Did you hit the wall?

Mr. LONG. I was on target the first round and after that I got gun shy. That is all the questions I have.

Mrs. HANSEN. Mr. McDade.

EVENING VISITATION

Mr. MCDADE. Did I understand you to say that, out of your million visitors to the gallery in Washington, about 100,000 come during the evening hours?

Mr. HAYES. The figure is about 70,000 for last year.

Mr. MCDADE. It seemed to me to be a lower figure than I would have anticipated in relation to your total. Would that be your feeling?

Mr. BROWN. Yes, this is true. The evening hours are not as crowded as the daytime hours. This seems to be ingrained in visitors' museum-going habits, that people don't think of going to museums in the evening as much as during the day.

We have various programs to help attract them in the evening hours, such as film series. During our Soviet show we are having a special lecture series in the evenings. We keep the cafeteria open, but it isn't always as easy to get them to come at night as during the day.

What I like to think is that those who do come get a very special quality of visit as a result. In other words, they are not dodging heads trying to see pictures. They see the place in a more relaxed atmosphere and a more contemplative one, and so we are probably making back in quality what we lose in quantity.

Mr. MCDADE. In considering the length of it, from April to Labor Day, and the potential impact on your budget for such a small number, what about the amount of your resources going toward that smaller group that comes in the evening. Should we shorten the time? What is your judgment on that? Do you look for an expanded group to come in the evening? Do you want to keep it a smaller group? You indicated you are apparently trying to increase that.

Mr. BROWN. We are happy to have them. Of course, many who come in the evening are people who would not be able to come during the day.

Mr. McDade. Do they come within specific months? Is most of that 70,000 compressed within the summer months?

Mr. Brown. It is. It peaks quite sharply in June, July, and August. In other words, April and May are slower.

Mr. McDade. What would be the dollar saving, for example, if we were to say: "Well, let's not open until May. Let's eliminate the month of April." Could you tell me how many people won't get to use the Gallery, and how much money might be saved?

Mr. Hayes. It would be at the rate of about $30,000 a month. Actually, sir, it is not a straight-line relationship between the attendance at night and the cost of running the gallery, because all the overhead, except for electricity for lights and so forth, we would have anyway, so what we are paying at night is principally the salary of guards who have to be on duty to keep the building open.

Mr. McDade. What is the monthly cost?

Mr. Hayes. About $30,000 a month—that is for the night hours.

Mr. McDade. And how many visitations were there, for example, in April?

Mr. Hayes. Last April we had about 9,400 at night. The total for the month was 166,000.

Mr. Brown. It is a small percentage.

Mr. McDade. As you know, this committee has encouraged you to keep the Gallery open and use the resources that are of such inestimable value, but of course we do want to consult with you. Are you still convinced that the Gallery should be open, for example, from April to September?

Mr. Brown. From my point of view as Director, I would say yes, because I feel that it is criminal to have these great works of art hanging on the walls without letting people who want to come to the Gallery at night in to see them. An analogy is machine downtime. I think it is a marvelous thing to be able to be open in the evening to the tourists who come to Washington in such numbers for Easter vacation and so forth.

I must say that, from the point of view of the administration of the Gallery, it would be much simpler not to have to recruit part-time help at that time of year before the college students that we largely depend on are available. In does increase our headaches tremendously to begin the evening hours as early as April 1.

Mr. McDade. What is your peak month for evening visitations now?

Mr. Brown. July.

Mr. McDade. And what does that raise to?

Mr. Brown. 20,500. There is a big spread.

Mr. McDade. That is all I have, thank you.

Mrs. Hansen. Mr. Veysey.

VISITING DURING CHRISTMAS SEASON

Mr. Veysey. Following on that same line of questioning, have you tried or have you considered extending the evening hours year round? What does that do?

Mr. Brown. I think given the performance even in the spring months where there is a tourist influx, that it probably would not be cost effective to do it.

Mr. VEYSEY. You wouldn't have a Christmas season?

Mr. BROWN. Christmas is our low ebb, strangely enough, or the period just up to Christmas, because a lot of people are very busy shopping and doing other things. We have a big spurt between Christmas and New Year's Day when the kids come home and whole families flock down, but late winter, when there are very few tourists in town, is more or less the seasonal low of our attendance.

Mrs. HANSEN. Thank you very much, Mr. Brown. We always appreciate your very interesting presentation.

Mr. YATES. Why are there no whalebone carvings in this exhibit of the Far North?

Mr. BROWN. There are in the Eskimo sections at the beginning, I believe. Some are very old.

Mr. MCDADE. Are you the first gallery to get the Soviet exhibition?

Mr. BROWN. Yes.

Mr. MCDADE. And how long will you have it?

Mr. BROWN. The month of April. Then it goes to New York.

Mr. MCDADE. It will tour out of New York?

Mr. BROWN. It just goes to New York and then back.

Mr. MCDADE. How did you swing that?

Mr. BROWN. We had a little help from our friends. Armand Hammer was over there and swung it.

Mr. MCDADE. I wish you all the best of luck.

Mrs. HANSEN. Thank you all very much.

MONDAY, MARCH 19, 1973.

NATIONAL CAPITAL PLANNING COMMISSION

WITNESSES

BEN REIFEL, 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
JOHN R. PRITCHARD ASSISTANT EXECUTIVE DIRECTOR (ADMINISTRATION)

Mrs. HANSEN. We will now hear testimony from the National Capital Planning Commission. We have the very great pleasure of having a former colleague of ours and member of this committee as our principal witness, former Congressman Ben Reifel.

Ben, I am sure you have a general statement which you can read or insert it in the record and summarize.

Mr. REIFEL. Thank you very much.

Mr. MCDADE. Before you begin, if I may, I would certainly like to join in welcoming our colleague, Ben Reifel. He served with distinction for many years as the ranking Republican member of this committee and we are always glad to see him and to hear his words of wisdom.

INTRODUCTION OF STAFF

Mr. REIFEL. Thank you very much.

Madam Chairman, I am equally privileged to be before your wonderful committee. I would like to introduce the members of our staff that are with me—Charles Conrad, who is our Executive Director; and Don Bozarth, who is over there, is the Director of Current Planning and Programing; and George Oberlander is the Director for Long Range Planning. Our General Counsel, Mr. Shear, is not able to be here because of illness. Then we have Mr. Pritchard, the gentleman who looks after our financing.

GENERAL STATEMENT

I will just summarize my statement and then enter it for the record if I may to save some time.

Mrs. HANSEN. That is fine.

[The statement follows:]

Madam Chairman and members of the committee, I am pleased to present the Commission's appropriation estimates for fiscal year 1974.

The Commission has functioned with full membership for the past year and as evidenced by the budget submission has had a full year of activity. Projects submitted by local and Federal agencies have continued to increase, and the requirements of the National Environmental Policy Act of 1969 have significantly extended the planning and review process.

The President's budget request for the Commission for fiscal year 1974 is $1,462,000; an increase of $37,000 over the $1,425,000 granted to the Commission for the present 1973 fiscal year budget.

This modest increase is due primarily to three requests:

For the Commission's participation in the 1976 Bicentennial program, $35,000;

For rented office space, $18,403;

For two new positions—an Urban Designer and an Environmental Specialist, $22,000.

The Bicentennial funds will be used to continue the historic research into the physical development of our Nation's Capital before and since 1791 and to prepare graphic materials on this historic development and plans for future development. This program will contribute plans and documentation upon which Bicentennial displays will be constructed by other agencies coordinated by the Office of Management and Budget.

The 3,500 square feet of floor area adjoining the Commission's authorized space is used for much-needed exhibit and storage space and offices for our own permanent and seasonal employees, as well as employees assigned to us from other agencies for special projects or training. The General Services Administration is funding the additional floor space this fiscal year, but has requested that the Commission provide the funds in fiscal year 1974.

Many demands are placed on the Commission staff for urban design and environmental considerations in connection with the continuous comprehensive and daily project planning associated with the development of the Nation's Capital. At the present time we have two urban designers and one environmental specialist on our staff. The Commission is requesting one additional urban designer and an environmental specialist.

As in the past, the Commission will have approximately six summer interns this year. These interns are selected for specific projects originating within the various planning divisions of the Commission. They will come from a variety of colleges and universities across the United States. Such a program gives the students insight into the planning process outside of the text books and also keeps the permanent staff current with up-to-date planning techniques being taught in the universities.

The Commission is continuing to function as the planning and coordinating "bridge" between the Federal interest of the seat of government of the United States and the local and regional jurisdictions. This is with the congressional objective of providing an orderly development of our Nation's Capital.

Your favorable consideration of our budget request for fiscal year 1974 will help the Commission to fulfill its statutory mission.

Mr. REIFEL. The President's budget request for the Commission for fiscal year 1974 is $1,462,000, an increase of $37,000 over the $1,425,000 granted to the Commission for the present 1973 fiscal year budget.

This increase is primarily due to three factors: $35,000 for the Commission's participation in the 1976 bicentennial program, $18,400 for rented office space, and $22,000 for two new positions, an urban designer and an environmental specialist.

I will not say anything further other than to hope that our modest budget will receive your favorable consideration.

JUSTIFICATION MATERIAL

Mrs. HANSEN. We will insert justification pages 1 through 27 in the record.

[The justifications follow:]

NATIONAL CAPITAL PLANNING COMMISSION
SALARIES AND EXPENSES APPROPRIATION

ANALYSIS OF CHANGES IN REQUIREMENTS
(in thousands of dollars)

	Budget Authority
1972 total	$ 1,300
Increases	
Increased pay costs, 1973 pay raise	57
Remaining 25% of cost of new positions for FY 1972, $26, offset by saving of $8 because of two less compensable work days in FY 1973	18
Personnel benefits for above	7
Funds for supplies, materials, etc., for new positions authorized for FY 1972	6
Funds for heating and cooling during off-hours in the Commission's offices	3
Annual travel expenses for Chairman	9
1976 Bicentennial Exhibit	25
1973 total	1,425
Decreases	
1976 Bicentennial Exhibit	-25
Increased productivity of personnel (positions downgraded as vacancies occur, etc.)	-20
Increases	
Public Law 92-261, 3/24/72, on equal employment opportunity action plans requires agencies to train employees to upgrade their skills. Funding is requested starting in FY 1974	1
1976 Bicentennial ($25 was provided, as indicated above in FY 1973 for 1976 Bicentennial Exhibit)	35
Rental of 3,500 sq. ft. of additional floor space for Commission use @ $5.258 sq. ft	19
Reimbursement to U. S. Department of Labor, Office of Federal Employees' Compensation, under Section 8147(b) of Title 5, U. S. Code	1
Two new position for 80% of Fiscal Year 1974	22
Government cost, personnel benefits, for above	2
Related expenses for two new positions, such as supplies and materials, telephones, etc	2
1974 total	1,462

JUSTIFICATION FOR INCREASES

Equal Employment Opportunity Training. Public Law 92-261, March 24, 1972, on equal employment opportunity affirmative action plans requires agencies to train employees to upgrade their skills. This request is to provide an initial $1,000 to fund the program.

1976 Bicentennial. The present budget provides $25,000 for the revision of the Commission's 1962 base maps for the District of Columbia. These revisions are primarily for the preparation of a 1976 Bicentennial Exhibit and to meet a continuing need in the regular planning work of the Commission.

The present request of $35,000 provides for historical research, preparation of Year 2000 Development Plan and preparation of graphic materials. The research forms the plans and documentation upon which the Bicentennial programs will be carried out by other agencies coordinated through the Office of Management and Budget.

Rental of additional floor space. The Commission has presently assigned to it 20,805 sq. ft. of floor space for office, meeting, conference use, etc., An additional 3,500 sq. ft. of space adjoining the Commission's present space is needed at a cost of $5.258 sq. ft. or $18,403. The Commission because of its nature requires considerable exhibit space for models, space for construction of models, conference and meeting rooms, storage, and greater than average office space for professional employees because of the need for a drafting table as well as desk space for each such employee. Also, through a Federal grant awarded the District of Columbia Government, a program for Landmark Preservation has been funded, the supervision of which has been assigned to this Commission, and the four employees funded under that grant are assigned space in the Commission's offices. The District of Columbia Department of Recreation has a Recreation Planner assigned to work in the Commission's offices. In addition up to 11 student interns are assigned from various universities to work on a part-time basis in our offices without compensation. The original 20,805 sq. ft. of office space did not include these other functions.

The General Services Administration will provide the additional floor space this fiscal year, but has requested that the Commission provide the funds in Fiscal Year 1974.

Reimbursement to Office of Federal Employees' Compensation. The U. S. Department of Labor, Employment Standards Administration, Office of Federal Employees' Compensation, has furnished this Commission with the amount of $627 to be included in the FY 1974 budget estimates as reimbursement to that office on account of injuries to employees under our jurisdiction. This budget inclusion is in accordance with Section 8147(b) of Title 5, United States Code, and covers treatment for one injury to one employee.

Two new positions are requested as follows:

Urban Designer-Architect, GS-12. At present there are two Urban Designers on the staff of the Commission. These two individuals theoretically are to review all local and Federal projects as they are submitted to the Commission. This is impossible. The urban design office is primarily responsible for the successful urban design negotiation on the Visitor Center, H Street overpass, Convention Center, Hirschhorn Museum, etc.

It is this office that will play a major role in the urban design coordination for the L'Enfant City area being proposed as a part of the Bicentennial program. The small addition of one Urban Designer to this office will provide great help to the present two incumbents in achieving more adequate project review and Bicentennial coordination.

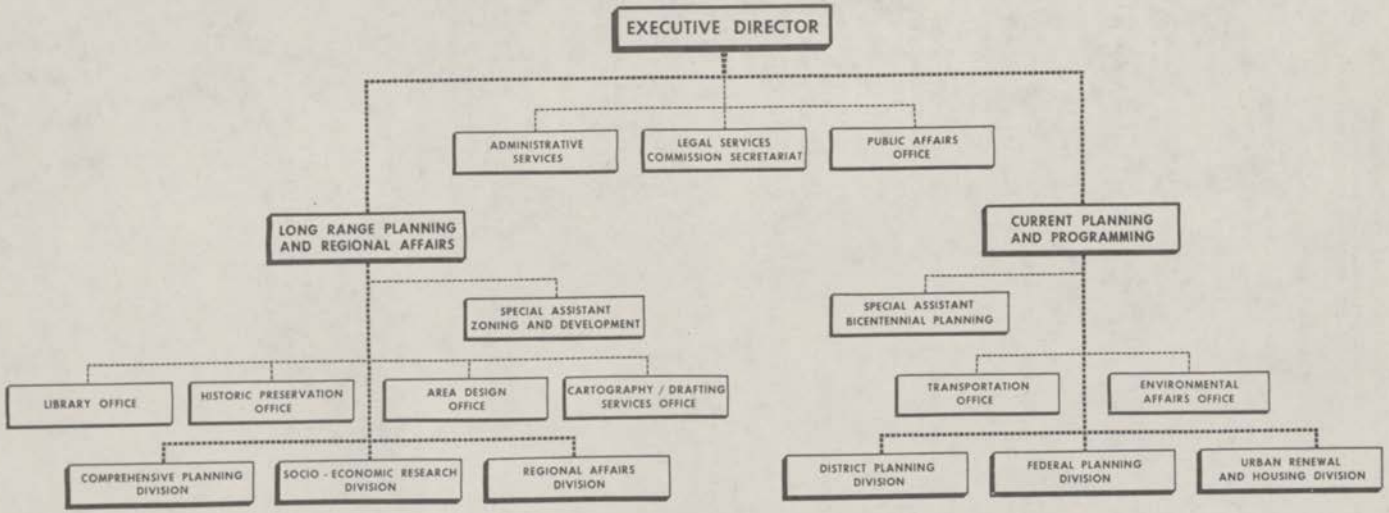
Environmental Specialist, GS-9. In the two years since adoption of its environmental policies and procedures in August 1970, the Commission reviewed the environmental impact of 235 development proposals with the National Capital Region, initiated 17 actions requiring the preparation of 17 environmental statements or descriptions of environmental impact, and reviewed and commented on 12 draft environmental statements submitted to the Commission under the Council on Environmental Quality's Guidelines. The current workload as described in Section III E below is too much for one person to handle effectively. An additional person is requested to assist in the technical work involved in the preparation and review required.

NATIONAL CAPITAL PLANNING COMMISSION
FISCAL YEAR 1974 BUDGET
ANALYSIS BY OBJECT CLASSIFICATION -- SALARIES & EXPENSES APPROPRIATION
(Obligational Basis)

	Actual F.Y. 1972	Budgeted F.Y. 1972	Budgeted F.Y. 1973	F.Y. 1974 Increases	Est. F.Y. 1974
Permanent positions (net of lapses)	$ 908,354	$ 995,000	$1,069,000	2,000	$1,071,000
Seasonal and temporary employees	14,935	15,000	16,000		16,000
Part time & WAE	4,109	1,500	1,500		1,500
Overtime & holiday pay	2,834	5,000	5,000		5,000
Total personnel compensation	930,232	1,016,500	1,091,500	2,000	1,093,500
Personnel Benefits	76,711	85,125	92,125	2,000	94,125
Awards to employees		500	500		500
Travel of Commission members	10,688	6,000	15,000		15,000
Travel of staff	3,686	9,000	9,000		9,000
Vehicle rent	2,207	2,500	2,500		2,500
Transportation of household goods		7,000	7,000		7,000
Rent, communications, and utilities	28,667	28,147	31,485	19,000	50,485
Duplicating expenses	2,851	7,000	7,000		7,000
Printing and binding	14,783	50,523	53,623		53,623
Contracts with experts & consultants	30,900	35,000	60,000	10,000	70,000
Reporting services	10,569	13,100	10,000		10,000
Other services	13,337	11,500	11,500	1,000	12,500
Services of other government agencies	8,161	7,455	8,117	1,000	9,117
Supplies and materials	16,814	15,650	20,650	2,000	22,650
Equipment	16,382	5,000	5,000		5,000
Total, National Capital Planning Commission	1,165,988	1,300,000	1,425,000	37,000	1,462,000
Permanent Full-Time positions		62	62	2	64

NATIONAL CAPITAL PLANNING COMMISSION

STAFF ORGANIZATION



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

Fiscal Years 1973 and 1974

OFFICE OF EXECUTIVE DIRECTOR
1. Executive Director, GS-17
2. Executive Asst., GS-12
3. Secretary (Steno.), GS-8
4. Clerk-Typist, GS-3
5. Chauffeur (Ungraded), WG-4

OFFICE OF GENERAL COUNSEL & SECRETARY
6. General Counsel, GS-15
7. Attorney-Adviser, GS-11
8. Secretary (Steno.), GS-6

OFFICE OF PUBLIC AFFAIRS
9. Chief, Office of Public Affairs, GS-11
10. Illustrator, GS-11
11. Secretary, GS-6

ADMINISTRATIVE SERVICES
12. Asst. Exec. Director (Adm.), GS-15
13. Asst. Adm. Officer, GS-12
14. Fiscal Acctg. Asst., GS-8
15. Clerk (Typing), GS-5
16. Office Services Asst., GS-4

LONG RANGE PLANNING AND REGIONAL AFFAIRS

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

COMPREHENSIVE PLANNING DIVISION
23. Asst. Director, CP, GS-15
24. Dep. Asst. Dir., CP, GS-14
25. Urban Planner, GS-12
26. Urban Planner, GS-9
27. Clerk-Typist, GS-4

REGIONAL AFFAIRS DIVISION
28. Asst. Director, Reg. Affairs, GS-15
29. Dep. Asst. Dir., Reg. Affairs, GS-13
30. Urban Planner, GS-12
31. Clerk-Steno., GS-6

SOCIO-ECONOMIC RESEARCH DIVISION
32. Asst. Director, Research, GS-15
33. Social Science Analyst, GS-9
34. Social Science Analyst, GS-9
35. Secretary (Steno.), GS-6

AREA DESIGN OFFICE
36. Chief, Area Design Office, GS-14
37. Architect, GS-13
38. Urban Designer, Arch., GS-12*

CARTOGRAPHY & DRAFTING SERVICES
39. Supv. Cartographic Technician, GS-10
40. Cartographic Technician, GS-7
41. Cartographic Technician, GS-7
42. Cartographic Technician, GS-7
43. Architect, GS-5

CURRENT PLANNING AND PROGRAMMING

44. Director, CP&P, GS-16
45. Special Asst. (Bicentennial), GS-9
46. Secretary (Steno.), GS-7

DISTRICT PLANNING DIVISION
47. Asst. Director, DPD, GS-14
48. Dep. Asst. Dir., DPD, GS-12
49. Urban Planner, GS-12
50. Architect, GS-9
51. Secretary, GS-6

FEDERAL PLANNING DIVISION
52. Asst. Director, FPD, GS-15
53. Architect/Planner, GS-13
54. Housing Impact Specialist, GS-11
55. Urban Planner, GS-9
56. Secretary (Typing), GS-6

URBAN RENEWAL AND HOUSING DIVISION
57. Asst. Director, UR&HD, GS-15
58. Dep. Asst. Dir., UR&HD, GS-14
59. Planning Aide, GS-10
60. Clerk-Typist, GS-4

TRANSPORTATION PLANNING OFFICE
61. Chief, Transp. Plann., GS-14
62. Asst. Chief, Transp. Plann., GS-12

ENVIRONMENTAL AFFAIRS OFFICE
63. Special Asst., Env. Affairs, GS-11
64. Environmental Specialist, GS-9*

Note: All positions will not necessarily be filled at the grades indicated. As positions become vacant through attrition, some may be filled at a lower grade in order to reduce the overall grade average.

*New positions proposed for FY 1974

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 Transporation 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.

PROGRAM BY ORGANIZATIONAL UNIT

I. Office of the Executive Director

The staff activities of the Commission are directed by professional urban planners. An Executive Director and two Directors constitute the supervisory personnel of the Executive Director's office. The Executive Director is responsible for all administrative functions not specifically reserved for the Chairman as head of the agency, and for all professional work of the staff.

This office formulates policy proposals on technical matters to present to the Commission; represents the Commission in carrying out its policies and programs; and supervises, coordinates, and reviews the work of the staff. The office provides staff leadership and direction to ensure that the professional program offers appropriate guidance to the community in urban planning and urban design.

The Administrative, Legal Services, and Public Affairs Offices are also a part of the Office of the Executive Director.

A. Administrative Services

Since the Commission is an independent agency, all administrative functions required of a Federal agency are carried out by its own staff, including financial management and accounting, budget preparation and control, personnel functions and records, time and leave, records management, space management, property records and accountability, and general administrative routines. Payrolling is handled by General Services Administration on its ADP equipment on a contract basis.

B. Legal Services, Commission Secretariat

The Office of the General Counsel and Secretary performs the following activities for the Commission:

1. Serves as secretariat and parliamentarian to the Commission and its several committees and to the Coordinating Committee;

2. Provides legal services on matters of agency administration;

3. Advises the Commission and its staff on the statutory powers, duties, and functions of the Commission and on legal questions in the fields of urban planning, urban renewal and housing, transportation and the preservation of open space, and of historic and architectural landmarks;

4. Serves as legislative counsel in review of proposed and pending legislation, in the preparation of Congressional testimony, and in statutory drafting;

5. Provides legal services in the acquisition by the Commission of lands for the park, parkway, and playground system of the National Capital.

C. Public Affairs Office

The Public Affairs Office performs the following activities for the Commission in implementing its program of public and community relations:

1. Conducts the Commission's publication program, editing and writing reports;

2. Provides information on Commission's policies, programs and activities to the press; community, students, and national and foreign visitors;

3. Maintains current information on community organizations in the National Capital and recommends forms of community involvement to the Commission and its staff in related programs and projects;

4. Arranges meetings and presentations of the Commission's plans and programs with other agencies and the public.

5. Assists in the coordination and exchange of information and views between the Commission and the District of Columbia Council, District and Federal agencies.

II. Long Range Planning and Regional Affairs

The functions of that portion of the technical staff dealing with long range planning and regional affairs are in accordance with the National Capital Planning Act of 1952. The staff is organized into a Comprehensive Planning Division, a Regional Affairs Division, a Socio-Economic Research Division, and an Office of Area Design. In addition, the Zoning and Development, Historic Preservation, Cartographic Services and Library staffs are grouped under the Director, Long Range Planning and Regional Affairs.

A. Special Assistant for Zoning and Development

This office has continuing responsibility for processing and making recommendations on zoning referrals from the District of Columbia Board of Zoning Adjustment and the District of Columbia Zoning Commission. The Special Assistant also serves as the Planning Commission's representative on the Board of Zoning Adjustment and the Zoning Advisory Council. During Fiscal Year 1974, the Special Assistant will continue to assist in conjunction with the Comprehensive Planning Division, the Zoning Commission in rezoning those areas in the District of Columbia which presently are not zoned in conformance with the Comprehensive Plan for the National Capital.

B. Landmarks Coordinator

During Fiscal Year 1974 the Coordinator will be principally concerned with improving the District of Columbia's ability to preserve its identified historic and architectural landmarks, both of national and of local significance. This Office will continue to staff the Joint Committee on Landmarks, which advises the District of Columbia Government on landmarks preservation program activities and on individual landmark designation and projects. The Joint Committee has been in operation since 1964 and was organized by the Commission of Fine Arts and the National Capital Planning Commission. During Fiscal Year 1974 this office will revise the city's preliminary Historic Preservation Plan for publication. The office will also prepare the historic preservation chapter for the Comprehensive Plan for the National Capital.

C. Comprehensive Planning Division

During Fiscal Year 1973 the Comprehensive Planning Division will further the preparation of materials for the finalization of selected Comprehensive Plan elements for adoption by the Commission, including:

(1) employment
(2) schools
(3) institutions
(4) foreign missions and international agencies
(5) community service facilities

In addition, the Division will be concerned with special studies, such as the New York Avenue Corridor Industrial Development and sectional development plans for selected areas such as Riggs Road as well as routine referrals of District of Columbia Public Works projects and Federal buildings projects and improvements programs.

During Fiscal Year 1974 the Division will continue preparation and refinement of other selected Comprehensive Planning elements, including:

(1) Regional Open Space, with emphasis on the Federal interest, with special emphasis on the continuation of the Commission's concern for the Potomac River and its tributaries.

(2) Central Area/Metro-Center Study.

In its supporting and/or referral roles in Fiscal Year 1974 the Division will continue to develop data on : a Federal Development Program for the National Capital Region and a 50-year Regional Development Program.

D. Regional Affairs Division

The major functions and programs to be undertaken by this Division are as follows:

(1) Assist the Metropolitan Washington Council of Governments in its review of the regional development form and policy guidelines for future growth as it relates to Federal interests in the Region.

(2) Assist the Transportation Planning Board of COG in its program to develop a transportation plan for the National Capital Region, particularly, as it relates to access to Federal facilities in the Region.

(3) Coordinate the review of COG's annual reports on: Housing - Policies and Programs, Open Space - Plan and Program, and Water and Sewage - Plan, and with the Federal agencies in the National Capital Region.

(4) Expedite the staff's review of the Metropolitan Clearinghouse A-95 projects.

(5) Work closely with the suburban jurisdictions in the regional review of Federal master development plans and projects, as required by the Planning Act.

(6) Monitor and review the numerous planning activities in the suburban jurisdictions and coordinate review of local area plans with affected Federal agencies.

(7) Assist the District of Columbia Recreation Department in the development of a State Open Space Plan.

(8) Assist the National Park Service in the development of a National Capital Area Regional Park Plan.

(9) Further refine the Federal Capital Improvement Plan (CIP) for this metropolitan area.

(10) Assist in the further development and refinement of the National Capital Air Facilities Study.

(11) Initiate special studies on regional aspects of Federal concern.

(12) Refine the criteria for the Federal interest concerns in the Washington Metropolitan Area.

E. Socio-Economic Research Division

This Division has as its general responsibility the following:

(1) Program of economic and social studies of the Commission.

(2) Data collection and analysis.

(3) Liaison and participation in research with other Federal and local public agencies and private organizations.

Studies proposed for Fiscal Year 1974 include:

(1) Refinement of tax base trends in the District of Columbia.

(2) Refinement and elaboration of the problems of full employment in the District of Columbia.

(3) Population Studies - Interpretation of population changes and trends.

(4) Commercial Area Studies - application of methodology developed in FY 1973.

F. Office of Area Design

The major functions and responsibilities of this office are:

(1) Advice and urban design assistance to all divisions.

(2) Preparation of selected area-wide design studies and/or plans.

(3) Design review, evaluation and supervision, if requested of studies and proposals undertaken by other agencies and consultants.

This office will complete design work previously specified in its work program for Fiscal Year 1973:

(1) Design studies on original L'Enfant City.

(2) Three dimensional impact studies on city form systems such as: transportation, schools, parks, and playgrounds and Federal installations.

These studies are part of a continuous process in a constantly growing and changing city. It embraces the various studies and proposals developed in collaboration with others.

The proposed Fiscal Year 1974 Office of Area Design work program includes:

(1) The New York Avenue Industrial Corridor Studies.

(2) The Riggs Road Uptown Center.

G. Cartographic Office

This office performs all of the graphic, drafting, and illustrative work for all divisions and offices of the Commission.

III. Current Planning and Programming

Current planning and programming activities of the Commission are carried out by the District Planning, Federal Planning, and Urban Renewal and Housing Divisions, the Transportation Planning and Environmental Affairs Offices, and the Special Assistant for Bicentennial Planning.

The Director of Current Planning and Programming is responsible for the general direction and supervision of the divisions and offices described below.

A. District Planning Division

This Division carries out a major part of the Commission's role as the central planning agency for the District of Columbia Government:

1. Fiscal Year Capital Budget Estimates

Working with the District Government, the Division reviews the annual budget requests of individual District agencies and departments. Each of the projects requires an examination of its conformance with the Comprehensive Plan, both as to location and timing, the adequacy of the proposal in terms of the needs of the area being served, and its relationship to other District and Federal projects.

During Fiscal Year 1972, 177 individual project budget requests by District of Columbia Government departments and agencies were reviewed for the District's Fiscal Year 1973 Capital Budget. In addition to numerous individual projects such as schools, branch libraries, and police station houses, the 177 budget requests included new facilities and improvements for such major facilities as the Lorton Correctional Complex, Washington Technical Institute, Federal City College, and D. C. General Hospital.

During Fiscal Year 1972, the District Planning Division staff continued to work closely with the District Government Office of Budget and Program Analysis and Division of Community Services of the Office of Planning and Management in improving procedures for the coordination and review of capital budget requests and for community participation in the capital budget review process.

2. Six-Year Public Works Program for the District of Columbia

Section 7 of the Planning Act provides that "the Commission shall recommend a six-year program of public works projects which it shall review annually with the agencies concerned."

The six-year public works program is one of the principal tools for coordinating current proposals and relating them in a priority system to a program for carrying out the Comprehensive Plan. At the request of the District Government, the Commission's staff works directly with the Executive Office of the Commissioner in preparing this program. A Capital Improvements Program Technical Advisory Committee (CIP-TAC), composed of representatives of the District Office of Budget and Program Analysis (Chairman), Commission staff, Department of General Services, Redevelopment Land Agency, Division of Community Services of the Office of Planning and Management, and Office of the Assistant to the Mayor for Housing Programs, coordinates the various District departments and agencies requests in the preparation of the six-year program.

During Fiscal Year 1972, the Commission staff worked closely with the District Government in obtaining community reviews of the District's 1972-1977 Six-Year Capital Improvements Program. Through CIP-TAC, the staff also worked closely with the the District Government in strengthening the review of priorities for capital improvements, reflecting the concern of Congress over the magnitude of the capital program and its projected impact on the District's dollar resources.

Following the community reviews of the 1972-1977 six-year program and the establishment of guidelines and parameters for departmental and agency capital program requests, the staff initiated review of 334 individual projects for a Fiscal Year 1974-1979 Six-Year Capital Improvements Program in the latter part of Fiscal Year 1972. The reduction of projects requested, from 440 in the previous six-year program to 334 for the 1974-1979 six-year program, reflects the efforts to reduce the magnitude of the program. The Commission's recommendations to the District Government on the 1974-1979 six-year program will be completed in the early part of Fiscal Year 1973, with major emphasis placed on ensuring that the limited dollar resources available for capital improvements be allocated to projects which will be most effective in meeting the high priority need of the District and achieving the major District goals during the program period.

3. Current District Land Acquisition and Construction Projects

Pursuant to Section 5 of the Planning Act, the Commission reviews the proposed general location, site boundaries, and preliminary and final site and building plans for individual District projects within the National Capital Region, in accordance with a three-step procedure established with the District. Each proposal is reviewed for consistency with the Comprehensive Plan, appropriateness of the proposed location, relationship to the needs of the area being served, and conformance with urban renewal plans, facilities master plans, and other relevant plans. The Division works with

three District departments which submit public improvement projects--the Department of General Services, for all public building construction and general fund projects, and the Departments of Environmental Services and Highways and Traffic for special fund projects.

In Fiscal Year 1972, the Division reviewed and made recommendations on the siting of 9 projects and on the site and building plans for 41 projects.

During Fiscal Year 1972, the staff continued to devote considerable time to the review of the environmental aspects and implications of District Government projects. The Division reviewed and evaluated the environmental impact of 25 projects in the final stage (including six projects previously reviewed during the fiscal year in preliminary stages) and 22 projects in preliminary design stages. Findings on the environmental impact were made by the Commission in the case of the 25 projects reviewed in the final design stage.

4. Master Plan for Major District Installations

The District has a number of large tracts of land, both in the city and in the region, which it uses for various facilities and special installations. Significant capital investment is required for the maintenance, improvement, and expansion of these facilities. These sites include the Municipal Center, D. C. General Hospital, the Blue Plains Water Pollution Control Plant, D. C. Village, the Lorton Correctional Complex, and Glen Dale Hospital. Master plans should be prepared and/or updated for each of these major facilities by the responsible District agencies according to agreed-upon submission criteria. These plans need to be coordinated with the Comprehensive Plan for the National Capital and plans of the various jurisdictions outside the District.

During Fiscal Year 1972, the Commission's staff continued to work closely with the District Department of Environmental Services in the master planning for the Blue Plains Water Pollution Control Plant. Two major revisions to the preliminary Master Plan for the Plant, reflecting advances in the technology for tertiary treatment of sanitary sewage, were reviewed and approved by the Commission during the fiscal year. These refinements to the master plan provided final definition of the treatment program and facilities siting, and a final master plan is expected to be prepared for review early in Fiscal Year 1973. Construction is well underway on several facilities in the plant site and major portions of a waterfront park area along the shore line of the Potomac River, which was proposed through the Commission's reviews of the master plan, are now being developed as part of the site preparation in the plant improvements.

A preliminary master plan for the Municipal Center/Judiciary Square area was reviewed and approved by the Commission in Fiscal Year 1972. This plan designates sites for the new District Courts Building and for new office buildings which would permit the consolidation of executive and administrative offices for more efficient physical functioning of the District Government. During the Fiscal Year 1972, the staff worked closely with the District Government in the initial stages of the preparation of a Master Plan for the Lorton Reservation. The development program for the reservation would add facilities to house 2,000 additional inmates and provide a sanitary landfill area which would be planned for an ultimate open space use, possibly involving active recreation programs. The preliminary Master Plan for the reservation will be reviewed in the early part of Fiscal Year 1973.

The staff also worked closely with the District Government in the preparation of a Master Plan for the permanent campus for Washington Technical Institute at Connecticut Avenue and Van Ness Street during Fiscal Year 1972, and this plan was approved by the Commission during the fiscal year. The District Government initiated preparation of a Master Plan for

the permanent Downtown Campus of the Federal City College during Fiscal Year 1972, and the staff has worked closely with the College and the District Government in the initial stages of the plan preparation. Review of a preliminary master plan by the Commission is expected in the early part of Fiscal Year 1973.

During Fiscal Year 1974, the Division, in conjunction with the Comprehensive Planning Division, will continue advising and assisting District agencies and departments in the preparation and/or review and revision of each affected agency's system plan, as a basis for planning and evaluating annual fiscal year budget requests and six-year capital improvements programs.

5. District Employment Plans and Programs

A long-range District employment plan and program is needed for all District facilities in the Region. The plan should be related to Federal employment plans within the framework of the Comprehensive Plan and to metropolitan employment plans of the Metropolitan Washington Council of Governments. The Division will continue to work with the District of Columbia Government in efforts leading toward the preparation of this plan and program.

6. Other District Planning Division Functions

a. Street and Alley Closings

In accordance with D. C. Code, sec. 7-401, the Commission makes recommendations to the District Government on all proposed street and alley closings. During Fiscal Year 1972, 33 proposed closings were acted upon by the Commission.

b. Permanent System of Highways Plan

Commission approval is required for all changes in the Permanent System of Highways Plan. During Fiscal Year 1972, one change in the Plan was reviewed by the Commission.

c. Transfers of Jurisdiction

Pursuant to D. C. Code, sec. 8-115, the Commission approves all transfers, among and between Federal and District authorities, of jurisdiction over properties owned by the United States or by the District of Columbia within the District. The Commission acted upon 42 transfers of jurisdiction during Fiscal Year 1972.

d. Sales of Surplus District Land

Pursuant to D. C. Code, sec. 9-301, the Commission approves all sales of District-owned land which the District Government and the Commission find to be no longer required for public purposes. There were no proposed sales of surplus District land in Fiscal Year 1972.

e. Beautification Program

Under the provisions of Section 5 of the National Capital Planning Act of 1952, as amended, and HUD's requirements for Federal financial assistance, the Commission reviewed and approved the Fiscal Year 1973 D. C. Beautification Program during Fiscal Year 1972. This program included 30 projects at a total cost of over $2 million, with a grant application of slightly over $1 million.

f. Service Area System

During Fiscal Year 1970, the Mayor-Commissioner authorized the city to be sub-divided into nine service areas in order to improve planning

and programming activities, inter-agency coordination and citizen participation. The Commission staff participates in the Community Services Advisory Committee and the service area committees which implement this system. The staff provides technical support to the nine area committees in regard to project plans. In Fiscal Year 1972, the Commission's staff continued to work closely with the District Government in improving the service area system as an important channel of communications for coordination with the community in preparing capital programs and reviewing individual project proposals.

B. Federal Planning Division

This Division is responsible for projects and developments of the Executive Branch Departments and independent agencies in the Region, including:

1. Fiscal Year Capital Budget Estimates

Pursuant to Section 7 of the Planning Act and Section 11.5 of Office of Management and Budget Circular A-11, the Commission reviews fiscal year budget requests of Federal agencies for land acquisition and construction projects in the Region for consistency with the Comprehensive Plan, master plans for individual Federal installations, and other District and Federal projects, and regional and sub-regional plans for the Region.

In Fiscal Year 1972, the Commission reviewed the budget requests of 14 Federal agencies. Commission recommendations are forwarded to the sponsoring agency and the Office of Management and Budget.

2. Six-Year Public Works Program

Section 7 of the Planning Act provides that "the Commission shall recommend a six-year program of public works projects which it shall review annually with the agencies concerned".

In recent years, the Commission has reviewed and made recommendations on the five-year military construction programs proposed by the Departments of the Air Force, Army and Navy in the National Capital Region. However, because of a comprehensive study of future utilization of military installations in the National Capital Region being conducted by DOD during Fiscal Year 1971, and 1972, five-year military construction programs were not submitted.

This study was completed and submitted for Commission review in December 1971. The first phase of a program to accomplish this plan, which has yet to be developed and submitted for Commission review, will in large measure constitute the five-year military construction program for the 1973-1977 period.

Ultimately, the Commission anticipates that it will prepare and recommend a Five-Year Public Works Program for all civilian and military land acquisition and construction projects proposed in the Region. Such a program would be a major tool in coordinating and guiding the implementation of long-range Federal employment plans and programs in the Region and, in conjunction with the District's Six-Year Public Improvements Program, would become part of the region-wide program proposed by the Metropolitan Washington Council of Governments.

3. General Location and Site and Building Plans

Pursuant to Section 5 of the Planning Act, the Commission reviews proposed land acquisitions and building sites and both preliminary and final site and building plans.

In Fiscal Year 1972, the Commission reviewed a total of 70 projects, including the Air and Space Museum, and expansion of the Main Terminal at Dulles Airport, U.S. Tax Court and a new Walter Reed Main Hospital.

In view of the new U. S. Postal Service policy on purchasing sites for construction of postal facilities, the review of land acquisition and site for postal facilities is expected to increase markedly in Fy. 1973.

4. Master Plans for Major Federal Installations

Five master plans and six modifications and three site development plans were reviewed and approved by the Commission during Fiscal Year 1971. In FY 1972 fourteen master plans, one modification and sub-area plans for four reservations were reviewed.

In FY 1972, the Commission also reviewed the Long Range Plan for defense facilities in the National Capital Region prepared by DOD. This plan includes about 40 percent of the major Federal installations in the National Capital Region and is a significant input for the Federal Employment Plan and Programs.

5. Park, Parkway and Playground System

During Fiscal Year 1972, six projects were submitted and approved by the Commission.

6. Review of Local Jurisdiction Plans for Impact on Federal Development in the National Capital Region

In Fiscal Year 1972, the Division reviewed the proposals for the two planning areas in Prince George's County, Maryland, South of Andrews Air Force Base, and the Metropolitan Washington Council of Government's Water and Sewer Plan and Program for 1972.

7. Long-range Federal Employment Plan and Progra:

The Division, in conjunction with the Comprehe ive Planning Division, is revising long-range plan and program for Federal employment in the Region. The policy and program recommendation resulting from this study will be a part of the Commission's Proposed Comprehensive Plan for the National Capital. In Fiscal Year 1971, the Division updated the 1965-1985 employment data for Federal employment in the Region as a basis for revising the employment forecasts and the Federal employment plan and program elements of the Comprehensive Plan. An analysis of Federally-leased space in the Region has also been initiated and updated to coordinate employment growth in leased space locations with that in Federally-owned space as part of the overall Federal employment plan and program.

The Commission's Federal employment studies and the Federal Employment Plan and Program for the National Capital Region should be kept current, updated and extended on a systematic basis in keeping with day-to-day decisions and developments in the National Capital Region. The Metropolitan Washington Council of Governments is currently undertaking a regional employment study. Extensive liaison and consultation between the Commission and the Council about these studies and, particularly, on Federal employment policies as they relate to, and support, regional policies and programs will be required.

8. Analysis and Evaluation of the Environmental Impact of Federal Projects in the National Capital Region

In Fiscal Year 1972, the Division, in conjunction with the Environmental Office, reviewed the environmental aspects and the descriptions for Federal projects and advised and consulted with Federal agencies environmental statements for submission to the Council on Environmental Quality.

9. Analysis and Evaluation of the Housing Implication of Federal Employment Changes in the National Capital Region

The Commission has adopted an interim policy on the availability of low- and moderate-income housing and related facilities in areas reasonably

accessible to the location of Federal facilities. All agencies submitting projects for Commission review that involve significant employment increases have provided the Commission with data on the characteristics of their employees and the availability of "low-" and/or "moderate-income" housing and related facilities in areas reasonably accessible to the location of the subject project.

The Division has been assembling and analyzing data submitted by Federal agencies regarding employment and housing and a consultant's report has been prepared to assist the Commission in preparing its policy on this matter. In Fiscal Year 1972, 95 projects and master plans containing employment data and housing availability analysis was reviewed.

It is anticipated that the Staff will develop and the Commission will adopt modified policies and procedures in Fiscal Year 1973 in order to make its housing impact policies and procedures more definitive and useful as a guide to Federal agencies in the National Capital Region.

10. Excess Federal Land Surveys and Site Studies

In accordance with Executive Order 11508, providing for the identification of unneeded Federal real property, the General Services Administration has initiated a series of surveys in the National Capital Region.

As the central planning agency for the Federal and District of Columbia Governments in the National Capital Region, the Commission believes that it should have an opportunity to review each survey report and the recommendations of the Property Management and Disposal Service for each Federally-owned site in the National Capital Region where a change or changes in the use of the site or site boundaries is proposed. The GSA has agreed to make its survey reports available to the Commission. This will enable the Commission to relate such proposals to the approved master plans for the facility and the Comprehensive Plan for the National Capital and make its recommendations to the General Services Administration and the Property Review Board prior to any decision to excess or transfer all or any portion of the affected sites in the Region. These reviews are being carried out by the Federal Planning Division in conjunction with the Comprehensive Planning and Regional Affairs Divisions.

C. Urban Renewal and Housing Division

In accordance with the District of Columbia Redevelopment Act of 1945, as amended, the Division prepares urban renewal plans and modifications thereto for adoption by the Commission and approval by the District of Columbia Council.

1. Neighborhood Development Program Activities

In Fiscal Year 1972, the Commission adopted modifications to the urban renewal plans for the Shaw School, Downtown, H Street, and 14th Street Urban Renewal Areas in conjunction with Third Year Action Program. This work was funded under an agreement with the Redevelopment Land Agency in the amount of $140,000 for Fiscal Year 1973.

a. Shaw School

The Urban Renewal Plan for the Shaw School Urban Renewal Area was adopted by the Commission on January 9, 1969, and approved by the Council on January 29, 1969. Fiscal Year 1972 work activity included acquisition and/or disposition of additional properties in two squares, certain adjustments to boundaries of existing disposition lots, changes in land use on one previously designated disposition lot and in one other area, and various changes in the language of the Plan permitting broader powers to the Agency for acquisition and disposition of properties in certain situations and requiring that rehabilitation of the exterior of buildings in Rehabilitation Areas on

places designated as landmarks be consistent with the historic character of such places. Three additional squares were identified as Rehabilitation Areas. The Third Action Year NDP was adopted by the Commission on July 1, 1971, and approved by the Council on September 21, 1971. In addition, area and subarea planning is continuing, including proposals for NDP 4.

b. Downtown

The Urban Renewal Plan for the Downtown Urban Renewal Area was adopted by the Commission on January 9, 1969, and approved by the Council on January 25, 1969. During Fiscal Year 1972, emphasis was placed on preparation of modifications to the Downtown Urban Renewal Plan in conjunction with the Third Year Action Program of the District of Columbia's Neighborhood Development Program. Four sites in the Retail Core and one site in the proposed Residential area of Downtown, previously approved for acquisition, were approved for disposition; one additional Retail Core site was approved for both acquisition and disposition, and three residential area sites were approved for acquisition. Disposition controls were also approved regulating the redevelopment of disposition sites.

c. H Street

An Urban Renewal Plan for the H Street Urban Renewal Area was originally adopted by the Commission on April 18, 1969, and approved by the Council on June 17, 1969. As part of the Third Year Action Program under NDP, additional properties were scheduled to be acquired and added to a previously designated disposition lot, a school site is expanded with acquisition of an old theater, certain adjustments were made in the street and alley system within the Area, and three squares were designated for Rehabilitation.

d. 14th Street

The Urban Renewal Plan for the 14th Street Urban Renewal Area was originally adopted by the Commission on September 11, 1969 and approved by the Council on December 17, 1969. Fiscal Year 1972 activities included further designation of Renewal Action Area for Acquisition, Acquisition and Disposition, and Rehabilitation--all as part of the Third Year Action Program which was adopted by the Commission on July 1, 1971, and approved by the Council on September 21, 1971. A majority of these actions related to expansion of existing disposition lots, adjustments to street and alley systems, and identification of additional properties for Rehabilitation. It is anticipated that during Fiscal Year 1973 considerable project execution activity will take place and area-wide and sub-area planning and study of Fourth Year Action proposals will continue.

2. Existing Urban Renewal Projects

a. Fort Lincoln

The Commission adopted the Urban Renewal Plan for the Fort Lincoln Urban Renewal Area on May 19, 1972, which was based upon the Joint Venture's report. It was forwarded to the Council and subsequently approved by that body on July 26, 1972. It is anticipated that project execution activities will be initiated at Fort Lincoln in the current Fiscal Year.

b. Anacostia-Bolling

The preliminary draft of the Urban Renewal Plan was completed under conventional survey and planning methods at the beginning of Fiscal Year 1969 and circulated for review and comment. The preparation of a final Urban Renewal Plan for this area was subsequently deferred because of the Congressional "freeze" on the transfer of this land by the Department of Defense prior to January 1975.

The Department of Defense recently submitted a Preliminary Master Plan for the entire Bolling/Anacostia area to the Commission for its evaluation and approval. In this Plan, the Anacostia-Bolling Urban Renewal Area is proposed to be retained by the Department of Defense as a tri-service housing resource, a technological-industrial complex, and military office facilities. The future use of the Anacostia-Bolling Urban Renewal Area is currently under review by the District of Columbia Government and the Executive Branch. A decision is anticipated in Fiscal Year 1973.

c. Southwest

An Urban Renewal Plan for the Southwest Urban Renewal Area, Project "C" was adopted by the Commission on April 5, 1956, and approved by the Board of Commissioners of the District of Columbia on November 30, 1956. Although no specific approval action regarding this project was required by the Commission in Fiscal Year 1972, work was in progress on several modifications to the Plan that will be acted upon in Fiscal Year 1973. These modifications pertain to approval actions regarding the Rail Rapid Transit System for the Washington area, as such system affects this area and land use and disposition controls changes as may be necessary to effectuate disposition of certain remaining parcels by the Redevelopment Land Agency.

d. Northwest No. 1

An Urban Renewal Plan for the Northwest Urban Renewal Area, Project No. 1, was adopted by the Commission on March 7, 1963, and September 2, 1963, and approved by the Board of Commissioners of the District of Columbia on October 10, 1963. During Fiscal Year 1972, several modifications to the Plan were adopted by the Commission which included provisions for the expansion of an existing school site, approval of a new school site, approval of an expanded site and building plan for a women's detention center, redesignation of certain land uses to accommodate uses not previously permitted in the Plan and retention of New Jersey Avenue between Massachusetts Avenue and K Streets, N. W., presently indicated in the Plan as a street to be closed. It is anticipated that the Commission will continue in Fiscal Year 1973 to be directly involved in these and other modifications to the Urban Renewal Plan for the Northwest Urban Renewal Area, Project No. 1.

e. Northeast No. 1

An Urban Renewal Plan for the Northeast Urban Renewal Area, Project No. 1, was adopted by the Commission on January 10, 1963, and readopted on June 6, 1963, and September 12, 1963, and approved by the Board of Commissioners of the District of Columbia on October 16, 1966. There have been no changes in the Plan required for Fiscal Year 1972. However, the Commission was required to take actions in adjacent areas which have an impact on the Northeast Urban Renewal Area, Project No. 1. Presently, the Commission is considering an adjustment, in terms of a proposed grade separation (overpass) which will cross over the main railroad tracks which terminate at Union Station, to H Street, N. E., between North Capitol Street and Second Street. This proposed overpass would improve considerably the pedestrian and vehicular access to the recently approved National Visitor's Center complex at the Union Station.

f. Columbia Plaza

An Urban Renewal Plan for the Columbia Plaza Urban Renewal Area was adopted by the Commission on April 6, 1961, and approved by the Board of Commissioners of the District of Columbia on May 12, 1961. No action was required by the Commission during Fiscal Year 1972, regarding the Columbia Plaza Area and the proposed development is nearing completion.

STATUS OF URBAN RENEWAL
SEPTEMBER, 1972
LEGEND
FEASIBILITY STUDY
URBAN RENEWAL PLAN APPROVED
MODEL CITIES BOUNDARY
FORT LINCOLN
DOWNTOWN
ANACOSTIA
POMING
PREPARED BY THE NATIONAL CAPITAL PLANNING COMMISSION

g. Other

The Department of Licenses and Inspections of the District of Columbia is currently implementing a Federally Assisted Code Enforcement (FACE) project in the Trinidad Section of the District and has made application to the Department of Housing and Urban Development for funds to carry out a FACE project in Southeast Washington. The Commission is involved in such projects to the extent of approving boundaries and maintaining, through its staff, a close relationship with the Department in its progress on such projects. In addition, the Urban Renewal Division of the Commission is involved, on a continuing basis, with proposals for new urban renewal proposals both in and out of existing urban renewal projects and works closely with the District of Columbia Model Cities Commission and the Service Area Committees which are geographically related to existing urban renewal areas. It is believed that the function of the Model Cities Commission and the Service Area Committees of the District will be expanded in the future, particularly as existing and new housing programs such as Project Rehab, Code Enforcement and Housing Development Corporation type activities are approved and/or implemented.

3. Public Housing

In cooperation with the National Capital Housing Authority, a variety of housing proposals were studied in Fiscal Year 1972. The Commission approved purchase of 31 units of scattered housing to accommodate large-size, low-income families. The Commission approved final site and building plans for 31 housing units to accommodate large-size, low-income families under the Turnkey III (home ownership) Program on a disposition lot in the H Street Urban Renewal Area. An additional 52 Turnkey III units received final approval of the Commission and are to be located on Public Housing Site No. 5 in the Northwest Urban Renewal Area, Project No. 1.

D. Office of Transportation Planning

The major responsibilities of this office are as follows:

1. Review of plans for transportation facilities, such as transit stations, freeway and street improvements, and parking facilities which are submitted for Commission review under Section 5 of the National Capital Planning Act of 1952.

2. Technical assistance to the District Federal, and Urban Renewal and Housing Divisions on the transportation elements of master plans, capital improvement programs or construction projects.

3. Preparation and analysis of modifications to the Mass Transportation and Major Thoroughfare Plan elements of the Comprehensive Plan in cooperation with the Comprehensive Planning Division and in liaison with the Transportation Planning Board of the Metropolitan Washington Council of Governments.

4. Liaison on behalf of all divisions on matters concerning transportation and traffic with the Washington Metropolitan Area Transit Authority, the District of Columbia Government, the Transportation Planning Board, and other local and sub-regional organizations within the Region.

In Fiscal Year 1972, the Commission's transportation planning activities included the following:

1. Rapid Rail Transit System

In FY 1972, the Commission reviewed and made recommendations to the Washington Metropolitan Area Transit Authority on the preliminary designs of seven Metro Stations and the final designs of eleven others within the region. With the exception of two of these stations, all are located within

the District of Columbia. The Pentagon and National Airport Stations are located on Federal land outside of the District of Columbia and involve a Federal interest in the impact of proposed Metro facilities on the Master Plan for these installations.

In addition to its review of the Authority's station plans, the Commission also reviewed plans for Metro facilities involving four alignments through Federal lands and temporary parking on Federal land at the Pentagon. One of these alignments necessitated a modification of the Mass Transportation Plan and eliminated one station in the District of Columbia.

As of August 15, 1972, the status of Commission review of Metro stations in the District of Columbia was as follows:

	Number of Platforms		
Stage of Review	Approved to date	To be reviewed	Total
Preliminary Plans (platform location and general means of access	33	11	44
Final Plans (final designs for stations and access)	18	26	44
Totals	51	37	88

In Fiscal Year 1974, it is anticipated that the Commission's reviews of the Authority's plans will continue with emphasis on the final designs for Metro facilities proposed in the District of Columbia and affecting Federal installations in the Maryland and Virginia portions of the National Capital Region.

2. Streets and Highways

In Fiscal Year 1972, the Commission did not review any highway or freeway plans since none were submitted by the District of Columbia Department of Highways and Traffic. However, the Commission did provide technical advice and assistance to the District of Columbia Government and the Department of Transportation in the preparation of their recent reports to the Congress.

It is anticipated that the presently developed schedule for hearings and plan implementation will bring approximately nine highway projects before the Commission for review at various stages in Fiscal Years 1973 and 1974.

3. Liaison and Coordination

Liaison will continue in participation in the work of the Transportation Planning Board of the Metropolitan Washington Council of Governments which will be completing a regional transportation plan as well as developing other shorter range plans. These include participation in the Short Range Transit Improvement Program and the South Capitol Street Urban Corridor project.

E. Office of Environmental Affairs

This office is responsible for the following activities:

1. Liaison and coordination with the Council on Environmental Quality, the Environmental Protection Agency, and other agencies in the National Capital Region which have jurisdiction by law or special expertise on environmental matters, as identified in the July 29, 1970 memorandum of the Council on Environmental Quality.

2. Technical assistance and support to the Commission staff in the review and evaluation of proposed District of Columbia and Federal developments in the National Capital Region and proposed actions relative to the Comprehensive Plan for the National Capital and urban renewal plans in the District of Columbia.

3. Assistance, as requested, to agencies preparing documentation for submittal to the Commission in terms of explaining or interpreting the Commission policies, procedures, and/or criteria for submission as it relates to the environmental impact of proposed master plans, development programs or project proposals.

4. Assistance to the Commission staff in the preparation of environmental statements where such statements are required of the Commission under Section 102(2)(C) of the Environmental Quality in the National Capital Region on August 6, 1970. Since that time, the Commission has adopted five modifications to these policies and procedures in order to improve their effectiveness within the National Capital Region and to reflect subsequent recommendations of the Council on Environmental Quality.

Since adoption of these policies and procedures, the Commission has made a total of 252 environmental reviews of (1) developments in the National Capital Region proposed by District of Columbia Government, Federal agencies, the National Capital Housing Authority, and the Washington Metropolitan Area Transit Authority, and of (2) actions initiated by the Commission. In this same period, the Commission made 105 "environmental findings" that proposed developments would be consistent with Section 101 of the National Environmental Policy Act of 1969 and would not adversely affect the quality of the environment in the National Capital Region.

The Commission's environmental activities and reviews fall into three general categories, as follows:

1. Actions Initiated by the Commission

As indicated below, the Commission has initiated a total of 17 actions which required the preparation of either an Environmental Statement or a Description of Environmental Impact and the making of an environmental finding.

SUMMARY OF COMMISSION ACTIONS
REQUIRING AN ENVIRONMENTAL REVIEW AND FINDING

	Environ. Statement*	DEI**	Environ. Finding
1. Urban Renewal Areas and/or Plans or Modifications thereto, in the District of Columbia	1	7	8
2. Capper-Cramton Actions	3***	2	5
3. Comprehensive Plan Modifications	1	3	4
Totals	5	12	17

* Environmental Statement required by Section 102(2)(C) of the National Environmental Policy Act of 1969 and CEQ's Guidelines

**Description of Environment Impact required by the Commission's Environmental Policies and Procedures

***Three stream channelization projects on tributaries of the Anacostia River covered by a single 102(2)(C) Statement prepared by the U. S. Corps of Engineers.

2. Developments Proposed by Other Agencies

Since adoption of its environmental policies and procedures, the Commission has reviewed a total of 235 proposed developments in the National Capital Region by other agencies and has made a total of 88 environmental findings, as follows:

SUMMARY OF THE COMMISSION'S ENVIRONMENTAL REVIEWS OF PROPOSED DISTRICT AND FEDERAL DEVELOPMENTS IN THE NATIONAL CAPITAL REGION

	Agency or Jurisdiction	Proposals Reviewed	Findings Made
1.	District of Columbia Govt.	90	31
2.	Federal Govt.	124	46
3.	National Capital Housing Authority	2	-
4.	Washington Metropolitan Area Transit Authority	19	11
	Totals	235	88

3. Review of Draft and Final Environmental Statements on Proposed Developments in the National Capital Region

Under Section 7 of the Council on Environmental Quality's Guidelines, the Commission is recognized as a Federal agency with special interests in the National Capital Region which should be consulted by other Federal agencies preparing Section 102(2)(C) Environmental Statements on proposed developments in this area. To date, the Commission has reviewed and commented on 12 Draft Environmental Statements, and three Final Environmental Statements. Of these, one of the draft statements and all of the final statements were received in conjunction with Section 5 submittals to the Commission. These reviews are primarily concerned with evaluating: (1) their consistency with approved plans and programs for the future development of the City of Washington and the National Capital Region; (2) their relationship to the Commission's policy that a special effort should be made at the seat of the Federal Government to implement the objectives and policies of the National Environmental Policy Act; and (3) their probable impact on the quality of the environment in the National Capital Region.

In Fiscal Year 1972, the Commission made a total of 164 environmental reviews of which 76 were "environmental findings." as follows:

	Agency or Jurisdiction	Proposals Reviewed	Findings Made
1.	District of Columbia Government	57	26
2.	Federal Government	92	41
3.	National Capital Housing Authority	2	-
4.	Washington Metropolitan Area Transit Authority	13	9
	Totals	164	76

In Fiscal Year 1972, the Commission also initiated a total of fourteen actions that required the preparation by the Executive Director of either an Environmental Statement or a Description of Environmental Impact.

In Fiscal Year 1974, it is anticipated that the Commission and its staff will continue to cooperate with the Council on Environmental Quality,

the Environmental Protection Agency, and other District of Columbia and Federal agencies to: (1) improve its environmental policies and procedures; (2) scrutinize the environmental impact of proposed actions that it initiates; and (3) review the environmental impact of proposed District of Columbia and Federal developments in the National Capital Region at the seat of the Federal Government.

F. 1976 Bicentennial Planning

The Commission provides technical planning assistance and support to the District of Columbia, Maryland and Virginia Bicentennial Commissions and their staffs in matters pertaining to the planning and programming of the desirable and necessary facilities within the National Capital Region for the Bicentennial.

In addition, the Commission is a member of the Bicentennial Policy Committee at the Federal Bicentennial Coordination Center established in the General Services Administration by the President and provides technical assistance and support to the Center.

In the last fiscal year, the Commission has:

1. Continued its efforts to refine the general program objectives and considerations which the Commission outlined in its June 1970 report to the American Revolution Bicentennial Commission on recommending the designation of the National Capital Area as the center for demonstrating the "Living City" concept during the Bicentennial celebration.

2. Maintained liaison and coordination and, in some cases, technical assistance to the Mayor-Commissioner and the District Government Task Force for the National Bicentennial, the Office of Management and Budget, the National Park Service, the Smithsonian Institution, and other Federal agencies planning developments in the National Capital Region for 1976, and

3. Reviewed and evaluated various proposed projects and capital improvements in regard to their relationship to and consistency with the Commission's Comprehensive Plan for the National Capital.

IV. Experts and Consultants

A. Fiscal Year 1972 (actual)

Thomas F. Brereton, Syracuse, New York.....$ 3,900
Comparative analysis and evaluation of planning in Canberra, Australia; Ottawa, Canada; and Washington, D. C. Second part of a contract, first part of which was completed in Fiscal Year 1971 at a cost of $600.

Gladstone Associates, Washington, D. C. 4,500
Preliminary economic studies of potentials for competitive privately owned office space in the South Capitol Street and Friendship Heights Development Areas in the District of Columbia

Real Estate Research Corp., Washington, D. C. 5,000
Materials for a methodology to estimate supportable floor space and other features of retail trade and services in the District of Columbia

Frederick Gutheim, Washington, D. C. 17,500
"A History of Planning for the Nation's Capital"

Total 30,900

The following contracts were awarded in Fiscal Year 1972 from reimbursable funds from other Government agencies as indicated:

Wallace, McHarg, Roberts and Todd, Washington, D.C. ... 100,000
Georgetown Waterfront Study Area Development Plan and Program. Financed by $50,000 from Interior, National Park Service, and $50,000 from Housing and Urban Development.

Barton-Aschman Assoc., Inc., Washington, D. C. 9,000
Study of the impact of the construction of the National Air and Space Museum on traffic congestion in the area. Funded by Smithsonian Institution and conducted at the direction of the House of Representatives Appropriations Committee.

B. Fiscal Year 1973

Frederick Gutheim, Washington, D. C. 18,500
Additional work on "A History of Planning for the Nation's Capital"

Consultant services to support Commission staff on special projects and programs needing outside expertise..... 16,500

C. Fiscal Year 1974

Frederick Gutheim, Washington, D. C. 2,000
Further additional work on "A History of Planning for the Nation's Capital" (final)

Consultant services to support Commission staff on special projects and programs needing outside expertise..... 33,000

V. Publications Program

A sum of $53,623 is provided for this program in FY 1973 and estimated for FY 1974.

The funds available for Fiscal Years 1973 and 1974 will be used to finance the publication of a summary of Commission policies, programs and activities on a quarterly basis for use by the Commission members and staff as well as other interested professionals and technicians. Additional chapters of the "Comprehensive Plan for the National Capital" will be published. The funds will also be used to finance the publication of staff information series reports and a variety of special reports on topics such as the Georgetown Waterfront, Fort Lincoln, urban renewal studies, landmarks preservation, community development and cartography.

The summary report will be 9" x 11", containing an average of 32 pages which are composed of black and white line drawings and half-tones in addition to text. The staff information series and special reports will vary in size depending upon their content of text, maps, charts, photos or other materials, from 50 pages--such as the "Elements of the Comprehensive Plan for the National Capital"--to approximately 150 pages--such as the "Regional Development Guide," "Landmarks in the Downtown Urban Renewal Area" or "The Urban River, a Staff Proposal for Waterfront Development in the District of Columbia." Frequently extra copies of these reports are reproduced for sale by the Superintendent of Documents.

LAND ACQUISITION

The appropriation "Land Acquisition, National Capital Park, Parkway and Playground System" contains an unliquidated obligation of $48,000 under the activity Park, Parkway and Playground System in the District of Columbia for the Klingle Valley rights-in-land with respect to the Davies Estate (Tregaron). The Estate has not yet been settled. There also remains in this same account an unobligated balance of $805 for possible use for miscellaneous expenses.

There are no remaining funds in any of the other activities under the land acquisition appropriation and no additional funds are being requested.

ADVANCES FROM THE DISTRICT OF COLUMBIA

The National Capital Planning Commission develops urban renewal plans for the District of Columbia on a contract basis with the District of Columbia Redevelopment Land Agency. Please see Pages 17 through 21 for narrative regarding this program.

Approximately 9 permanent full-time positions are financed from these funds in addition to the positions financed under the Salaries and Expenses Appropriation. It is estimated that approximately $140,000 will be advanced during each of the Fiscal Years 1973 and 1974 to finance this program.

PENNSYLVANIA AVENUE DEVELOPMENT CORPORATION

Mrs. HANSEN. Will you describe for the committee your responsibilities under Public Law 92–578, the Pennsylvania Avenue Development Corporation, and how you plan to carry out these responsibilities?

Mr. REIFEL. Mr. Conrad, would you speak to that?

Mr. CONRAD. The Planning Commission will definitely review the plans and programs of the Pennsylvania Avenue Corporation in keeping with the overall plans.

Mrs. HANSEN. How are you going to review anything when they don't have a board appointed?

Mr. CONRAD. This is a point, too. I was assuming, that they were created and that we would operate with this entity the same as we have with any other Federal or District agency.

JANUARY 1973 PAY COSTS

Mrs. HANSEN. The board has not been appointed yet.

What are your costs in regard to OMB's directive that all agencies absorb the full costs of the January 1973 pay increase?

Mr. REIFEL. Mr. Pritchard, would you answer that?

Mr. PRITCHARD. We are absorbing the 1973 pay increase.

Mrs. HANSEN. How much did you have to absorb?

Mr. PRITCHARD. $28,200 for the period January 7–June 30, 1973.

Mrs. HANSEN. How did you do it?

Mr. PRITCHARD. We have vacancies in permanent staff.

PERSONNEL CEILING

Mrs. HANSEN. What is your personnel ceiling?

Mr. CONRAD. We have a permanent staff of 62 positions, of which 59 are now filled, so we only have three vacancies.

URBAN RIVER STUDY

Mrs. HANSEN. I have a news article from a Star-News staff writer:

> A new proposal by area planners would dot the Potomac and Anacostia Riverbanks with dense, high-rise development, while public access to the water's edge would be enhanced for recreation.
>
> A National Capital Planning Commission staff report entitled "The Urban River" calls for a massive development plan for the Potomac and the Anacostia which would include dredging and adjusting the shorelines.

It goes on to discuss the Georgetown development and new waterfront centers, South Capitol Street Bridge, and the high-rise residential community on Buzzard Point and a few other things.

Mr. CONRAD. Madam Chairman, this is the urban river study which was presented to the Planning Commission last month.

Mrs. HANSEN. Who did the study?

Mr. CONRAD. This was a staff study of the Planning Commission put out by the staff for comments from other Federal and District agencies as well as the community at large.

The idea is to complete the overall planning for the Potomac River as well as the Anacostia River valley which started when L'Enfant first planned the Capital City. There are some waterfront areas of our city which are not in public ownership.

For instance, Georgetown waterfront is one of the small missing links all the way from Chain Bridge down to Haines Point which is not in public ownership and this report here points out these areas that should be acquired to complete the L'Enfant plan as well as our current plans of the Planning Commission.

The report then relates the waterfront to the land adjoining the waterfront, as to its function and uses, such as the upper part of the Potomac River with the Palisades which is a beautiful, natural setting and should remain as such.

There are other areas of the river such as Buzzard Point which is industrial at the present time and primarily obsolete with such uses as concrete mixing plants, oil storage, and other types of uses which are not economic in light of present day standards.

The report suggests the uses that might more appropriately be in these areas as well as public use of the waterfront. I think that the report will speak for itself, Madam Chairman, and we would like to leave it with you.

Mrs. HANSEN. We will be glad to have it.

What do you suppose would be the cost of that waterfront acquisition?

Mr. CONRAD. We are now working with a special task force with the Park Service and their staff to follow up on this report and we will know, I would say, in a month or two what we are talking about in terms of money. These areas are relatively small but in terms of today's prices small land areas still cost a considerable amount of money.

So we want to first find out what are we talking about, what land areas, get some appraisals made, and then we will know better as to what the cost will be.

Mrs. HANSEN. What would you expect to do with this urban river proposal? It has been presented. Now, what will the next stage be?

Mr. CONRAD. We have sent out these listings to the public and we are in a phase now of working with other agencies as well as the public, getting back their comments on the report, and at such times as we receive these comments and recommendations from the task force we will then bring this before the Planning Commission for policy determination as to what direction we should go. We will probably suggest alternative programs to carry out some of the objectives of this overall waterfront study.

We have sent out copies to the House Appropriations Committee, and also the Senate Appropriations Committee, and other committees of Congress which would have an interest in this report because we also want your comments.

Mrs. HANSEN. When do you expect to have your first responses?

Mr. REIFEL. Before he answers that question, I think he should respond further in responding to the other question. There are some instances where the developer may be willing to make available some of the waterfront to complete the courseway.

Do you want to mention that, or has enough been said.

Mr. CONRAD. We are negotiating with some of the developers and, of course, this is confidential material.

[Discussion off the record.]

USE OF FISCAL YEAR 1973 FUNDS

Mrs. HANSEN. To what extent, if any, in fiscal year 1973 have your actual expenditures deviated from the budget plan you submitted to this committee last year?

Mr. CONRAD. None.

Mr. PRITCHARD. That is correct, no deviations.

TRAINING OF EMPLOYEES

Mrs. HANSEN. You are requesting an increase of $1,000 for equal employment opportunity training. This is your first request for this item, I believe. Do you want to explain what that is about?

Mr. CONRAD. This program, Public Law 92–261, was presented to us just recently. We have had programs for training our personnel but this is an added emphasis and we felt that to keep up with this added emphasis that we would request $1,000 to fund this program to improve our equal opportunity training.

Mrs. HANSEN. Don't you have it now?

Mr. CONRAD. No, ma'am. We just take this out of other sources.

1976 BICENTENNIAL

Mrs. HANSEN. You are requesting an increase of $10,000 for the 1976 Bicentennial. Your total program is $35,000. Would you give us the justifications on this? Will this work be done in-house or by contract?

Mr. CONRAD. You recall that last year we were saying that we needed $28,000 and we received $25,000 to bring the base maps of the District of Columbia up to date upon which our Bicentennial planning would then be based.

We have this out for bid now. We also mentioned in the following years we expected to be back into Congress for an additional $400,000 to carry out a rather ambitious program for the Bicentennial on the part of the Planning Commission.

Mrs. HANSEN. This was your exhibit program, wasn't it?

Mr. CONRAD. Yes. It has been reduced now to $35,000. The purpose of this $35,000 would be to take the historic research that we now have under way into the old plans and old models that were established in the earlier days and to take this research and put it into the form of maps, development programs, that could be the basis for an exhibit.

The Office of Management and Budget felt that the Smithsonian was in a better position than the Planning Commission to develop these exhibits since they have the shops, and machinery, and so forth, and there could be a saving here, so the $35,000 here represents taking the historic documentation, putting it into planned form, so it can then be made into exhibits.

RENTAL OF OFFICE SPACE

Mrs. HANSEN. You are requesting an increase of $18,403 for rental of additional floor space at a cost of $5.25 per square foot. What is the requirement for this additional space and how does this cost compare to the cost of your current space?

Mr. CONRAD. The cost is the same as our current space. The reason for the additional space was to have an exhibit space which the Planning Commission has never had. We have many, many exhibits and models that come to us from other agencies and which we also produce ourselves but we have never had any room to exhibit these.

Also, our storage room on the 10th floor of our building is so small that it just cannot function as a storage room. Also, our original space did not contemplate the summer interns that we have.

SUMMER INTERNS

Mrs. HANSEN. How many of those do you have?

Mr. CONRAD. We will have six this year and we also have four people who are housed by us from the District government to carry out the landmarks program, plus one person to work on the open space program of the District. So none of these people was allocated space in our original spacing in this building.

Mrs. HANSEN. What universities do you receive your interns from?

Mr. CONRAD. We have a policy that no two interns can come from the same college or university, so that all six are from different colleges and universities. We have a den mother setup to take care of our summer interns. She goes over all the qualifications.

Mrs. HANSEN. That is the trouble with men. They always say that women who are in charge of things are den mothers.

Mr. CONRAD. A good percentage of our summer interns are young ladies.

Mrs. HANSEN. I know. They are young ladies and not den mothers. You said the wrong thing in the wrong place.

Mr. CONRAD. I'm sorry, Madam Chairman.

Mr. REIFEL. I do want to add in connection with young people who are found as interns, it is an excellent opportunity for these young folks of whom were about half blacks and other minorities last year. I don't know what they will be this year, but they are young folks that are interested in architecture, and planning, and so on.

Mrs. HANSEN. Are they particularly interested in urban planning?

Mr. REIFEL. Oh, my, yes. We have an application now I think from a young Pueblo Indian.

Mrs. HANSEN. What are you paying this "den mother"?

Mr. CONRAD. We cannot afford a separate person to take care of our summer interns. This is one of the jobs that our Bicentennial coordinator has taken on. She will see to it that the students are taken care of as well as running the other work.

Mrs. HANSEN. Then she is something more than a den mother?

Mr. CONRAD. Absolutely.

NEW PERMANENT POSITIONS

Mrs. HANSEN. You are requesting an increase of $26,000 for two additional permanent positions. What are these positions?

Mr. CONRAD. The one position is an urban design architect, GS–12. At the present time we have two urban designers in the office. These two urban designers are responsible for the review of all Federal projects as well as District projects and they are also responsible for a lot of the urban design that was carried out as a part of the urban design riverfront study. They are now studying a whole area around Mount Vernon Square in regard to the Civic Center and its urban design, in relation to the original L'Enfant plan, to be sure that these projects enhance the plan rather than go contrary to it.

This is a terrific workload for just two people and we are requesting an additional position of urban designer. The other position is an environmental specialist. We have one environmental specialist at the present time and she is doing a wonderful job, but she just cannot keep up with the program that the Commission has.

ENVIRONMENTAL PROGRAM

We review all of the environmental statements of the Federal agencies as well as District agencies.

Mrs. HANSEN. How many do you have per year?

Mr. CONRAD. Don, would you mind covering the work program and how many we have during this year?

Mr. BOZARTH. Your question is how many 102 environmental impact statements we have for review?

Mrs. HANSEN. Yes.

Mr. BOZARTH. We have gotten about eight so far. You know, the Commission's jurisdiction is only the National Capital Region so we don't get involved in reviewing outside the region.

Mrs. HANSEN. I know.

Mr. BOZARTH. But we have reviewed impact statements on the center leg and the south leg of the Interstate Highway System in the District, on the Consolidated Federal Law Enforcement Training Center at Beltsville, and on the Capitol heating plant which is being completed now in the office. The environmental statement by the Washington Metropolitan Area Transit Authority on the regional Metro system is also being reviewed at the present time. These are examples of the kind of statements which have come in in the last few months and which we review.

Mrs. HANSEN. How many do you anticipate this year?

Mr. BOZARTH. We can never anticipate 102's, Madam Chairman. When they come in we have to deal with them. We are better able to forecast the description of environmental impact or the environmental statements we get in conjunction with project submissions to the Commission.

Both the District of Columbia and the Federal agencies who submit master plans or site and building plans for construction projects submit either a statement or a description to the Commission for review in conjunction with its review of that project. This environmental review is built into the normal Commission procedures for the review of Federal and District projects in the National Capital Region.

It is one of several considerations the Commission gives in its review of each project.

As you will not in the justification, the Commission adopted its environmental policies and procedures in August 1970. As of the date

of this report the Commission made 235 reviews. Those reviews are now up to 341.

An area where we have experienced a particular increase in workload is the actions initiated by the Commission itself.

For example, we had to prepare an environmental statement on the Fort Lincoln urban renewal plan and on the related comprehensive plan modifications. We prepared environmental impact statements on the four urban renewal projects in neighborhood development program No. 4. We have also been providing, with one GS–11 staff person, as much technical assistance as we can to the affected agencies to assist them in preparing these descriptions on statements for submission to the Commission.

TRANSPORTATION OF HOUSEHOLD GOODS

Mrs. HANSEN. The sum of $7,000 is requested for transportation of household goods. What are the details on this?

Mr. PRITCHARD. Madam Chairman, this is not a new figure. It has been carried for several years.

Mrs. HANSEN. I know but I want to know the details.

Mr. PRITCHARD. It covers transporting professional employees' household goods to their first post of duty. As you probably know, the civil service regulations do provide for this.

CONTRACTS WITH EXPERTS AND CONSULTANTS

Mrs. HANSEN. $70,000 is requested for contracts with experts and consultants. Please justify your need for this and tell me what consultants you have hired this past year.

Mr. CONRAD. Madam Chairman, I think the section on experts and consultants is on pages 25 and 26 of our justifications and we have not deviated from this report.

On page 26 it points out that the following contracts were awarded in fiscal year 1972. For fiscal year 1973, Frederick Gutheim has received $18,500. That should be changed to $20,500, and the remaining consultants services to support the Commission staff on special projects would be changed from $16,500 to $14,500.

This is part of that historic research that we mentioned about the bicentennial to get a headstart and to obtain documentation. For fiscal year 1974 we estimate that we need an additional $2,000 in regard to Gutheim and the remaining $33,000 would be as it has been in prior years, to support Commission staff on special projects and programs needing outside expertise.

Mrs. HANSEN. Do you want to put a list in the record of the amount you have spent for consultants since 1965?

Mr. CONRAD. We will be glad to supply that for the record.

[The information follows:]

(The information follows:)

Fiscal year 1965

Victor Gruen, planning study, Anacostia uptown center area	$ 10,000
Wallace McHarg, comprehensive landscape plan	15,000
Robert Gladstone & Associates:	
a. commercial policy study	11,000
b. economic evaluation study	12,400
J. E. Greiner Co., Pennsylvania Avenue study, street and traffic plan	5,500
Sexton-Sexton Associates, Anacostia-Bolling access study	2,500
Alan M. Voorhees & Associates, housing densities study	17,500
Total	73,900

Fiscal Year 1966

Robert Gladstone & Associates:	
a. population matrices	$ 2,500
b. Eastern Market study	2,500
c. Georgetown Market study	5,000
Henry M. Bain, Jr., consultation and final drafting of the 1985 comprehensive plan	9,100
Alan M. Voorhees & Associates, District of Columbia residential parking study	4,000
Total	23,100

Fiscal Year 1967

Wallace, McHarg, Roberts & Todd, preparation of future studies pertaining to the development of a comprehensive landscape plan for Washington, D. C	$ 20,000

Fiscal Year 1968

Transportation center development program and plan (Contract was for $250,000 of which $25,000 was from NCPC; Post Office, $50,000; Department of Transportation, $100,000; Housing & Urban Development $75,000). Detailed study for a major transportation center to be developed in the vicinity of the Union Station in the District of Columbia. Conklin & Rossant, contractor.	$ 25,000
Alan M. Voorhees & Associates, reappraisal of proposed traffic plan for Anacostia-Bolling	750
Stanley A. Halpin, report on small business in the District of Columbia	2,500
Economic Associates, Inc., population studies, District of Columbia and environs	2,000
Total	30,250

Fiscal Year 1969

Thomas Brereton, Syracuse, New York..... Report on the Planning Review-Implementation Process in the District of Columbia	$ 2,500
Urban Design and Development Corp., Washington, D. C..... Study of the Impact of Current Development Proposals on the Design and Program for the Transportation and Visitor Center in the Vicinity of Union Station	25,000
Alan M. Voorhees & Associates, Washington, D. C., parking study..	4,000
George Schermer Associates, Washington, D. C..... Housing and Federal Employment Study for the National Capital Region	5,000
Total.....	36,500

Fiscal Year 1970

Irving H. Berman, Washington,D.C..... Econonic Study of Building Intensity and Heights, Downtown Urban Renewal Area	$ 9,000
Urban Design & Development Corp., Washington, D. C. :	
a. Feasibility study, Georgetown Waterfront.....	18,000
b. Bi-centennial Year of 1976 report.....	6,000
Total.....	33,000

Fiscal Year 1971

Regional Airport Facilities Study..... Three separate contracts were awarded as follows: Quinton-Budlong, Los Angeles, Calif., study program, $5,000 Howard, Needles, Tammen and Bergendoff, New York, study of impact of helicopter service in the District of Columbia, $15,000 Metropolitan Washington Council of Governments, Washington, D. C., $80,000	100,000
Thomas F. Brereton, Syracuse, New York..... Comparative analysis and evaluation of planning in Canberra, Australia; Ottawa, Canada; and Washington, D. C.	600
Total.....	100,600

Fiscal Year 1972

Thomas F. Brereton, Syracuse, New York. Comparative analysis and evaluation of planning in Canberra, Australia; Ottawa, Canada; and Washington, D. C. Second part of a contract, first part of which was completed in Fiscal Year 1971 at a cost of $600	$ 3,900
Robert Gladstone & Associates, Washington, D. C. Preliminary economic studies of potentials for competitive privately owned office space in the South Capitol Street and Friendship Heights Development Areas in the District of Columbia	4,500
Real Estate Research Corp., Washington, D. C. Materials for a methodology to estimate supportable floor space and other features of retail trade and services in the District of Columbia	5,000
Frederick Gutheim, Washington, D. C. "A History of Planning for the Nation's Capital"	17,500
Total	30,900

The following contracts were awarded in Fiscal Year 1972 from reimbursable funds from other Government agencies as indicated:

Wallace, McHarg, Roberts & Todd, Washington, D. C. Georgetown Waterfront Study Area Development Plan and Program. Financed by $50,000 from Interior, National Park Service, and $50,000 from Housing and Urban Development. (The D. C. Government also participated in this contract with another $150,000 which it will pay directly to contractor).	$100,000
Barton-Aschman Associates, Inc., Washington, D. C. Study of the impact of the construction of the National Air and Space Museum on traffic congestion in the area. Funded by Smithsonian Institution and conducted at the direction of the House of Representatives Appropriations Committee.	9,000
Total	109,000

Fiscal Year 1973 (estimated)

Frederick Gutheim, Washington, D. C. Additional work on "A History of Planning for the Nation's Capital"	$ 20,500
Consultant services to support Commission staff on special projects and programs needing outside expertise	14,500
Total	35,000

Fiscal Year 1974 (estimated)

Frederick Gutheim, Washington, D. C. Further additional work on "A History of Planning for the Nation's Capital" (final)	$ 2,000
Consultant services to support Commission staff on special projects and programs needing outside expertise	33,000
Total	35,000

COSTS FOR ENVIRONMENTAL WORK

Mrs. HANSEN. What is the total amount of funds expended for environmental work for fiscal year 1972 and estimated cost for fiscal years 1973 and 1974?

Mr. PRITCHARD. I have it right here.

Mr. CONRAD. The Commission has one environmental specialist on its staff.

Mrs. HANSEN. You mentioned that. I want this in the record.

Mr. CONRAD. I can give you this for the record now, Madam Chairman. In fiscal year 1972 the direct cost was $4,666. In fiscal year 1973 the direct cost was estimated to be $15,423. If the GS–9 environmental specialist requested in fiscal year 1974 is approved the direct cost of operating this office is estimated to be $26,500.

FUNDS RECEIVED FROM OTHER SOURCES

Mrs. HANSEN. What funds have you received for fiscal year 1972 and to date for fiscal year 1973 from other agencies or organizations for work to be done on a reimbursable basis?

Mr. CONRAD. We received $140,000 in fiscal year 1972 through the neighborhood development process for our share of a program in the urban renewal program of the District of Columbia. We hope to receive a like amount in fiscal year 1973.

In addition we have a program on Georgetown waterfront. This study was set up by transfer of $50,000 from the National Park Service and $50,000 from HUD. The District government contracted directly for an additional $150,000, and we are now in the process or in the middle of this study on the Georgetown waterfront, so this would amount to $250,000 which was a part of the Georgetown waterfront study.

A contract for $9,000 financed by the Smithsonian for study of traffic congestion in relation to the National Air and Space Museum was awarded at the direction of this subcommittee.

Other than these, I don't believe there have been any other funds which have been assigned to the Planning Commission other than direct appropriations.

URBAN RENEWAL PLANNING

Mrs. HANSEN. You have been involved in a lot of planning, haven't you for the Seventh Street and 14th Street corridors?

Mr. CONRAD. Yes, ma'am.

Mrs. HANSEN. What has happened?

Mr. CONRAD. Not much. The planning program as far as the Commission is concerned in adopting the plans and specifications and the D.C. Council in approving these plans and specifications, that has been done.

I think the problem lies with getting private enterprise back into these areas in order to develop——

Mrs. HANSEN. What is the outlook?

Mr. CONRAD. Don, do you have a list of the projects and so forth which have been recently started in the Seventh, 14th, and H Street areas?

Mr. BOZARTH. Yes, I do.

Madam Chairman, based upon information provided by the D.C. Redevelopment Land Agency, there are 580 dwelling units in the Shaw urban renewal area which are either completed or scheduled for completion in this calendar year. Most of these are moderate income housing units.

About 54 are low and public housing units. As you know, in regard to the outlook question you raised, there is a temporary freeze on housing assistance programs and, except for Fort Lincoln which has been excepted from that freeze by the Secretary of HUD, the rest of the city's program like other cities, is under that freeze.

In addition to the private development underway, and I might add that there are five different projects or sponsors involved in those 580 units, there are certain public improvements in the Shaw urban renewal area which are significant.

The new Shaw Junior High School, the replacement for "Shameful Shaw" on Seventh and Rhode Island, is under construction. There is a new library in the Shaw area underway and a new fire station. The new Dunbar Senior High School replacement will be started in that area in the near future.

In the 14th Street area, the District has a health center under way. No private development is under construction at the moment. In the other areas, the H Street urban renewal area and the downtown urban renewal area, the Redevelopment Land Agency is in the process of acquiring land which the commission and the city council previously approved as part of the official urban renewal plans for those areas.

Mrs. HANSEN. It seems to me that when the local papers are short of news there is always an item on what hasn't been done in these areas. With the Pennsylvania Avenue Development Corp. underway, we would like to know the progress of Seventh Street and 14th Street and the other areas when urban renewal was planned and where you had quite an input into the planning.

Mr. BOZARTH. I think the last point, if I may, Madam Chairman, is one I would emphasize. The problem in the four NDP areas is not a planning problem. Much of the overall planning, although it is still underway in terms of some of the details, has been completed by the planning commission and the city council.

Mrs. HANSEN. It is just the action that is missing.

Mr. BOZARTH. It is the implementation of these plans which is a marketing problem in these areas of the inner city. Of course the housing freeze, since many of the proposed units are private moderate income housing, has thrown a cloud over the ability to get private developers so that the problems are problems of implementing the plans in these areas and they are difficult.

Mrs. HANSEN. The rubble is still there.

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Mr. BOZARTH. There are certain interim uses like vest pocket parks on some of these sites. Relatively speaking, development has not moved as fast as the D.C. government or RLA had hoped and the freeze on the housing assistance program makes it very difficult to speculate on what will happen and how soon.

Mrs. HANSEN. I guess they have frozen filling the positions on the Pennsylvania Avenue Development Corp., too, so you are not alone.

Do you anticipate that these areas are going to get off the ground after a while?

Mr. BOZARTH. We can only speculate. I would say from indications in the press that the freeze on the housing assistance program is a temporary one pending a reorganization of the Nation's housing and urban renewal programs. With some resolution of those programs at a national level, presumably the funding and authorization questions today will be removed at some period of time in the near future.

Mrs. HANSEN. Everybody is talking now about the Bicentennial. I don't think it is in very good taste to be commemmorating the unfinished work in these areas.

Mr. BOZARTH. This is an item which is under discussion in a very detailed way between the District government's Bicentennial planners and the Redevelopment Land Agency.

As you may know, the District is in the process of putting together its Bicentennial program now.

Mrs. HANSEN. How long ago were the riots?

Mr. CONRAD. April 5, 1968.

Mrs. HANSEN. That is almost 5 years ago. We had some discussion of it at that time and there has been a discussion of it every year since. Nothing has happened, so it is going to continue to be a subject of discussion. I think before you get into some of the other bicentennial projects you better make some progress in these areas.

Mr. VEYSEY. Madam Chairman, may I ask a question?

Mrs. HANSEN. Surely.

Mr. VEYSEY. I guess they are in the business of planning, not in removing rubble.

Mrs. HANSEN. I know, but they can make some suggestions to the District Government.

Mr. CONRAD. We can relay the thoughts back to those——

Mr. VEYSEY. Did you have a plan as to what that area should look like? I understood you have done the planning phase of it but the actual moving of things hasn't happened.

Mrs. HANSEN. The tragedy of it is that these mounds of rubble are still in a disastrous looking condition. It would seem to me that somebody in the District government ought to undertake at least the cleanup of the area.

Mr. VEYSEY. But that would be the responsibility of the District of Columbia government.

Mr. CONRAD. Yes.

Mrs. HANSEN. But these people can suggest. They might take a first step. Five years is quite a long time.

Mr. CONRAD. It is a long time.

Mrs. HANSEN. Mr. Yates.

Mr. YATES. No questions.
Mrs. HANSEN. Mr. McKay.
Mr. MCKAY. No questions.
Mrs. HANSEN. Mr. McDade.
Mr. MCDADE. No questions.
Mrs. HANSEN. Mr. Veysey.

RENTAL OF OFFICE SPACE

Mr. VEYSEY. Just one little item in your budget. The largest increase in there was $19,000 for rent, communications, and utilities. Is that mostly the new space figure?

Mr. PRITCHARD. That is correct; yes, sir, the new office space requested.

Mr. VEYSEY. So you added 3,500 square feet to the present 21,000 which you have, and that jumped the cost up that much?

Mr. CONRAD. We are jumping up 3,500 square feet at a cost of around $18,000-plus and this comes out to about $5.25 per square foot.

Mr. VEYSEY. You are renting that space?

Mr. CONRAD. Yes. The GSA rents the space for us but they requested that we put in for this amount during fiscal year 1974. The policy has been that all the agencies would put in for their additional space to begin with, but then GSA would pick it up. So this is just in keeping with that policy.

Mr. VEYSEY. That would disappear in subsequent years?

Mr. CONRAD. It would if the present procedures were followed but I understand, and Mr. Pritchard can give you more detail, that all the agencies are going to be responsible to their Appropriations Committees for the cost of their space and GSA will not be responsible for submitting in fiscal year 1975 and the 3,500 plus the 20,000 square feet would become one and would be a subject of discussion for this committee rather than GSA.

Mr. VEYSEY. It was my understanding of the legislation that was passed last year, that it would work that way, but I am surprised that it is working as it appears here.

PENNSYLVANIA AVENUE DEVELOPMENT CORPORATION

Mr. YATES. May I ask a question relating to the Pennsylvania Avenue Development Corp.? There is a deadline for them to get their work done, isn't there?

Mrs. HANSEN. You would never know it from the pace of the appointments.

Mr. YATES. Isn't that August, September, or October of this year?

Mr. CONRAD. I believe there are some dates in that range. I would have to supply that for the record.

[The information follows:]

The Pennsylvania Avenue Development Corp. Act of 1972 does not contain a deadline for the completion of preparation of the development plan authorized to be prepared by the act. However, the development plan is required to include a program for the staging of proposed development, including a detailed description of the portion of the program to be *scheduled for completion by 1976* (empha-

sis added). Further, the act contains time limits within which the Secretary of the Interior and the Mayor–Commissioner of the District of Columbia shall act on the development plan (90 days in both instances) after its submission to them by the Pennsylvania Avenue Development Corp. and within which the Corporation shall submit the development plan to the Congress (120 days) after action by the Secretary and the Mayor–Commissioner. The act also provides that the plan may be implemented unless either House of the Congress has passed a resolution in opposition to the plan within 60 legislative days after its transmittal to the Congress. In addition, the authority of the Corporation to issue obligations to fund implementation of the plan expires June 3, 1980. Finally, up to a 1 year moratorium from the date of enactment of the act is imposed on new construction (including substantial improvements of existing buildings).

Mr. YATES. They already came in and told us they had a deadline. They have not met the deadline as far as you are concerned, have they?

Mr. CONRAD. No, sir.

Mrs. HANSEN. Thank you very much.

It is always a pleasure to have you before us.

Mr. REIFEL. Thank you.

Mrs. HANSEN. Ben, we miss you on the committee and you can come back anytime you want to.

AFTERNOON SESSION

TUESDAY, MAY 15, 1973.

PENNSYLVANIA AVENUE DEVELOPMENT CORPORATION

WITNESSES

ELWOOD R. QUESADA, CHAIRMAN, PENNSYLVANIA AVENUE DEVELOPMENT CORPORATION
WILLIAM E. CASSELMAN II, GENERAL COUNSEL, GENERAL SERVICES ADMINISTRATION
ARTHUR J. CRATEN, BUDGET OFFICER, GENERAL SERVICES ADMINISTRATION

Mrs. HANSEN. The committee will come to order.

This afternoon we have the Pennsylvania Avenue Development Corporation. Our principal witness is Gen. Elwood Quesada, the chairman. We will insert the biography of General Quesada and the justifications at this point in the record.

[The information follows:]

ELWOOD R. QUESADA

1904—Born in Washington, D.C.; attended University of Maryland and Georgetown University.

1924—Enlished as a private in the Air Service; received commission in the Regular Army in 1927; retired as a lieutenant general in the U.S. Air Force in 1951.

1928–29—After playing an active part in rescuing the crew of the German plane *Bremen* which crash-landed on its first East–West Atlantic crossing, developed the idea of in-flight refueling. In 1929, with Carl "Tooey" Spaatz and Ira Eaker, made aviation history by staying aloft for 6½ days refueled by a second plane, Question Mark.

1933—Served as chief pilot on the Army-operated air mail run between New York and Cleveland.

1941–45—In World War II, served as commanding general of the 12th Fighter Command in Africa and Deputy Commander of the Northwest African Coastal Air Force during the Tunisian, Sicilian, Corsican, and Italian beachhead campaigns. Assumed command of the 9th Fighter Command on D-Day plus one, directed aerial cover and air support for the Allied invasion of the continent. Also credited with the first offensive use of radar.

1948–58—Appointed by the Joint Chiefs of Staff as chairman of the Joint Technical Planning Committee. Commanded Joint Task Force Three which detonated the world's first hydrogen device at Eniwetok in 1951. Appointed by President Eisenhower as the first Administrator of the Federal Aviation Agency.

1961—After resigning from the FAA, helped to organize a new American League baseball club in Washington, D.C.

Since 1965 has served in the following capacities:

Chairman of the Board and President of L'Enfant Plaza North, Inc., L'Enfant Plaza South, Inc., L'Enfant Plaza West, Inc., The L'Enfant Plaza Complex, Southwest Washington, D.C.

Director: Dart Industries, Inc.; Edgerton, Germeshausen & Grier, Inc. National Bank of Washington; Anacostia Economic Development Corp. Governor; Board of Governors and Visitors, Washington College, Chestertown, Md.

Member of the Advisory Board of the Air and Space Museum of the Smithsonian Institution.

Chairman, Pennsylvania Avenue Development Corp.

Decorations and awards:

Having flown 90 combat missions during World War II, U.S. decorations include: the Distinguished Service Medal with oak leaf cluster, Distinguished Flying Cross, Legion of Merit, Air Medal with two silver oak leaf clusters, Purple Heart and others.

Foreign decorations include: The British Order of the Bath (Degree of Commander); the Commander of the British Empire; the French Legion of Honor; the French Croix de Guerre with palm, Luxembourg Crois de Guerre; Order of Adolphe of Nassau; the Polish Pilot's Badge; the Belgian Order of the Couronne in the grade of Commander with aviation palm; and the Belgian Croix de Guerre with aviation palm.

Mr. Quesada is married to the former Kate Davis Pulitzer of St. Louis. They have two daughters and two sons and live in Washington, D.C.

SALARIES AND EXPENSES
PENNSYLVANIA AVENUE
DEVELOPMENT CORPORATION

GENERAL STATEMENT

"The Pennsylvania Avenue Development Corporation was established by Public Law 92-578, approved October 27, 1972, to plan and redevelop Pennsylvania Avenue between the Capitol and the White House in Washington, D. C. The Corporation will first develop a comprehensive plan for the designated area which must be approved by Federal and local officials as well as reviewed by the Congress before taking effect. Following approval of the plan, the Corporation will execute the plan through the use of its acquisition and other powers.

"The Corporation will be governed by a 15-member board, comprised of seven Federal and local government representatives and eight private citizens appointed by the President. To finance its redevelopment activities, the Corporation is authorized to borrow up to $50 million from the U. S. Treasury."

APPROPRIATION LANGUAGE

During the current fiscal year the Pennsylvania Avenue Development Corporation is authorized to borrow $200,000 from the Treasury of the United States, as authorized by section 6 of the Act of October 27, 1972 (Public Law 92-578), for necessary expenses of the Corporation and the amount so borrowed shall remain available without fiscal year limitation.

JUSTIFICATION

The request for FY 1974 represents the minimum program consonant with the responsibilities placed upon the Pennsylvania Avenue Development Corporation under P. L. 92-578, October 27, 1972. The proposed request for FY 1974 is to be used, in conjunction with an estimated carry-over of $385,000 from the FY 1973 supplemental request, for the full year implementation of the Corporation's operations.

In order to fulfill the responsibilities and duties assigned by the enabling legislation, the Corporation will:

1. Establish its offices and obtain initial staffing: including, the Executive Director and Assistant Director; several professionally qualified individuals in the fields of architecture, urban planning, traffic management, drafting and design; and secretarial personnel.

2. Adopt internal operating procedures, and promulgate such rules, regulations and bylaws as are necessary for the efficient conduct of its affairs.

3. Consult and cooperate with District of Columbia officials and community leaders, foster local iniative and participation, and give primary consideration to local needs and desires in the preparation of the development plan.

4. Study the types of uses, both public and private, which are to be permitted in the redeveloped area consonant with the scheme of the development plan.

5. Consider, evaluate and prepare criteria for the design and appearance of buildings, facilities, open spaces and other improvements within the development area.

6. Study and select properties to be acquired for the purpose of redevelopment; and, program the alterations, construction, and remodeling necessary to execute the development plan. In furtherance of this requirement, the Corporation shall contract for several studies to provide detailed, technical information on: the current values of all properties to be acquired; projected costs for land preparation for all properties to be acquired; total development costs, both public and private; estimates of the reuse values of properties to be acquired; and, the marketability of the development.

7. Prepare a detailed analysis of the economic impact of the development on the entire metropolitan area, particularly upon existing business activities within the development area and upon the tax base.

8. Utilize the studies prepared on technical details and costs, to draw up the final development plan proposed for adoption, including the stages of development, particularly the portion to be completed by 1976. The Corporation will have to study and include in the development plan both interim and long-range procedures designed to insure continuing conformity to the development plan.

9. In the event that the Secretary of the Interior or the Commissioner of the District of Columbia suggests modifications or changes to the plan, attempt to reconcile or incorporate such changes with the development plan, prior to submission to Congress for review.

The request provides for the costs of continuing the Corporation's program during FY 1974, in conjunction with an estimated carry-over of $385,000 from the proposed FY 1973 supplemental appropriation. The request for $200,000 pursuant to the borrowing authority of the Corporation under section 6(10) of the Act, will be primarily for expenses and obligations incurred during the second half of FY 1974, after the development plan is expected to have been completed. The request will provide funds for the continuation of the 15 man staff of the Corporation while the plan is being considered by Congress, prior to its effectuation. During this period the Corporation will have to continue its planning in greater detail, provide information to the public, and further develop its internal procedures and programs to insure speedy implementation of the plan upon approval. Accordingly, most of the $200,000 to be authorized under this request, estimated at $138,000, will go for personnel compensation and related expenses.

The request also provides funds for continuing administrative costs, including reimbursable services to be provided to the Corporation by other Federal agencies. In view of the limited staff of the Corporation and the magnitude and complexity of its task, it will be dependent upon the technical and supportive assistance of GSA, ~~the Department of Justice~~, the Department of Interior, and other agencies, upon a reimbursable basis, as provided in several sections of the Act.

PENNSYLVANIA AVENUE DEVELOPMENT CORPORATION

SALARIES AND EXPENSES

Program and Financing (in thousands of dollars)

Identification code	1972 actual	1973 estimate	1974 estimate
Program by activities:			
General administration (costs-obligations)	---	---	200
Financing:			
Budget authority (appropriation)	---	---	200 1/
Relation of obligations to outlays:			
Obligations incurred, net	---	---	200
Outlays	---	---	200

1/ Requested as small loan appropriation against $50 million Treasury loan authorization provided in P. L. 92-578; to finance general administration costs (salaries and related expenses) for last half, FY 1974.

PENNSYLVANIA AVENUE DEVELOPMENT CORP.
SALARIES AND EXPENSES

Personnel Summary

Identification code	1972 actual	1973 estimate	1974 estimate
Total number of permanent positions	----	----	15
Average paid employment	----	----	15
Average GS grade	----	----	11.1
Average GS salary	----	----	$14,462.00

(Mono cast: 21.5) (Mono cast: 5) (Mono cast: 5) (Mono cast: 4.9)

PENNSYLVANIA AVENUE DEVELOPMENT CORP.

SALARIES AND EXPENSES

OBJECT CLASSIFICATION (in thousands of dollars)

Identification code		1972 actual	1973 estimate	1974 estimate
	Personnel compensation:			
11.1	Permanent positions	----	----	127
	Total personnel compensation	----	----	127
	Personnel benefits:			
12.1	Civilian	----	----	11
25.0	Other services	----	----	62
99.0	Total obligations	----	----	200

Mrs. HANSEN. We will proceed with General Quesada's general statement.

Mr. CASSELMAN. I will be pleased to insert that in the record or read the General's statement, if you wish.

Mrs. HANSEN. Where is General Quesada?

Mr. CASSELMAN. He said he would be back at 1 o'clock. He has not returned.

Mrs. HANSEN. You can start to read the statement for General Quesada.

Mr. CASSELMAN. I am Bill Casselman, general counsel with the GSA, and I have been associated with this proposal on behalf of the General Services Administration.

OPENING STATEMENT OF GENERAL QUESADA

We are indebted to the committee for this opportunity to present the Corporation's anticipated financial requirements for fiscal year 1974 and to discuss briefly the first steps which we soon hope to take to execute the legislative mandate contained in the Pennsylvania Avenue Development Corporation Act.

Mrs. HANSEN. We are glad to welcome General Quesada.

General QUESADA. Thank you. I am personally honored and extremely pleased to have been appointed by President Nixon to be the chairman of the Board of Directors of the Corporation, and I look forward to embarking upon the task before us.

The seven other members appointed to the Board by the President from private life are all individuals of talent and dedication to this project of far-reaching implications upon the character and life of the Capital City. These appointments complete the Board of Directors, which also has seven government members designated by statute, and, place us in a position to proceed with the preparation of the development plan immediately upon the availability of appropriations.

The General Services Administration, designated in the act to provide administrative support, has assured me they can provide the Corporation with space, and office equipment and supplies as soon as funds become available, and that they would assist in rapidly assembling a staff capable of undertaking day-to-day operations. The first meeting of the Board has been called and, hopefully, essential by-laws and operating procedures will be adopted, so that substantive work on drafting the plan can get underway without any additional delay. We are all aware of the 12-month freeze on construction within the development area, imposed by the act, and due to expire next October 27. Although, in all candor, we cannot anticipate having a development plan approved by that date, it is certainly a goal for which we can aim and a factor which impels us to act with deliberate speed.

The goal of this legislation and the Corporation's task is, of course, the rather heady one of developing a large area adjacent to Pennsylvania Avenue between the Capitol and the White House—to arrest and reverse the spreading blight of urban deterioration and disuse, and to impose a viable and esthetic theme on the buildings, public spaces, and other features of this area. The emphasis throughout this

operation should focus on an attitude of people-orientation. The area must not become simply a grandiose but sterile public monument, regardless of the architectural or visual results achieved. The development plan must be drafted to emphasize preservation and reconstruction, rather than condemnation and destruction. I think that the comprehensive review process mandated in the act, requiring a consideration of the Corporation's proposed plan by the Secretary of the Interior, the Commissioner of the District of Columbia (with added input from the National Capital Planning Commission and public hearings) prior to a final review by the Congress, will ensure that the resultant plan will be a sensible and well-balanced one.

Although the preparation and implementation of such a development program is a substantial task, the Corporation has been given a broad sweep of powers by which to accomplish it. In addition, the very nature of the Corporation and its powers is well designed to combine the resources of both the public and private sectors to achieve maximum flexibility. To this end, it will be the responsibility of the Corporation to foster the interest and cooperation of owners and merchants within the development area. Certainly, the act provides for this in several sections—by requiring a seven-man advisory board of tenants and landowners to assist during the preparation of the development plan, and by directing the Corporation to give primary consideration to local needs and desires and to foster local initiative and participation.

It is my intent and expectation that the Corporation will not seek to massively dislocate local merchants and to condemn everything in sight. The development plan must be drawn to proceed with a minimum of disruption and with the ultimate goal of increasing opportunities for small businessmen and owners, and to encourage the influx of visitors, shoppers, and local residents by providing a wide variety of commercial and recreational uses in the redeveloped area.

The difficult task of developing a program which meets these requirements and fully executes the congressional mandate contained in the act, will require a diligent and dedicated effort by the members of the Board and the staff which, we hope, can soon be assembled. The staff is currently projected to be comprised of 15 persons, 8 of whom are to be hired as experts in the fields of urban planning, finance, architecture, and drafting and design. The remainder of the staff will consist of the Executive Director, the Assistant Director, a public information officer, and four secretaries. In order to achieve the goals before the Corporation with such a limited staff, it will be necessary—indeed it is directed in the act—to rely heavily on support and technical assistance from several Federal agencies on a reimbursable basis.

The funds requested in this fiscal year 1974 appropriation will be used during the next fiscal year in conjunction with an estimated carryover of $385,000 from the fiscal year 1973 supplemental request, recently before this committee. It is proposed that the $200,000 now requested, pursuant to the borrowing authority granted to the Corporation by section 6(10) of the act, will be used primarily during the second half of the coming fiscal year, to continue the Corporation's existence after the plan has been initially completed and forwarded to

Congress for review. Although a several month delay is anticipated after the plan is completed, prior to implementation, the Corporation will have to continue its work and retain its staff in order to move forward expeditiously after the endorsement of the plan. Because of the complex nature of the planning effort required in the preparation of a program to develop such a large and historically unique urban area, we cannot at this time project all of the tasks facing the Corporation in the second half of fiscal year 1974. Nevertheless, while the plan is being considered in Congress, the Corporation will have to refine the details of the implementation plan, develop internal procedures and programs, and continue to inform and coordinate with an interested public regarding the expected impact of the development.

Much of the $200,000 contained in this request will be earmarked for personnel compensation ($127,000), and personnel benefits ($11,000). The remainder, also projected primarily for the second half of fiscal year 1974, will go for administrative costs. Because of the small size of the staff, the Corporation will depend upon the administrative support of GSA, and upon technical assistance from GSA, Department of the Interior, and other agencies as called for by several sections of the act. These interagency services will be on a reimbursable basis and will be paid out of the remaining $62,000 of this request earmarked for administrative support.

A further description of the proposed expenditure of these funds is contained, of course, in the narrative budget justification which has been submitted for your consideration.

I would reemphasize that the task of the Corporation will be quite difficult—to draft a plan that will be satisfactory to all concerned parties, be comprehensive and coherent in its uniformity, and achieve the goal of the revitalization of this historic area. The funds requested to accomplish this job, which has a history of planning and legislation dating back 10 years, are modest, and the minimum necessary for the Corporation to function through fiscal year 1974.

Madam Chairman, we will be pleased to answer any questions which the committee may have.

Thank you.

Mrs. HANSEN. Thank you, General. Please insert the names of the members of the Board of Directors in the record at this point.

General QUESADA. We will provide that.

[The information follows:]

BOARD OF DIRECTORS

On April 17, 1973, President Nixon appointed the following eight persons as members of the Board of Directors of the Pennsylvania Avenue Development Corporation:

For a term expiring October 26, 1978—
Elwood R. Quesada, of Washington, D.C.
Donald J. Bruckmann, of Oldwick, N.J.
Joseph B. Danzansky, of Washington, D.C.
Nathaniel A. Owings, of Big Sur, Calif.
For a term expiring October 26, 1976—
Mrs. Jouett Shouse, of Washington, D.C.
John T. Connor, of Morristown, N.J.

For a term expiring October 26, 1974—
Mitchell I. Kafarski, of Bloomfield Hills, Minn.
Willie L. Leftwich, of Washington, D.C.
The President also announced the designation of Mr. Quesada to serve as Chairman and Mr. Bruckmann to serve as Vice Chairman of the Board.

Mr. EVANS. Madam Chairman, could they also provide a background of the people who have been appointed?

General QUESADA. A biographical sketch?

Mrs. HANSEN. Yes.

[The information follows:]

JOSEPH B. DANZANSKY

Born: May 16, 1914, Washington, D.C.

Business address: President, Giant Foods Corp., 6900 Sheriff Road, Landover, Md.

Married: Ethel Gelfand; 2 sons.

Education: George Washington University, A.B., 1935, LL.B., and J.D., 1936. Served for 4 years as class president; elected to GWU hall of fame; listed in "Who's Who in American Colleges and Universities." Received National Distinguished Undergraduate Award in 1932.

Professional career: Admitted District of Columbia Bar 1936. Practicing attorney, senior partner of law firm Danzansky & Dickey until elected president of Giant Food, Inc., October 1, 1964.

Boards of directors: The Chesapeake & Potomac Telephone Co.; National Bank of Washington; San Juan Racing Association, Inc.; Pepsi Cola Bottling Co. of Washington; National Association of Food Chains; Potomac Electric Power Co.; Perpetual Building Association.

President, 1971, Washington Board of Trade; chairman, Mayor's Economic Development Committee; member, board of trustees, GWU; United Givers Fund, campaign chairman 1969 and 1970; American Red Cross, D.C. Chapter board of directors; Metropolitan Washington Urban Coalition, board of directors; Washington Urban League, board of directors; Washington Center for Metropolitan Studies, board of directors; member of Bicentennial Commission; member Manpower Advisory Committee for District of Columbia; chairman for Metropolitan Washington 1972 savings bond campaign; member board of directors, Washington Performing Arts Society (among others).

Awards: GWU Alumni Achievement Award 1969; B'nai B'rith Humanitarian Award 1969, Junior Citizens Corps; Outstanding Citizenship Award 1969; 12 Street YMCA Citizenship Award 1969; Alexandria Boy's Club Community Service Award 1970; Metropoiltan Area Citizen of the Year 1970; Cosmopolitan Club Distinguished Service Medal 1972 (among others).

WILLIE L. LEFTWICH

Born: June 28, 1937, Washington, D.C.

Business address: Hudson & Leftwich, Attorneys at Law, 1828 L Street NW., Suite 1000, Washington, D.C. 20036.

Education: Howard University, 1960, B.S., E.E., George Washington University School of Law, 1967, J.D., University of Virginia U.S. Army Judge Advocate General School, graduate course 1968 LLM George Washington University School of Law (Federal procurement law) 1972.

Professional career: George Washington University School of Law, professor clinical law 1971–72; professorial lecturer 1972; Federal City College, associate professor community development planning 1971–72; member Hudson & Leftwich, practice includes corporate taxation, government contracts, patents, real estate development (new communities); Urbanetics, Inc., owner/counsel; Technical Media Systems, vice president and corporate counsel; Department of Transportation, FAA, patent attorney; Department of Navy, Naval Air Systems Command, assistant program manager research electronics engineer; National Aeronautics and Space Administration.

Membership and awards: Chairman, District of Columbia Committee for Re-Election of the President; delegate Republican National Convention 1972; mem-

ber District of Columbia Republican Committee; assistant general counsel, D.C. Republican Committee; campaign coordinator (Nevius compaign 1970); board of governors Ripon Society; member, D.C. Young Republican Club.

Director, D.C. Development Land Agency; Commissioner, D.C. Human Relations Commission; Director, D.C. Institute of Mental Hygiene; D.C. Health and Welfare Council Budget Committee; board of trade task force for center city planning; Director and executive committee member, Model Cities Economic Development Corporation; Director, Neighborhood Legal Services program; Director, Children's Hospital; Director, Gonzaga College High School; member: D.C. Bar, Bar of the Supreme Court, National Bar Association, American Bar Association, Washington Bar Association, Federal Bar Association, National Association of Patent Lawyers, trustee and founder), National Contract Management Association (chairman, committee to assist minority businessmen).

MITCHELL J. KAFARSKI

Born: December 15, 1917, Detroit, Mich.

Business address: Board Chairman, Aactron, Inc., 29306 Stephenson Highway, Madison Heights, Mich. 48071.

Married: Zofia Drozdowska, M.D.; two sons.

Education: University of Detroit, 1941; Shivenham American University, England, 1946.

Professional career: Process engineer, Packard Motor Car Co., 1941–44; National Bank of Detroit, 1946–50; founder, president, and director of Chemical Processing, Inc., 1950–65; director, treasurer, Detroit Magnetic Insp., 1960–65; director, treasurer, Packard Plating, Inc., 1962–67; vice president, director, KMH, Inc., 1960–64.

Commissioner, Michigan State Fair, 1965–71; executive officer, member development and planning commission to build municipal stadium, 1965–69; patron, member Founders Society Detroit Institute Arts; sponsor and host of world celebrity for world preview, Michigan.

District Advisory Council for U.S. Small Business Administration, 1971; board of trustees, Straith Memorial Hospital, Detroit, 1971; Delegate to White House Conference on Aging, 1971; vice president and treasurer of Straith Memorial Hospital, 1972; board of trustees, Detroit Science Center, 1972; represented the White House for the Polish-American community at the opening of the first U.S. Trade Center in Warsaw, Poland.

Membership and awards: Recipient national award for war production invention, 1943; member, National Associations Metal Finishers; Natural Resources Commission; American Electroplaters Society; Cranbrook Academy Arts; vice chairman, Republican State Nationalities Council of Michigan.

DONALD J. BRUCKMAN

Born: January 4, 1929, Orange, N.J.

Business address: Senior Vice President and Director, Dean Witter & Co., Inc., 14 Wall Street, New York, N.Y.

Married: Polly Thudium; no children.

Education: Lafayette College, Easton. Pennsylvania, B.A., 1950; Columbia University Law School, New York, N.Y., LL.B., 1955.

Professional career: Investment banking and brokerage; former vice president and director of Smith, Barney & Co., Inc.; associate lawyer with Simpson Thacher & Bartlett, specializing in tax planning, trusts, estates, and litigation; associate lawyer for Thacher, Proffitt, Prizer, Crawley & Woods, concentrating in real estate law.

Membership and awards: Member of the board of Morningside House in New York City (for care of the elderly); member, finance committee of Lafayette College; member of the board of Madison Square Boys Club; fundraising for the Boy Scouts of America, Lincoln Center for the Performing Arts, and the American Museum of Natural History.

JOHN THOMAS CONNOR

Born: November 3, 1914, Syracuse, N.Y.

Business address: Chief executive officer, Allied Chemical Corp., 1411 Broadway, New York, N.Y.

Married: Mary O'Boyle; 3 children.

Education: Syracuse University, 1936, A.B. magna cum laude; Harvard University, 1939, LL.B.; Philadelphia College Pharmacy, 1959, D. Sc.; Hahnemann Medical College, 1964, D. Sc.; Rutgers University, 1964, LL.D.; Ohio Northern University, 1965, LL.D.; Boston College, 1965; Syracuse University, 1965; Manhattan College, 1967; St. Peters College, 1968; Mt. Mary College, 1967.

Professional career: Admitted to New York Bar 1959; Cravath, deCersdorff, Swaine & Wood law firm, 1939–42; General Counsel, Office Science Research & Development, 1942–44; Counsel, Office Naval Research; also Special Assistant to Secretary of the Navy, 1945–47; General Attorney, Merck & Co., Inc., 1947; Secretary, 1947–51; Counsel, 1947–53; Vice President, 1950–55; President/Director, 1955–65; Secretary of Commerce, 1965–67.

Membership and awards: Director, General Motors Corp., General Foods Corp., Chase Manhattan Bank; member, Business Council, Committee on Economic Development, Council Foreign Relations; trustee, Syracuse University, Tuskegee University; recipient of Presidential certificate of merit, 1948; N.J. Brotherhood Award, National Conference of Christians and Jews, 1950; Jefferson medal, N.J. Patent Law Association, 1962; Harvard Business Club award, 1965; named N.J. Business Statesman of Year, 1964; recipient Public Services award, Advertising Council, 1967; member, Pilgrims Phi Beta Kappa.

Katherine Filene Shouse (Mrs. Jouett)

Civic leader, Washington, D.C.

Born: Boston, Mass., June 9, 1896.

Businesss address: 1916 F Street, NW., Washington, D.C.

Widow: Of Jouett Shouse, Washington attorney and former Assistant Secretary of the Treasury.

Education: Mrs. Shouse studied at Wheaton College, Mass., and subsequently became the first woman to earn an M.A. in Education at Harvard University. Her thesis, Careers for Women, was published and used as a text in high schools and universities throughout the country.

Professional career: While an undergraduate Mrs. Shouse founded what became the Institute of Women's Professional Relations and as director organized national conferences to pave the way for women in business and science. During World War I, she was assistant to the chief, Woman's Division, U.S. Employment Service, Department of Labor. Mrs. Shouse was the first woman appointed to the Massachusetts State Democratic Committee and in 1920 became a member of the National Democratic Committee. In 1925 she was appointed chairman of the first Federal prison for women.

A pioneer of a variety of music programs, Mrs. Shouse and her husband made a unique gift to the Federal Government in 1966, donating 100 acres of their Wolf Trap Farm in northern Virginia to create the country's first national park devoted to the performing arts. Wolf Trap Farm Park for the Performing Arts, under the jurisdiction of the National Park Service, will feature a 3,500-seat amphitheater, the Filene Center, also the gift of Mr. and Mrs. Shouse.

Mrs. Shouse is a trustee of the Washington Opera Society and has been a vice president of the National Symphony Orchestra since 1953. She is a trustee of the Lincoln Filene Civic Education Center at Tufts University and the Lincoln and Therese Filene Foundation.

Member: Development, Decor, Building, Fine Arts Accessions, Executive Committees.

Nathaniel Alexander Owings

Born: February 5, 1903, Indianapolis, Ind.

Business address: Skidmore, Owings & Merrill, 1 Maritime Plaza, San Francisco, Calif.

Married: Margaret Wentworth.

Education: University of Illinois 1921–22; Cornell University 1927, B.S.; Ball State University 1970, LL. D.

Professional career: Founding partner Skidmore, Owings & Merrill, architects and engineers, 1936. In 1933 development supervisor of Chicago World's Fair; SOM designed U.S. Government and military installations, air bases, Oak Ridge, Air Force Academy; Lever House, New York City, Chase Manhattan Bank, Union Carbide Building, New York City, John Hancock Building, Norton Build-

ing, Crown Zellerbach Office Building, Alcoa Building, Hartford Insurance Building, San Francisco; Equitable Life Building, Chicago; Oakland, Calif. Coliseum, Quantas Hotel, Sydney, Australia, Mauna Kea Hotel, Maui, Hawaii; one man show Museum Modern Art, New York City 1950.

Memberships and awards: Chairman Chicago Planning Commission, 1948–51; chairman President's Council on Design, Pennsylvania Avenue, 1962–64; Temporary Commission on Pennsylvania Avenue, 1964; vice chairman California Highway Scenic Roads Commission, 1964–67; chairman of the board, Control Urban Design Concept team for interstate Highway System, Baltimore, Md., 1967; member Secretary Interior Advisory Board on National Parks, Historic Sites, buildings and monuments, 1966–70; chairman from 1970–72; member, Joint Center for Urban Studies, MIT, Harvard; trustee, American Academy of Rome; recipient, Conservation Service Award Interior Dept., 1968. Registered professional architect 25 States. N.A. Fellow AIA; co-chairman Executive Commission Human Resources Council 1970; honorary life membership Sierra Club. Author, American Aesthetic, 1968, The Spaces in Between 1973.

Mrs. HANSEN. Why did it take so long to appoint the members of the Board of Directors?

General QUESADA. Madam Chairman, I imagine the President had a lot of other problems on his mind at the time, and I suppose he had to give first priority to things that were most urgent in his mind at the moment.

INITIAL OBLIGATION OF FISCAL YEAR 1973 SUPPLEMENTAL FUNDS

Mrs. HANSEN. Assuming that an appropriation is provided in the 1973 second fiscal year supplemental, now pending in the Senate, how much will you be able to obligate in the last 6 weeks of the fiscal year?

Mr. CRATEN. We have estimated this now on the same basis as the original estimate. We provided for a longer lapse, than in the first budget of $350,000 that we had allocated for 1973, which was based on a full quarter's operation, or 3 months. We have now provided for a lapse to the point that rather than allocating $350,000 for the remaining portion of fiscal year 1973, we estimate that the amount would be closer to $300,000.

Mrs. HANSEN. How can you obligate even that amount of funds? Only about 1 month of the fiscal year remains.

Mr. CRATEN. Most of it, again, is through contracts. Contractual services can be let. We had estimated that $246,000 of the $350,000 would be for contract services; comprised of economic and real estate analyses, and marketing, acquisition, and financial feasibility studies. These contracts can still be let in the space of 6 weeks as well as 12 weeks; assuming the board has met, the staff has been hired, and that preliminary program goals have been adopted.

Mr. EVANS. Madam Chairman, may I ask a question? When did the Board finally come into existence, how long ago?

General QUESADA. Approximately 3 weeks ago, the Presidential order——

Mr. CASSELMAN. It was dated April 17.

General QUESADA. Nearer to 4 weeks ago.

Mr. EVANS. One final question on that matter, Madam Chairman, if I might. The thing that concerns me is that the Board has been in existence for such a very short period of time, and you are talking about obligating $300,000 in 6 weeks.

Mr. CRATEN. Reduced from $350,000 to about $300,000.

Mr. Evans. General, is your board thoroughly familiar with all these contracts and obligational instruments that may be necessary to obligate these funds, to have made policy decisions on these contracts?

General Quesada. Not at all.

MEETINGS OF THE BOARD

Mrs. Hansen. You say in your general statement: "The first meeting of the board has been called * * *"

General Quesada. That is what I was just going to say.

Mrs. Hansen. However you haven't met as of this date?

General Quesada. The Board has not yet met. The bylaws have not been adopted. There has been some work done on an ad hoc basis to develop preliminary concepts of planning. I would be misleading you if I even suggested that the board of directors currently has any knowledge of what is planned.

In my letter to the board calling the first meeting, I made it clear that they had to come at their own expense except for the expenses that I was picking up personally, and that the purpose of the meeting is organizational. The purpose of it is to discuss the act as written. I had already sent them a copy of it, to give them some concept of what lies ahead and of what is expected of them; and, that is the purpose of the forthcoming meeting, which has yet to take place.

FREEZE ON CONSTRUCTION

Mrs. Hansen. A little later in your statement you state: "We are all aware of the 12-month freeze on construction within the development area imposed by the act, and due to expire next October 27."

I can only hazard a guess that it could be very costly, if you dash through something to comply with that date. Wouldn't it be better to request a new expiration date which allows you more time?

General Quesada. It would certainly be beneficial to us, Madam Chairman, if we could have the maximum flexibility in obligating funds. I have been a bureaucrat practically all of my life, and I know what the tendency is, and I would certainly like to avoid it. Having an opportunity to obligate funds without a deadline is beneficial to the Government, so I think.

OBLIGATION OF FUNDS

Mrs. Hansen. Yes. There has been a tendency in Government, as you are well aware, to obligate funds before the end of the fiscal year. Sometimes those obligations have been very costly. This committee has a very dismal view of these kinds of obligations.

General Quesada. I was of the opinion, and I stand to be corrected, that this money in the supplemental was to be available until used.

Mr. Craten. Again, we requested this under the language "to remain available until expended" so to the point that whatever was not expended by June 30 would carry over fiscal year 1974.

Mrs. Hansen. So the funds would not return to the Treasury?

Mr. CRATEN. That is right.

Mr. EVANS. Madam Chairman, I was concerned when the gentleman indicated that as much as $300,000 could be obligated before the expiration of this fiscal year. I just wanted to express my alarm that such would be attempted. I just don't think a board that hasn't met yet could hope to understand and appreciate fully the obligation of that much money in that short a period of time.

Mr. CRATEN. I would repeat the General's statement to the effect that maximum flexibility be allowed in obligating funds to accommodate whatever decisions the board makes in the remaining time of this fiscal year. It would permit the necessary flexibility to at least begin planning work under the tight deadlines that confront the board.

General QUESADA. Sir, may I address myself to the concern raised, which is absolutely legitimate, and it is not new to me, I must say. I have coped with it on both sides of the fence. I will give you my assurance, it will be indelible on the record, that we will not obligate money at any time just to obligate it.

Mrs. HANSEN. Because otherwise you are not going to receive the funds.

General QUESADA. Sometimes you get it before you have the opportunity of doing what I am suggesting that I won't do. I give you my assurance that we will not obligate money just to obligate it, and I will go further. We are now talking about the supplemental. If any substantial contracts are let before July 1, I will discuss them with you, and let you determine if they are contracts that——

Mrs. HANSEN. I think the committee would be interested in that kind of an arrangement.

General QUESADA. I will do it, whether the law says so or not. I will do it.

Mrs. HANSEN. I think you will have better experience with your funding as you proceed if there is a little more information supplied to the committee.

General QUESADA. There is no substitute for confidence.

Mr. EVANS. Particularly on an undertaking such as this, where you are talking about——

Mrs. HANSEN. This can be a highly controversial area.

Mr. EVANS. That is right.

Mrs. HANSEN. How many studies has the Federal Government performed on Pennsylvania Avenue?

Mr. CASSELMAN. There have been several, Madam Chairman, going back to L'Enfant, if you wish to take it back that far. The first recent one was in 1961, but there have been subsequent plans developed.

OBJECT CLASSIFICATION OF PROPOSED EXPENDITURES

Mrs. HANSEN. Please provide for the record an object class breakdown of the total budget requirements for fiscal year 1974 under the assumption that you do receive your fiscal year 1973 appropriation or some part of it, if it is approved in the last 2 weeks of May.

[The information follows:]

PENNSYLVANIA AVENUE DEVELOPMENT CORPORATION
SALARIES AND EXPENSES

ANALYSIS OF SOURCE AND APPLICATION OF FUNDS
JUNE 1, 1973 THROUGH JUNE 30, 1974

Supplemental Appropriation, FY 1973	$735,000
Appropriation, FY 1974	200,000
	$935,000

Estimate of Costs/Obligations (By Object Class)

Full-time permanent staff positions (15 positions) and salaries:

Grade	Title	FY 1973 (June)	FY 1974 (Full Year)
GS-17	Executive Director	$3,600	$36,000
15	Asst. Director-Finance/Economics	2,690	26,898
15	Asst. Director-Legal	2,690	26,898
14	Senior Architect/Planner	2,309	23,088
13	Architect/Planner	1,970	19,700
13	Architect/Planner	1,970	19,700
12	Civil Engineer	1,668	16,682
11	Architect/Planner	1,399	13,996
11	Public Information Officer	1,399	13,996
10	Architect/Draftsman	1,277	12,775
9	Draftsman/Designer	1,161	11,614
11	Administrative Assistant	1,399	13,996
8	Secretary-Steno	1,053	10,528
7	Secretary-Steno	952	9,520
5	Secretary-Steno	769	7,694
	Total Staff Salaries	$26,306	$263,085
	Less: Lapse	6,306	23,085
	New Salary Costs	$20,000	$240,000
Board members compensation (2 days per month average @ $140 per diem)		2,400	27,000
Total personnel compensation		$22,400	$267,000
Personnel benefits		2,000	19,300
Travel (Travel of board members -- 12 trips each for non-resident members @ $450 plus local travel for staff & board members)		2,000	24,000
Office Space Rental (5,300 sq. ft. @ $5.50)		2,400	29,200
Communications & Utilities (telephone installation & usage and postage)		8,200	10,500
Printing and Binding-Duplicating and Blueprinting		2,000	35,000
Contract Services:			
1.	Economic and Real Estate Analyses (Marketing, acquisition, and financial feasibility studies)	125,000	40,000
2.	Engineering Feasibility Studies	40,000	150,000
3.	Landscaping, Traffic, Lighting Reports and Models and Renderings		90,000
4.	GSA Administrative Support Services	5,000	20,000
Drafting and Office Supplies		6,000	10,000
Equipment and Office Furniture		20,000	5,000
TOTAL COSTS/OBLIGATIONS		$235,000	$700,000

USE OF CORPORATION'S BORROWING AUTHORITY

Mrs. HANSEN. You are requesting $200,000 in borrowing authority for expenses in the last half of fiscal year 1974. What is the rationale for using part of the $50 million borrowing authority of the act rather than part of the $1 million new obligational authority authorized by the act?

The House report says: "The purpose of this borrowing authority is to permit the implementation of the approved development plan by providing the Corporation with the necessary seed money to begin the acquisition of lands and improvements, and the subsequent redevelopment of lands and properties within the area."

Mr. CASSELMAN. Madam Chairman, if I may answer that, the $200,000 would be used for preimplementation planning. This would be for the period arising after a plan has been submitted to the Congress, and pending the commencement of the physical implementation of the plan. The $1 million obligational authority in section 17 of the act relates to funding for the development of the plan. When the budget was initially drafted in December of last year, it was felt that there would be an interval between the development of the plan and the actual commencement of activities by the Corporation to implement it, such as through the acquisition of property, initiation of construction and alterations, et cetera. During this interval, while the completed plan is being reviewed for approval, the Corporation's staff will have to undertake additional planning and programing.

This phase, falling between the preparation and the implementation phases, was thought to lean closer to the latter; and, therefore, within the purposes for which the borrowing authority in the act was provided. However, equally persuasive arguments can be made that this phase of operations should be funded under the appropriation authority of section 17, relating to the development of the plan. Certainly, we would not object if the fiscal year 1974 request were to be made available under such authority, rather than under the borrowing authority; as long as the funds provided were sufficient to keep the Corporation functioning through the intermediate phase beginning after the plan is submitted for approval. The bill provides for a reorganization plan type approval for the development plan, which can be somewhat protracted.

PREPARATION OF DEVELOPMENT PLAN

Mrs. HANSEN. When do you expect that the plan will be submitted to Congress for its approval?

General QUESADA. We have hopes of getting a plan before Congress close or very close to the date mentioned in the bill, around the early part of next year. We think we can do it.

Mrs. HANSEN. How much material from the studies which have been done previously will you be able to use? Are there any valid materials?

General QUESADA. There are some very valid materials available, and we are in fact assembling them. Downtown Progress, as an exam-

ple, has an inventory of all the properties in the development area and an estimate of their value. It is quite a large study.

Mrs. HANSEN. I will bet the amounts are large also.

General QUESADA. They probably are. I am not so sure they are. I haven't examined the figures, but I will be able to tell very quickly whether they are large, so we are not starting from scratch by any means. I would be remiss if I didn't tell you very frankly that as far as the plans that have come before us for actual structures and buildings, they are not going to be of a great deal of use to us, because our current concepts are quite different. I say that very frankly. However, we do have inventories of the various pieces of property. We have estimates of their general values, and we have some of the elements of prior plans which can be used, mainly as they affect Pennsylvania Avenue, the actual street. I am talking about the paving, the sidewalks—the building lines and things like that.

Mrs. HANSEN. Of course you start with that architectural structure, known as the FBI Building.

General QUESADA. That is there. There is nothing we can do about it.

Mrs. HANSEN. You might install hanging baskets around that little balcony.

General QUESADA. It is massive, isn't it? Some of the plan is salvageable. The massivenesss of the former plan from the building line back is not going to serve too much good, to be frank about it. In addition, we want to use in the implementation of the plan, a maximum of funds from the private sector, and a minimum of funds from appropriated sources.

Mrs. HANSEN. Please review the approval process for the plan provided for in the act.

General QUESADA. It is cumbersome.

Mrs. HANSEN. I don't think anything is done easily in the District of Columbia. I don't know how many times I have seen Independence Avenue torn up in the same spot. I am sure it has been torn apart five times.

THE EXAMPLE OF L'ENFANT PLAZA

General QUESADA. Madam Chairman, I am responsible for the largest urban development program in urban history, and it is just about completed. The reason I keep my coat buttoned is I don't want you to see my ulcers. It is unbelievable. You could never imagine the bureaucratic obstacles that exist to getting things done. It is unbelievable.

Mrs. HANSEN. I can believe it.

General QUESADA. It is an obstacle course. Building L'Enfant Plaza was an obstacle course.

Mrs. HANSEN. Why did they place the Forrestal Building at that particular location on Independence Avenue?

General QUESADA. In my subjective moments I say to torment me. In my objective moments, somebody thought it was a good idea to give Independence Avenue a long straight line when driving east or west on it. That was the concept. It has been an incredible burden.

Mrs. HANSEN. There are a lot of people who would like to go to L'Enfant Plaza, but you feel like you are going on a major invasion of concrete. You have Forrestal plus the rest. Mr. Reifel made this

comment one day. I asked him if he had been down there. He said, "No. I haven't been able to brave it."

I think the Forrestal Building has caused part of the problem. Don't you agree, Mr. Veysey?

Mr. VEYSEY. Yes.

Mrs. HANSEN. You go by it every morning and have a wish to explore it but you never quite have the courage.

General QUESADA. One night at about 9:30 after having had dinner with our architect, I took him down to where the Forrestal Building spans the L'Enfant Plaza, and there is a median in the center. We were trying to find some architectural way that might yet be available that would give some other impression than that which was prevalent, that it is a gate. I was trying to get him to use his imagination to find some way to do it. I wouldn't bore you with all the things we thought of, but while standing there, believe it or not, and I give you my word of honor this is true, a car with a Texas license drew up to the middle of the street and they hollered across the street and said, "Sir, are we allowed to go up there?"

It was a coincidence, wasn't it.

Mrs. HANSEN. This is the feeling you have.

General QUESADA. That is exactly what happened, and we have a terrible time with it, terrible. Our merchants suffer from it every day all day.

[Discussion off the record.]

APPROVAL PROCESS FOR DEVELOPMENT PLAN

Mrs. HANSEN. If you will, give us the approval process for the plan. Once the plan is completed, what is the approval process?

General QUESADA. It is spelled out in the law, of course.

Mrs. HANSEN. Do you want to spell it out step by step for the committee?

Mr. CASSELMAN. After the development plan has been completed, Madam Chairman, and approved by the board of directors, it is submitted to the Secretary of the Interior and the Commissioner of the District of Columbia. The Secretary has 90 days to notify the corporation of his approval or to recommend modifications.

Mrs. HANSEN. Isn't that the Mayor?

Mr. CASSELMAN. Yes, the Mayor. The Commissioner or Mayor also has 90 days in which to approve the plan and during that period he shall consult with the National Capital Planning Commission and hold public hearings.

Mr. EVANS. Does the law provide for in effect a veto power on the part of the Secretary or the Commission?

Mr. CASSELMAN. No.

Mr. EVANS. Their opinion is advisory only?

Mr. CASSELMAN. If for some reason they do not approve, then there is a provision for the Secretary of the Interior and for the Mayor to submit their modifications or the reasons for their so-called disapproval to the corporation. Those recommendations will be considered in the report which will be transmitted to the Congress.

After hearings by the Mayor, he shall notify the corporation of his approval or recommended modifications. As I mentioned, in the event that the Secretary or the Mayor do recommend modifications, the corporation has 120 days from the submission of the plan to consult with the Secretary and the Mayor regarding the modifications and to prepare a final development plan which is transmitted to the President of the Senate and the Speaker of the House. That plan becomes effective after the expiration of 60 legislative days, provided neither House of Congress adopts a resolution disapproving the development plan.

Mrs. HANSEN. If they disapprove, then what happens? Do you start all over?

General QUESADA. Back to the drawing board, I guess.

DURATION AND EFFECT OF CONSTRUCTION FREEZE

Mr. EVANS. In such an event, wouldn't you have to have an extension of your authority? How long does this Pennsylvania Avenue Corporation have for its life?

Mr. CASSELMAN. There is no actual statutory limitation. The only limitation contained in the act is a 12-month moratorium on construction along the Avenue. That is an effective limitation, if you will; but I would point out that any new construction along the Avenue of a significant nature has to have approval also of the Fine Arts Commission, so it may well be that you could extend that 12-month moratorium as a result of failure or refusal of the Fine Arts Commission to approve construction.

Mrs. HANSEN. When do you expect that the plan will be submitted to Congress for its approval?

General QUESADA. Assuming that the supplemental is acted upon favorably, which I must assume of course, we expect to have the plan up here, as provided in the law, the early part of next year.

Mrs. HANSEN. Because of the lateness of the appointment of your board and the 1973 second fiscal year supplemental funding, the plan will likely not be approved before the construction freeze ends in October. Do you expect any adverse construction development between October and the time the plan is approved?

General QUESADA. I can think of one or two sites that the owners would like to develop, once the admonition is removed. I think if there is a probability of a comprehensive plan being adopted, it would be quite easy to persuade them to hold off, even if we had no legislated power to do so. This has been done already in one case, as you know.

Mrs. HANSEN. Do you expect to be actually purchasing land and improvements in fiscal year 1974?

General QUESADA. I would rather doubt it. It is physically possible, assuming that the plan is approved and money is appropriated. It is possible, but as a practical measure, I would doubt it.

Mrs. HANSEN. Do you anticipate at this time that the Corporation will be using the authority provided in the act to borrow money by issuing marketable obligations?

General QUESADA. I do.

REVIEW OF FUTURE CONTRACTS

Mrs. HANSEN. Please provide for the record a detailed list of the contract studies which you intend to have as part of the preparation of the plan.

General QUESADA. That will be a lengthy process. We will do that on a continuing basis.

Mrs. HANSEN. Provide an indication of what your first contract will be.

General QUESADA. We will do that.

[The information follows:]

INITIAL PROPOSED CONTRACT

At the present time no proposed contracts have been formulated in detail, nor have any solicitations been issued for bids, pending the availability of funds. Details of the corporation's initial contracts will not be settled until some staff are hired and the Board of Directors has had an opportunity to meet.

However, it is quite likely that the first contract to be issued by the corporation will be for a real estate and economic consultant's report. The report is to contain a general market analysis of the development area, an analysis of current property values in the area, estimates of public and private development costs, the costs of property acquisition, including relocation expenses, estimates of reuse values of properties to be acquired, a determination of the marketability of such a redevelopment, and the economic impact of such a redevelopment, including the impact on the local tax base.

It will be necessary to obtain such a report as early as possible, because it will contain much of the material required for the drafting of the proposed development plan, as specified in section 5(a) of the act. Informal discussions with two real estate and economic consultants have revealed that the cost to the corporation of such a contract would be approximately $125,000; and, the contract can be expected to run for about 6 to 8 months.

The committee will be informed of the final proposal before the corporation enters into this contract.

[Discussion off the record.]

Mrs. HANSEN. Mr. Evans, do you have any questions?

CORPORATION STAFF

Mr. EVANS. I just have a few. How many people have you hired who are on board now, if any?

General QUESADA. We haven't hired anybody. We haven't got any money. This young lady here is serving as my secretary, and she is on loan from the GSA. We have a young fellow who is a very good architect, John Woodbridge, whom we have in mind to hire when we have money and have gone through the processes required by the law—to have his selection approved by the Board and fixing his compensation. We have in mind his being the Executive Director. Beyond that we haven't gone any place at all. I do have a couple of people in mind. I have one fellow who, if I can get him, is a very knowledgeable person in setting up financial arrangements. He is very knowledgeable in offerings. He is going to be very useful in coming forward with proposals to go into the public market, as required.

Mr. EVANS. General, it is good to have this said and on the record, at least as an expression of this one committee member's feeling in regard to the choice you make, the employment that you undertake. The importance of your assignment is so great it is going to be

so difficult and controversial, that I would hope that we wouldn't have people pressured off on you as employees of your corporation at all. I would hope that you would pick the best, the finest, the most talented and capable people that you can. I know in my congressional office many people would wish me to hire this person or that person for this reason or that reason, and sometimes they are political reasons, but I have been fortunate so far in not doing that, and would think it most important that that policy be your policy.

General QUESADA. Sir, that process has already started, and I hate to tell you that it emanates mainly from my personal friends, and it is a burden that I have to bear. I have already had to say "no" to some people I have lived with all my life. It is a legitimate concern of yours and certainly a legitimate concern of mine.

I hope you notice that the staff is to be small. I am a personal believer in a small staff. If we doubled it I guess it would be 10 percent less efficient. The staff, I hope, will remain small, and if you will permit me to use my own materials, I have in mind avoiding the do-gooder, and getting the good doer. It is going to take good doers to get this done, people who know how to do things, and get away from the ideal solutions, the solutions that are pie in the sky. I am terribly anxious that this be done, and if it is to be done, it has to face the real world.

APPOINTMENT OF ADVISORY BOARD

Mr. EVANS. One more question, General. The law provides as I understand it for a seven-man advisory board. Who appoints them?

General QUESADA. I do.

Mr. EVANS. With the advice and consent of the Board?

General QUESADA. No. I do it myself. That doesn't say I won't have any advice. I have already started the process of getting some names from the people who have been struggling with this, who know this area better than I do. There haven't been any appointments yet, however.

Mr. EVANS. That was my next question. What philosophy will guide you in appointing an advisory board? What type of people are you looking for?

General QUESADA. I would have in mind having somebody, as an example, from Kahns store, and somebody who represents a small business interest that is in the area now, as Kahns represents a large business interest that is there now. I have in mind one person who is certainly going to be asked. He operates a rather small antique auction business. I can't remember when he wasn't on the Avenue. He knows it, has an interest in it. It is a family business. It has been there almost forever. That type of person will certainly be on it. All of them must be business residents in one form or another of the area.

Mr. EVANS. Thank you, Madam Chairman.

Mrs. HANSEN. Thank you very much, General Quesada. We will watch the progress of the corporation. We are very interested.

General QUESADA. We will keep you informed as we said we would, if for no other reason than self-interest. That is the way to get it done, and I know it.

Mrs. HANSEN. Thank you.

WEDNESDAY, MAY 16, 1973.

AMERICAN REVOLUTION BICENTENNIAL COMMISSION

WITNESSES

HUGH A. HALL, ACTING DIRECTOR
EUGENE J. SKORA, GENERAL COUNSEL
BARRY F. GIDLEY, DIRECTOR OF FINANCE
DANIEL S. BUSER, DIRECTOR OF COMMUNICATIONS
WILLIAM P. BUTLER, ASSISTANT DIRECTOR (PROGRAM DEVELOPMENT AND COORDINATION)
CHARLES F. GOODSPEED, STATE COORDINATOR

Mrs. HANSEN. The committee will come to order.

Today we have the American Revolution Bicentennial Commission and our principal witness is Mr. Hugh Hall, the Acting Director.

LETTER FROM THE CHAIRMAN OF THE COMMISSION

At this point I would like to place in the record a letter from the Chairman of the Commission, Mr. David J. Mahoney.

[The letter follows:]

AMERICAN REVOLUTION BICENTENNIAL COMMISSION,
Washington, D.C., May 16, 1973.

Hon. JULIA BUTLER HANSEN,
Chairwoman, Subcommittee on Interior and Related Agencies, Committee on Appropriations, House of Representatives, Washington, D.C.

DEAR MRS. HANSEN: I regret that I am unable to appear today before you and the Subcommittee on Interior and Related Agencies in support of a budget request of $7,100,000 for the American Revolution Bicentennial Commission for fiscal year 1974. Unfortunately, a long standing business commitment could not be postponed and therefore I have requested Mr. Hugh A. Hall, Acting Director of the Commission, to appear in my stead.

In my judgment, the funds requested for fiscal year 1974 are the minimum which will permit the required acceleration of bicentennial programing and development.

As you know, the executive branch has submitted proposed legislation to establish an American Revolution Bicentennial Administration in lieu of the present Commission. Hopefully, this legislation will receive prompt and favorable consideration and will ultimately be enacted in a form which will remedy the major organizational problems of the present Commission. The requested funds will permit uninterrupted bicentennial planning and programing by the present Commission until such time as the legislation is approved, and by the new administration thereafter.

I urge favorable action on this budget request.

Sincerely,

DAVID J. MAHONEY.

Mrs. HANSEN. Mr. Hall, please insert your general statement in the record and summarize it for the committee.

Mr. HALL. We will do so, Madam Chairman.

[Mr. Hall's prepared statement follows:]

PREPARED STATEMENT OF MR. HUGH HALL

My name is Hugh A. Hall, Acting Director of the American Revolution Bicentennial Commission. I am pleased to have this opportunity to appear once more before the House Appropriations Subcommittee on Interior and Related Agencies on the Commission's fiscal year 1974 appropriation request.

I am here today in support of an appropriation request of $7,100,000 for the ARBC for fiscal year 1974.

As you know, the chairman of the Commission, David J. Mahoney, is unable to appear today due to a long standing commitment which could not be postponed. He has asked me to give his regards to you, Madam Chairman, and to the members of the subcommittee. He has also asked me to deliver a letter to you indicating his strong support of this budget request. I would like to present this letter to you and, if you agree, have it included in the record.

You will recall that Chairman Mahoney appeared before this subcommittee on February 21 in connection with a supplemental appropriation request for the Commission for the period February 16 through June 30, 1973. At that time, the Commission was without either authorization or appropriations, both of which had terminated on February 15. The Congress had enacted an initial authorization and appropriation for the Commission for fiscal year 1973 only to February 15, 1973, to permit continuation of essential bicentennial planning pending the completion of a review of Commission programs and organization by the staff of the House Judiciary Committee and by the General Accounting Office prior to further funding.

Such reviews have now been completed and submitted to the Congress and are the basis for proposed legislation submitted by the executive branch to replace the Commission with an agency to be called the American Revolution Bicentennial Administration. The legislation, introduced as H.R. 3695, was referred to the House Judiciary Subcommittee No. 2 which held 2 days of hearings on the proposal on March 14 and 15. Chairman Donohue and the members of the subcommittee jointly introduced a clean bill, H.R. 7446, which was ordered reported out favorably by the Judiciary Committee on May 8. H.R. 7446 differs from H.R. 3695 in several major respects. I have a comparison of the two bills for the information of the subcommittee.

Also, since Chairman Mahoney's appearance before your subcommittee on February 21, the Commission has been included in a continuing resolution which will fund the Commission until a supplemental appropriation is enacted by the Congress or until June 30, if the ARBC is not included in the supplemental appropriation.

It is our understanding that the supplemental appropriation bill reported out by the House Appropriations Committee does not include funds for the ARBC. Apparently, it is the intent of the Appropriations Committee to continue ARBC funding under a continuing resolution to June 30. In such event, the ARBC wishes to advise this subcommittee of its views on the effect of this situation, and determine whether this subcommittee is in agreement.

Insofar as $45,000 equal grants to State Bicentennial Commissions for fiscal year 1973 are concerned, the initial fiscal year 1973 ARBC appropriation included $1,200,000, or $22,500 for each State. If the ARBC is to continue to June 30 under the continuing resolution, ARBC considers that it may obligate an additional $1,200,000 thereunder, for a total grant to each State in fiscal year 1973 of $45,000, as provided in the ARBC authorization.

Also, if the ARBC continues under a continuing resolution to June 30, and is thereafter under another continuing resolution beginning July 1, it is our view that, in the absence of specific language to the contrary, the going rate for ARBC under the fiscal year 1974 continuing resolution will be $6,224,000 per annum.

Notwithstanding the Commission's difficulties in carrying out its business in the midst of overlapipng investigations, numerous congressional hearings, lack of authorization and appropriations, and the indecision incident to proposed organizational changes, the Commission has made substantial progress during this fiscal year. I would like to provide the following examples of the Commission's activities during the past few months:

Production of new "Call to Action" film.

Design of prototype bicentennial exhibits.

Completion of a feasibility study on a bicentennial parks concept.

A comprehensive computerized bicentennial information system which includes a master calendar. The system will be operative on July 1.

Development of a brochure outlining the major Heritage programs of the Federal Government.

Initiation of design of an age of Jefferson and Franklin exhibit.

Initiation of plans for inventories of Indian legends and art, and for a festival of Indian dance to take place in 1975–76.

Initiation of plans for inventories of black painters and composers, and a plan for a festival of jazz to take place in 1975–76.

Initiation of plans for involvement of other minorities and youth in the bicentennial.

Issuance of the first $45,000 grant to State bicentennial commissions.

Announcement of a $2,140,000 nonappropriated project matching grants program for State bicentennial commissions.

Initiation with the National Endowments for the Arts and Humanities and the National Science Foundation of a $600,000 nonappropriated funds grant program for nonprofit organizations.

Display of bicentennial poster in approximately 30,000 post offices.

Accorded ARBC recognition for meritorious bicentennial programs under Heritage '76, Festival USA, and Horizons '76.

As you can see, we are moving substantially ahead with bicentennial activities.

An important area of ARBC activity is foreign participation in the commemoration. A recent example of foreign government participation was carried in the press just last week. The French Government has made arrangements with the Mount Vernon Ladies Association for a sound and light spectacle to be presented at Mount Vernon during 1976. ARBC has acted as liaison between the French Government and the Mount Vernon Ladies Association on this project. The official announcement of the project will be made by the French Government.

I would like to submit to the subcommittee some illustrative examples of foreign participation in the bicentennial. I would like to turn now to the funding request of $7,100,000 for fiscal year 1974. I would like to point out that the Commission will most likely be superseded by a new American Revolution bicentennial administration in the near future. The bill, which would establish the new administration, specifically provides that all unexpended balances of appropriations, allocations, and other funds available or to be made available to the Commission shall be transferred to the new administration to liquidate any outstanding obligations of the Commission. Thus, the requested funds will most probably be available to implement the programs of the new administration. The President's statement on the proposed legislation and the transmittal letter to the Congress indicate a clear intention that the new administration build on the foundation and accomplishments of the Commission. There will be continuity of planning and development.

Bicentennial planning in fiscal year 1974 will be basically concerned with the following purposes:

Initiation and development of national programs in support of the three major themes: Heritage '76, Festival USA, and Horizons '76.

Assistance in developing a youth-involvement program aimed at stimulating an appreciation of America's tangible past by the collection and recording of available artifacts.

Acceleration of efforts to make the arts more widely available to all our citizens and to increase appreciation of our cultural pluralism as it is expressed through the arts.

Coordination of the initial planning for the interchange of ethnic arts groups, both here and abroad.

Securing the coordinated efforts of multiple private agencies in a successful home hospitality program.

Expansion of the opportunities for individual interaction and for exploration of the United States by domestic and international travellers.

Provision of guidance and support, in cooperation with State bicentennial commissions, to communities interested in ARBC's "Call for Achievement" program.

Development of programs focusing on the quality of life for the future.

Involvement of minority, youth, ethnic, and women's groups in all aspects of the national celebration.

Implementation of the comprehensive Bicentennial information system, including the Bicentennial master calendar.

Cooperation with leading organizations in particular fields in the conduct of symposia, convocations, seminars, other meetings and special projects for the Bicentennial, both national and international.

Advancement of the Commission's philatelic and numismatic programs.

Continuation of a project grants program to stimulate the development of Bicentennial programs through State and local Commissions and nonprofit organizations, with the assistance of State bicentennial commissions, the National Endowments for the Arts and the Humanities, and the National Science Foundation.

Increased regional meetings and workshops with State and local bicentennial commissions.

Staff increases are included in this request for increased workload associated with the advisory panels in terms of the analysis of proposals and the development of national programs; for work with minority, youth, ethnic and women's groups on their involvement in the Bicentennial; for the development and operation of the Bicentennial master calendar system; and for special projects having program implications in the three thematic areas.

In Heritage 1976, the Commission has concentrated its efforts in the fiscal year 1974 budget request on a few priority projects; for example, the development of an action plan to provide focal points or "meetinghouses" in each State where preservationists, conservationists, and other civic-minded groups can convene to address issues affecting the heritage and future of the United States. We also expect to further the establishment of a national historic records program.

In Festival U.S.A., strong emphasis will be placed on Bicentennial activities which involve the largest number of people consistent with the particular art form which expresses the pluralistic nature of American society and which point toward new directions in the relationship between American arts and the American community.

Travel and hospitality will receive special emphasis in fiscal year 1974 to comply with the President's call on July 4, 1972 for a vigorous action program "to open our hearts and our homes." The influx of foreign visitors and the anticipated rise in domestic travel during the Bicentennial will require the Commission to stimulate and coordinate public and, particularly active and diverse, private sector involvement in these areas.

In fiscal year 1974, Horizons 1976 programs will concentrate on citizenship, community development, communications, transportation, health, learning, leisure, the economy, the environment and human values and understanding for major program thrusts. ARBC support is expected to stimulate additional financial and other assistance necessary for the successful development of programs in these areas. Pilot models and feasibility studies will test proposed national program before initiation.

The Commission expects to have operational on July 1, 1973, a computerized information system to keep track of the multiplicity of Bicentennial activities and programs being planned and developed throughout the United States and overseas. Information will be included in the system to provide a master calendar of scheduled events and activities—a requirement specified in the Commission's authorizing legislation, as amended. The National Bureau of Standards, Department of Commerce, and the General Services Administration are serving as technical advisers to the staff of the Commission in the development and operation of the overall information system. The initial plans provide for the operation of online, time-sharing terminals for use by the ARBC and the State commissions.

In fiscal year 1974, communications effort will be accelerated to increase public and private awareness and participation in the Nation's Bicentennial.

With national, regional, State and local Bicentennial Commissions and committees now formed, direct participation by the public and private sectors is possible.

Major thrust of the accelerated communications program will be to inform the public of the three program theme areas of the Bicentennial: Heritage 1976, Festival U.S.A. and Horizons 1976. The Commission's effort will increase direct participation in these programs at the local, State, regional and national levels. The communications program will seek to mobilize the vast resources of institutions and organizations at all levels in a supportive manner.

Fiscal year 1974 will be a critical year for the development of projects by local, State and regional Bicentennial Commissions. The Office of State Coordination will, accordingly, provide increased support services for the rapidly developing program activities at the local, State and regional level.

Increased emphasis will be directed toward program-oriented planning activities. This will require close coordination to assure maximum utilization of public and private resources at all levels.

New positions are anticipated at the State level with additional ARBC-sponsored training workshops and seminars. Also, we plan an expansion of the

State handbook and publication of general information pamphlets and brochures which are designed to have dual use for the ARBC and the State commissions.

The 10 regional offices which will be functioning in fiscal year 1974 will serve primarily as liaison between the States and Federal agencies and national organizations and provide technical assistance and other staff support as required.

As in fiscal year 1973, an important activity in fiscal year 1974 will be the issuance of a second in the series of commemorative Bicentennial medallions struck by the U.S. Mint. A "PNC" is planned for July 4 which will include a medallion bearing the likenesses of Samuel Adams and Patrick Henry in conjunction with commemorative stamps depicting the Boston Tea Party. We also plan to issue a dated medallion in October in a handsome case both in silver and bronze.

As you know, the medals program is important not only for increasing awareness of the Bicentennial but also because of the generation of funds to support State and local Bicentennial projects.

In closing, I should point out that I have covered only the highlights of the myriad of plans and activities underway. But perhaps most important, a nationwide Bicentennial is underway—a truly grassroots involvement exists. The greatest challenge this Commission faced was developing a nationwide network of local, city, and State Bicentennial Commissions, national organizations, clubs, groups and citizens * * * a network to undertake Bicentennial programs. I am pleased to say we have accomplished most of that challenge. People are involved throughout the country. We expect interest and involvement to accelerate in fiscal year 1974.

JUSTIFICATION MATERIAL

Mrs. HANSEN. We will also insert the justifications at this point in the record.

[The justifications follow:]

HISTORICAL AND MEM. IAL COMMISSIONS
AMERICAN REVOLUTION BICENTENNIAL COMMISSION

SALARIES AND EXPENSES
OBJECT CLASSIFICATION (in thousands of dollars)

Identification code 31-05-1900-0-1-910		1972 actual	1973 estimate	1974 estimate
	Personnel compensation:			
11.1	Permanent positions	701	937	2,332
11.3	Positions other than permanent	77	4	29
11.5	Other personnel compensation	3	2	7
11.8	Special personal services payments	43	7	198
	Total personnel compensation	824	950	2,566
	Personnel benefits:			
12.1	Civilian	70	81	218
13.0	Benefits for former personnel			
21.0	Travel and transportation of persons	136	237	667
22.0	Transportation of things	1	4	11
23.0	Rent, communications, and utilities	55	61	285
24.0	Printing and reproduction	27	31	616
25.0	Other services	273	923	2,607
26.0	Supplies and materials	33	11	38
31.0	Equipment	15	8	92
32.0	Lands and structures			
33.0	Investments and loans			
41.0	Grants, subsidies, and contributions	368	2,033	1,200
42.0	Insurance claims and indemnities			
43.0	Interest and dividends			
44.0	Refunds			
99.0	Total obligations	1,802	4,339	8,300

HISTORICAL AND MEMORIAL COMMISSIONS
AMERICAN REVOLUTION BICENTENNIAL COMMISSION
SALARIES AND EXPENSES

Program and Financing (in Thousands of Dollars)

Identification code 31-05-1900-0-1-910	1972 actual	1973 estimate	1974 estimate
Program by activities:			
1) General administration	1,563	2,306	7,100
2) Grants-in-aid	368	2,033	1,200
Total program costs, funded	1,931	4,339	8,300
Change in selected resources*	-129	---	---
10) Total obligations	1,802	4,339	8,300
Financing:			
11) Receipts and reimbursements from: Federal funds	---	-150	---
21) Unobligated balance available, start of year	-1	-2,033	-1,200
24) Unobligated balance available, end of year	2,033	1,200	---
40) Budget authority	3,834	3,356	7,100
71) Relation of obligations to outlays:			
72) Obligations incurred, net	1,802	4,189	8,300
74) Obligated balance, start of year	304	300	917
Obligated balance, end of year	-300	-917	-2,305
90) Outlays	1,805	3,572	6,912

* Selected resources as of June 30 are as follows: Undelivered orders (total selected resources); 1971, $129 thousand; 1973, $0; 1973, $0; 1974, $0.

HISTORICAL AND MEMORIAL COMMISSIONS
AMERICAN REVOLUTION BICENTENNIAL COMMISSION

GIFT AND DONATIONS

OBJECT CLASSIFICATION (in thousands of dollars)

Identification code 31-05-8091-0-7-910		1972 actual	1973 estimate	1974 estimate
	Personnel compensation:			
11.1	Permanent positions			
11.3	Positions other than permanent			
11.5	Other personnel compensation			
11.8	Special personal services payments			
	Total personnel compensation			
	Personnel benefits:			
12.1	Civilian			
13.0	Benefits for former personnel			
21.0	Travel and transportation of persons			
22.0	Transportation of things			
23.0	Rent, communications, and utilities			
24.0	Printing and reproduction			
25.0	Other services	8	18	15
26.0	Supplies and materials			
31.0	Equipment			
32.0	Lands and structures			
33.0	Investments and loans			
41.0	Grants, subsidies, and contributions	---	35	110
42.0	Insurance claims and indemnities			
43.0	Interest and dividends			
44.0	Refunds			
99.0	Total obligations	8	53	125

HISTORICAL AND MEMORIAL COMMISSIONS
AMERICAN REVOLUTION BICENTENNIAL COMMISSION

GIFTS AND DONATIONS
Program and Financing (in Thousands of Dollars)

Identification code 31-05-8091-0-7-910	1972 actual	1973 estimate	1974 estimate
Program by activities:			
1. General administration total costs funded	8	18	15
2. Grants for projects	---	35	110
10 Total obligation	8	53	125
Financing:			
21 Unobligated balance available, start of year	---	-3	---
24 Unobligated balance available, end of year	3	---	---
60 Budget authority (appropriation)	11	50	125
Relation of obligations to outlays:			
71 Obligations incurred, net	8	53	125
72 Obligated balance, beginning of yr.	---	5	16
74 Obligated balance, end of year	-5	-16	-30
90 Outlays	3	42	111

HISTORICAL AND MEMORIAL COMMISSIONS
AMERICAN REVOLUTION BICENTENNIAL COMMISSION

COMMEMORATIVE ACTIVITIES FUND

OBJECT CLASSIFICATION (in thousands of dollars)

Identification code 31-05-5077-0-2-910	1972 actual	1973 estimate	1974 estimate
Personnel compensation:			
11.1 Permanent positions			
11.3 Positions other than permanent			
11.5 Other personnel compensation			
11.8 Special personal services payments			
Total personnel compensation			
Personnel benefits:			
12.1 Civilian			
13.0 Benefits for former personnel			
21.0 Travel and transportation of persons			
22.0 Transportation of things			
23.0 Rent, communications, and utilities			
24.0 Printing and reproduction			
25.0 Other services	---	3,441	3,256
26.0 Supplies and materials			
31.0 Equipment			
32.0 Lands and structures			
33.0 Investments and loans			
41.0 Grants, subsidies, and contributions	---	---	4,500
42.0 Insurance claims and indemnities			
43.0 Interest and dividends			
44.0 Refunds			
99.0 Total obligations	---	3,441	7,756

HISTORICAL AND MEMOR[illegible]. COMMISSIONS
AMERICAN REVOLUTION BICE[illegible]ENNIAL COMMISSION

COMMEMORATIVE ACTIVITIES FUND

Program and Financing (in Thousands of Dollars)

Identification code 31-05-5077-0-2-910	1972 actual	1973 estimate	1974 estimate
Program by activities:			
1. General administration total costs funded	---	3,441	3,256
2. Project grants	---	---	4,500
10 Total obligation	---	3,441	7,756
Financing:			
21 Unobligated balance available start of year	---	-1,205	-2,993
24 Unobligated balance available end of year	1,204	2,993	3,212
60 Budget authority (appropriation) (permanent)	1,204	5,229	7,975
Relation of obligations to outlays:			
71 Obligations incurred, net	---	3,441	7,756
72 Obligated balance, beginning of yr.	---	---	684
74 Obligated balance, end of year	---	-684	-3,874
90 Outlays	---	2,757	4,566

HISTORICAL AND MEMORIAL COMMISSIONS
AMERICAN REVOLUTION BICENTENNIAL COMMISSION
SALARIES AND EXPENSES
CONSOLIDATED SCHEDULE OF PERMANENT POSITIONS PAID FROM FUNDS AVAILABLE TO THE OFFICE OF THE DIRECTOR

Identification code 31-05-1900-2-1-910	1972 actual	1973 estimate	1974 estimate
GRADES AND RANGES			
Executive level IV, $38,000	1	1	1
Executive level V, $36,000	---	3	3
GS-17, $34,335 to $36,000	1	1	---
GS-15, $25,583 to $33,260	11	27	30
GS-14, $21,960 to $28,548	3	8	15
GS-13, $18,737 to $24,362	3	11	31
GS-12, $15,866 to $20,627	4	3	9
GS-11, $13,309 to $17,305	8	5	11
GS-9, $11,046 to $14,358	4	9	6
GS-8, $10,013 to $13,019	3	6	4
GS-7, $9,053 to $11,771	3	14	25
GS-6, $8,153 to $10,601	4	2	8
GS-5, $7,319 to $9,515	5	9	1
GS-4, $6,544 to $8,506	3	---	---
GS-3, $5,828 to $7,574	1	1	---
GS-1, $4,564 to $5,932	1	---	---
Total full-time permanent positions	55	100	144
Unfilled positions, June 30 (-)	---	---	-4
Total permanent employment, end of yr.	55	100	140

HISTORICAL AND MEMORIAL COMMISSIONS
AMERICAN REVOLUTION BICENTENNIAL COMMISSION
SALARIES AND EXPENSES
CONSOLIDATED SCHEDULE OF PERMANENT POSITIONS PAID FROM FUNDS
AVAILABLE TO THE OFFICE OF THE DIRECTOR

Identification code 31-05-1900-2-1-910	1972 actual	1973 estimate	1974 estimate
HIGHER LEVEL POSITIONS			
Executive level IV, $38,000:			
Director	1	1	1
Executive level V, $36,000:			
Deputy Executive Director for			
Program Development	---	1	1
Communications & Field Services	---	1	1
Administration & Finance	---	1	1
GS-17, $34,335 to $36,000:			
Deputy Executive Director	1	1	---

PERSONNEL SUMMARY

Identification code 31-05-1900-0-1-910	1972 actual	1973 estimate	1974 estimate
Total number of permanent positions	58	100	144
Full-time equivalent of other positions	3	5	7
Average number of all employees	41.3	56	132.4
Average GS Grade	10.3	10.9	11.4
Average GS Salary	$16,620	$17,716	$16,018

HISTORICAL AND MEMORIAL COMMISSIONS

AMERICAN REVOLUTION BICENTENNIAL COMMISSION

Analysis of Changes in Program Requirements

Three Year Comparison
(in thousands of dollars)

	1972 actual	1973 estimate	1974 estimate
Budget authority (adjusted Federal funds)	$3,834	$3,356	$7,100
Outlays (Federal funds)	$1,805	3,572	6,912

Analysis of Changes in Budget Authority

New budget authority:

Amending legislation has been proposed to provide necessary funding to effectively carry out the nationwide Bicentennial program as recommended in the July 4, 1970 report of the American Revolution Bicentennial Commission and, as suggested in the President's response thereto in his message to the Congress, dated September, 1970.

Manpower needs for this implementation for FY 1974 to include personnel for 10 regional offices, Program Development, Communications and administrative support and the full Commission, office space, major program contractual costs and administrative costs incident to such implementation 7,100

STATEMENT OF RECEIPTS - HISTORICAL AND MEMORIAL COMMISSIONS
AMERICAN REVOLUTION BICENTENNIAL COMMISSION (31-05)

Receipt Symbol	Receipt Account Title	Source Category	Type	Function	1972 Actual	1973 Estimate	1974 Estimate	Comments
05-8091	Donation, American Revolution Bicentennial Commission	1228	G	---	8,000	53,000	125,000	
05-5077	Commemorative Activities Fund, American Revolution Bicentennial Commission	2299	P	---	1,204,000	5,229,000	7,975,000	

HISTORICAL AND MEMORIAL COMMISSIONS
AMERICAN REVOLUTION BICENTENNIAL COMMISSION

NUMBERS OF CIVILIAN PERSONNEL

Number of Employees at End of Year

	1972		1973		1974	
	Full-time in permanent positions	Total	Full-time in permanent positions	Total	Full-time in permanent positions	Total
Salaries and Expenses	55	61	100	110	140	155
Total, American Revolution Bicentennial Commission financed from accounts in the budget of the Commission	55	61	100	110	140	155

HISTORICAL AND MEMORIAL COMMISSIONS
AMERICAN REVOLUTION BICENTENNIAL COMMISSION

NARRATIVE JUSTIFICATION

The planning for the 200th anniversary of the United States reaches an extremely crucial period in fiscal year 1974. During these twelve months, major National programs must be initiated and action taken that will determine the degree of success of the celebration in terms acceptable to the varied segments of the Nation. The level of excellence of the commemoration of our Nation's Bicentennial will be raised substantially through the requested appropriation.

The Commission has achieved a number of tangible results since its inception, noting that this past year has been one of substantially increased activities.

Commission actions in FY 1973 are as follows:

- Convened advisory panels to obtain expert advice in the development of major Bicentennial programs, national policies and program guidelines.
- Provided a $45,000 grant for each of 2 years for each of the 50 State Bicentennial Commissions along with grants for territories. (total $2.4 million) P.L. 92-236.
- Initiated $2.145 million project matching grant program to States and local communities with non-appropriated funds.
- Design of prototype Bicentennial exhibits.
- Initiation of design of Age of Jefferson Exhibit.
- Display of Bicentennial poster in approximately 30,000 Post Offices.
- Proposed the initiation of National Historic Records Program to assist institutions and individuals in locating, preserving and utilizing the Nation's public and private records.
- Conducted a series of workshops with State and regional groups to develop and coordinate Bicentennial programs.
- Established a Bicentennial Stamp Committee of leading philatelists; first Bicentennial Stamps issued by the Postal Service -- 1 on July 4, 1971 -- series of 4 on July 4, 1972. Presently preparing with Postal Service four Bicentennial Commemorative stamps for July 4, 1973.

- Initiated the comprehensive Bicentennial Information System which will include the Master Calendar service.

- Developed a major commemorative Bicentennial coins and medals program and sold 791,000 of the first ARBC medal and stamp combination (PNC) and sold over 648,000 of the first ARBC solo medal.

In FY 1973, the Commission accorded official recognition and use of the ARBC logo for the following Bicentennial programs having national significance which have been developed by cities, organizations and groups in cooperation with the ARBC.

- Twenty historic revolutionary sites under the jurisdiction of the National Park Service.

- Johnny Horizon '76 -- a nationwide environmental improvement program, sponsored by the U.S. Department of the Interior, to clean up America by 1976.

- Trees from the Nation's History -- a project sponsored by the American Forest Institute to collect and distribute seeds from trees which have been figured prominently in the development of the United States.

- A Bicentennial exhibit at the Chicago Museum of Science and Industry on the development and role of science and industry in American life over the past 200 years.

- "Foxfire," an innovative non-formal education program to preserve fast disappearing parts of American history and culture.

- South Street Seaport Historical and Cultural Park planned in lower Manhattan.

- The series of annual symposia on the American Revolution, sponsored by the Library of Congress.

- A new American Museum, devoted to art and Americans, as a permanent addition to the Metropolitan Museum of Art in New York City.

- The 1975 World Congress on the Philosophy of Law and Social Philosophy on "Quality and Freedom: Past, Present, Future."

- The proposed Hall of Maritime Enterprise at the Smithsonian Institute, with the cooperation of the Maritime Administration and the Department of Commerce.

- The 1976 National Square Dance Convention and its nationwide program, focusing on this unique American dance.

- New York City's "Showboat" Children's Theater -- a model program, supporting the Bicentennial goal of bringing art into the daily life of the people that will also provide a home for over 120 community and ethnic theater groups in the five boroughs of New York.

In addition, the Commission has:

- Encouraged the establishment of 73 Bicentennial organizations within 58 national association and groups, and instituted a communications system to service 15,000 constituent individuals and organizations.

- Established working relationships with the cultural representatives of more than 60 foreign governments. Began development of Bicentennial programs in cooperation with the Department of State, U.S. Information Agency, U.S. Foreign Service and other foreign affairs agencies.

- Completed a feasibility study on the Bicentennial Parks concept.

- Continued the wide distribution of a 14-minute film and slide orientation on the Bicentennial.

- Prepared weekly bulletins and monthly newsletters on the plans and programs of international, national, state and local Bicentennial organizations.

- Established six additional regional Bicentennial offices to assist State Commissions -- San Francisco, Seattle, Denver, Philadelphia, Kansas City and Dallas-Fort Worth.

- Officially encouraged the Women's Organization Coalition to undertake a feasibility study and develop a program for community resource centers.

- Officially encouraged the Chairman of the Federal Maritime Commission to develop a feasibility study and action plan for a maritime Bicentennial.

The Commission identified goals and priorities to implement the nationwide "Invitation to the World" message of July 4, 1972 to open all vistas of American life in 1976 to Americans and citizens of other countries alike. Specific ARBC goals include:

- Installation of international road signs on ALL major roadways in the United States by 1976.

- The encouragement of reduced passenger rates to specific Bicentennial activity destinations and the development by July 1, 1973, of standards and criteria for Bicentennial tours.

- Publication of communications aids; institution of basic utility foreign language training courses; encouragement of foreign language handbooks; establishment in all urban areas of information and referral centers.

- The extension of low-cost accommodations, such as hotels and Y's and expansion of camping facilities. The general development of a wider variety of accommodations for the Bicentennial.

- The use by all American and foreign travelers of medical information identity cards (bilingual, as appropriate) containing an abbreviated medical history, and a program of temporary travelers' aid and low-cost health insurance for the traveler.

- A campaign to encourage U.S. organizations with foreign affiliations to extend invitations to their counterparts and to facilitate their travel in the United States for the Bicentennial.

The Commission also adopted guidelines, recommended by the Bicentennial Arts Advisory Panels.

Program Development

The American Revolution Bicentennial Commission plans to initiate in FY 1974 a number of major activities as part of the overall program for commemorating the 200th anniversary of the United States. During the past year, the three program committees of the Commission -- Heritage '76, Festival USA and Horizons '76 -- began the important job of developing an overall plan for their respective areas. To assist these committees in carrying out this responsibility, standing advisory panels have been established to draw on the expertise and experience of leading figures and other persons from various segments of our society who can contribute to the success of the Bicentennial. The panels serve several purposes: They evaluate proposals submitted to the Commission for "Official Recognition" as part of the National Bicentennial Program; they recommend guidelines and goals; and they aid in the creation of innovative projects and programs. These panels have been organized as follows:

Heritage '76 -- Publications and Research
Commemorations and Convocations
Historic Conservation
Coins and Medals
Philatelic (stamps)

Festival USA -- Creative and Visual Arts
Invitation to the World (Travel & Hospitality)
Performing Arts

Horizons '76 -- Inter-disciplinary Advisory Group
(Citizenship, Communications, Community Development, Learning, Leisure and Recreation, Environment, Health, Transportation and the Economy)

The proposed increases for FY 1974 will facilitate the development of essential programs to assure nationwide involvement in the Bicentennial and to provide a broad range of activities responsive to diverse interests. In some areas, funds will be used to identify the priority programs that should be of concern to the Commission.

The plans for FY 1974 provide for the following activities:

- Assistance in developing a youth-involvement program aimed at stimulating an appreciation of America's tangible past by the collection and recording of available artifacts.

- Acceleration of efforts to make the arts more widely available to all our citizens and to increase appreciation of our cultural pluralism as it is expressed through the arts.

- Securing the coordinated efforts of multiple private agencies in a successful home hospitality program.

- Coordination of the initial planning for the interchange of ethnic art groups, both here and abroad.

- Expansion of the opportunities for individual inter-action and for exploration of the United States by domestic and international travellers.

- Provision of guidance and support, in cooperation with State Bicentennial Commissions, to communities interested in ARBC's "Call For Achievement" program.

- Development of programs focusing on the quality of life for the future.

- Involvement of minority, youth, ethnic and women's groups in all aspects of the National celebration.

- Implementation of the comprehensive Bicentennial information system, including the Bicentennial Master Calendar.

- Cooperation with leading organizations in particular fields in the conduct of symposia, convocations, seminars, other meetings and special projects for the Bicentennial.

- Advancement of the Commission's philatelic and numismatic programs.

- Continuation of a project grants program to stimulate the development of Bicentennial programs through state and local Commissions and non-profit organizations, with the assistance of state Bicentennial Commissions, Endowments on the Arts and the Humanities and National Science Foundation.

Staff increases are included in this request for increased workload associated with the advisory panels in terms of the analysis of proposals and the development of national programs; for work with minority, youth, ethnic and women's groups on their involvement in the Bicentennial; for the development and operation of the Bicentennial Calendar system; and for special projects having program implications in the three thematic areas.

HERITAGE '76

Heritage '76 includes those national programs which aid in recalling this nation's heritage and which provide the opportunity for all groups within our society to re-examine our origins, our values and the meaning of America. Recognizing that there are significant activities in this field that are under way at the Federal, state and local levels, the Commission has concentrated its efforts in the FY 1974 budget request on a few priority projects; e.g., the development of an action plan to provide focal points or "meeting houses" in each state where preservationists, conservationists and other civic-minded groups can convene to address inssues affecting the heritage and future of the United States.

FESTIVAL USA

Festival USA embraces all forms of art, travel and hospitality and special events. Its purpose is to develop a nationwide effort for sharing with other Americans and the people of the world, the traditions, the culture, the hospitality and the character of the United States and its people. Strong emphasis will be placed on Bicentennial activities which involve the largest number of people consistent with the particular art form which expressed the pluralistic nature of American society and which point toward new directions in the relationship between American arts and the American community.

Travel and hospitality will also receive special emphasis in FY 1974 to comply with the President's call on July 4, 1972, for a vigorous action program "to open our hearts and our homes." The influx of foreign visitors and the anticipated rise in domestic travel during the Bicentennial will require the Commission to stimulate and coordinate public and, particularly active and diverse, private sector involvement in these areas.

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HORIZONS '76

Horizons '76 is the future oriented program component and encompasses those activities necessary to achieve one of the President's fundamental Bicentennial objectives: to improve the quality of life for all people. Horizons looks to the potential in the third century of this nation and challenges the creation of Century III realities. Horizons programs will concentrate on citizenship, community development, communications, transportation, health, learning, leisure, the economy, the environment and human values and understanding for major program thrusts. ARBC support is expected to stimulate additional financial and other assistance necessary for the successful development of programs in these areas. Pilot models and feasibility studies will test proposed national programs before initiation.

BICENTENNIAL INFORMATION SYSTEM AND MASTER CALENDAR SERVICE

The Commission expects to have operational in FY 74 a computerized information system to keep track of the multiplicity of Bicentennial activities and programs being planned and developed throughout the United States and overseas. Information will be included in the system to provide a master calendar of scheduled events and activities -- a requirement specified in the Commission's authorizing legislation, as amended. The National Bureau of Standards, Department of Commerce, is serving as technical adviser to the staff of the Commission in the development and operation of the overall information system. NBS' preliminary estimates provide for the operation of on-line, time-sharing terminals for use by the ARBC and the State Commissions.

COMMUNICATIONS

In FY 1974, communications effort will be accelerated to increase public and private awareness and participation in the nation's Bicentennial.

With national, regional, state and local Bicentennial committees and commissions now formed, direct participation by the public and private sectors is accessible to a wide sector of our population.

Major thrust of the accelerated program will be to inform the public of the three program theme areas of the Bicentennial: Heritage '76, Festival USA, Horizons '76. The Commission's effort will increase direct participation in these programs at the local, state, regional and national levels. The communications program will seek to mobilize the vast resources of institutions and organizations at all levels in a supportive manner.

Technical assistance will be provided to local, state, regional and national Bicentennial commissions and organizations.

Every effort will be expended to launch a nationwide "public service" awareness and information program in cooperation with the advertising council.

Mass media communications will be designed and implemented to acquaint the general public of the significance of our 200th anniversary and better inform that public on the basic principles on which our nation was founded.

The communications program will be continued to expand its primary informational responsibility to inform its constituents; i.e., local, state and regional Bicentennial commissions, national organizations, historical association, etc., with special emphasis on the ideas and ideals of the American Revolution.

These responsibilities and undertakings will be fulfilled by increasing our continuing information system utilizing radio, television, films, slide presentation, newspapers, magazines, special publications, booklets, brochures and information kits.

STATE COORDINATION

The State Coordination's basic development phase has been completed resulting in the establishment of Bicentennial commissions in all 50 states, the territories, the District of Columbia and the Commonwealth of Puerto Rico.

State Bicentennial commissions have greatly accelerated their activities as a result of the Federal grant assistance in FY 72 and FY 73, plus funding from their local governments. These rapidly increased grass roots activities have resulted in a burgeoning of requests for technical and coordinative assistance from the ARBC.

FY 74 will be a critical year in assisting local, state and regional Bicentennial commissions in preparation of Bicentennial activities. Supportive programs will be provided through the expansion of the States Handbook participation in local state and regional meetings, including workshops and conferences. Assistance will be provided giving guidelines for the utilization of volunteers, fund raising, local involvement techniques, publicity information, etc. Further guidelines for involvement in the three major theme areas of the Bicentennial program will be established: Heritage '76, Festival USA and Horizons '76.

It is through this network of ten regional offices, supportive of the nationwide network of Bicentennial committees, that the majority of the grass roots involvement will be covered. Coordination with Federal Government agencies, public and private resources will be covered by the regional offices.

Dissemination of matters such as redoing lists of important documents, publications, films, etc., relating to the American Revolution will be among the prime responsibilities of the States Coordination effort.

FY 73 will be a crucial year in coordinating the preparation of information input into the Bicentennial master calendar. Coordination of local, states activities as well as timing of events will be crucial during FY 74 to assure a balanced overall Bicentennial program.

The administering of the matching grants programs will provide a multiplier effect on the development of the Bicentennial programs and projects. Special technical assistance will be provided by ARBC to assure meaningful results.

Special emphasis will be given to increasing the grass roots involvement at the local, state and regional levels with an allout effort to complete the planning of program activities and events during this 12 month period.

The State Coordination office will arrange for and coordinate participation and local state and Bicentennial activities and ceremonies by Bicentennial commission members and/or Federal Government officials as a part of its responsibilities and liaison with the states commissions and the national commission.

ADMINISTRATIVE SERVICES

The Commission's service functions of the Office of the Director, Administration, Legal, Finance, Congressional Liaison and Budget will continue to operate in a manner that will best aid the functional areas in their respective needs to accomplish the mission of the ARBC and its related organizations.

STAFF REQUIREMENTS

During FY 74, the full thrust of the Commission's staffing will be in the areas of program development and the completion of the regional office requirements. These two areas will receive 38 of the 40 additional positions requested this fiscal year.

LACK OF AUTHORIZATION FOR FISCAL YEAR 1976

Mrs. HANSEN. Mr. Hall, I want to make it plain that this appropriation hearing is of an uncertain nature because the Judiciary Committee has just reported H.R. 7446, the authorization bill. As I understand it, the bill will require a rule. It will then be acted upon by the full House. Section 7 of H.R. 7446 provides the appropriation authorization. It is stated as follows:

"There are hereby authorized to be appropriated annually such sums as the Congress may deem necessary to carry out the purposes of this act."

At this time I don't know if this language will be in that fashion when the House has completed its action on the bill. Customarily this language has not appeared in your authorization bill.

So we are operating under uncertain conditions. First, we do not know what the provisions of the bill are going to be or what the authorization will amount to.

Also I think we have to face the fact that there are many proposals on the grant program. While section 9 of H.R. 7446 provides for grants-in-aid, there isn't any specific annual authorization to the States and the territories.

Mr. HALL. We are aware of that.

Mrs. HANSEN. I understand you are aware of it. This situation makes it very difficult for this subcommittee to act on your appropriation.

However, as you are well aware, we had a very complete review of the operations of the Commission during our fiscal year 1973 second supplemental hearings in February.

Mr. HALL. February 21.

Mrs. HANSEN. We were able to review the operations rather completely.

You are aware of the authorization difficulties. You are also aware that the committee has a general rule that we do not place anything in the appropriation bill without an authorization. I am doing my best to urge the committees to act on the authorizations so that we can have as complete a bill as possible.

Please proceed with your general statement, Mr. Hall.

ARBC STAFF

Mr. HALL. First, if I may, I would like to introduce the members of the staff we have here.

Mrs. HANSEN. Please do.

Mr. HALL. To my right is Barry Gidley, Director of Finance for the Commission staff.

Mrs. HANSEN. That is an interesting assignment.

Mr. HALL. He said, "I haven't had much to direct."

To my left is Gene Skora, our General Counsel; to his left is Bill Butler, the Assistant Director for Program Development and Implementation; Charles Goodspeed, the Director for Field Services; on the far left Mr. Dan Buser, Director of Communications; and in the back, whom you know, Mr. Joe Bruno, Deputy Congressional Liaison

Officer; and Tracey Cole, who serves as staff support to Chairman Mahoney; and Mr. Nutter just entered the room, our Congressional Liaison Office.

SUMMARY STATEMENT

Before I give my statement I would like to open with the comment that despite what you may have heard, neither the Bicentennial celebration or 1976 have been canceled. I am pleased to appear once more before you in support of the ARBC appropriation request of $7,100,000 for fiscal year 1974. Chairman Mahoney has asked me to extend beyond the letter itself, his personal regrets that he can't be with you today.

Mrs. HANSEN. I am also sorry he can't be present today. He is the best witness we have had.

Mr. HALL. You will recall that Chairman Mahoney appeared before this subcommittee on February 21 in connection with a supplemental appropriation request for the Commission for the period February 16 through June 30, 1973. At that time, the Commission was without either authorization or appropriations, both of which had terminated on February 15. The Congress had enacted an initial authorization and appropriation for the Commission for fiscal year 1973 only to February 15, 1973, to permit continuation of essential Bicentennial planning pending the completion of a review of Commission programs and organization by the staff of the House Judiciary Committee and by the General Accounting Office prior to further funding.

Such reviews have now been completed and submitted to the Congress and are the basis for proposed legislation submitted by the executive branch to replace the Commission with an agency to be called the American Revolution Bicentennial Administration. The legislation, introduced as H.R. 3695, was referred to the House Judiciary Subcommittee No. 2 which held 2 days of hearings on the proposal on March 14 and 15. Chairman Donohue and the members of the subcommittee jointly introduced a clean bill, H.R. 7446, which was ordered reported out favorably by the Judiciary Committee on May 8. H.R. 7446 differs from H.R. 3695 in several major respects. I have a comparison of the two bills for the information of the subcommittee. This legislation includes the authorization for this fiscal year 1974 budget request.

Since Chairman Mahoney's appearance before your subcommittee on February 21, the Commission has been included in a continuing resolution which will fund the Commission until a supplemental appropriation is enacted by the Congress or until June 30, if the ARBC is not included in the supplemental appropriation.

It is our understanding that the supplemental appropriation bill reported out by the House Appropriations Committee does not include funds for the ARBC. Apparently, it is the intent of the Appropriations Committee to continue ARBC funding under a continuing resolution to June 30. In such event, the ARBC wishes to advise this subcommittee of its views on the effect of this situation.

Insofar as $45,000 equal grants to State bicentennial commissions for fiscal year 1973 are concerned, the initial fiscal year 1973 ARBC appropriation included $1,200,000 or $22,500 for each State. If the

ARBC is to continue to June 30 under the continuing resolution, ARBC considers that it may obligate an additional $1,200,000 thereunder, for a total grant to each State in fiscal year 1973 of $45,000, as provided in the ARBC authorization.

Also, if the ARBC continues under a continuing resolution to June 30, and is thereafter under another continuing resolution beginning July 1, it is our view that, in the absence of specific language to the contrary, the going rate for ARBC under the fiscal year 1974 continuing resolution will be $6,224,000 per annum.

Notwithstanding the Commission's difficulties in carrying out its business in the midst of overlapping investigations, numerous congressional hearings, lack of authorization and appropriations, and the indecision incident to proposed organizational changes, the Commission has made substantial progress during this fiscal year. I have included examples of the Commission's activities during the past few months in my prepared statement which I will not recite at this time. You will see, however, from such examples that we are moving substantially ahead with Bicentennial activities.

INTERNATIONAL PARTICIPATION IN THE BICENTENNIAL

One important area of ARBC activity that I would like to stress is foreign participation in the commemoration. A recent example of foreign government participation was carried in the press just last week. The French Government has made arrangements with the Mount Vernon Ladies Association for a sound and light, or in French son et lumiere, spectacle to be presented at Mount Vernon during 1976. ARBC has acted as liaison between the French Government and the Mount Vernon Ladies Association on this project. The official announcement of the project will be made by the French Government.

I would like to submit to the subcommittee, some illustrative examples of planned foreign participation in the Bicentennial.

FISCAL YEAR 1974 REQUEST

I would like to turn now to the funding request of $7,100,000 for fiscal year 1974. I would like to point out that the Commission will most likely be superseded by a new American Revolution Bicentennial Administration or some other structure in the near future.

The bill, which would establish the new Administration, specifically provides that all unexpended balances of appropriations, allocations and other funds available or to be made available to the Commission shall be transferred to the new Administration to liquidate any outstanding obligations of the Commission.

Thus, the requested funds will most probably be available to implement the programs of the new Administration. The President's statement on the proposed legislation and the transmittal letter to the Congress indicate a clear intention that the new Administration build on the foundation and accomplishments of the Commission. Thus there will be continuity of planning and development.

The fiscal year 1974 budget request was prepared with exacting deliberation. The ARBC Executive Committee met twice to review the

budget. The three program committees of Heritage '76, Horizons '76 and Festival U.S.A. each viewed its portion of the budget at least three different times. The full ARBC Commission met twice in the preparation of the budget request. So I do not hesitate to state that the budget request represents the considered views of all elements of the Commission.

In essence, the budget request was developed in increments for Heritage '76, Horizons '76 and Festival U.S.A. program development; for communications to promote public participation in the Bicentennial; for field services to coordinate and work with State and local Bicentennial commissions in their planning; and for administrative and headquarters staff expenses.

Staff increases are included in this request for the heavy workload associated with the advisory panels in terms of the analysis of proposals and the development of national programs; for work with minority, youth, ethnic and women's groups on their involvement in the Bicentennial; for the development and operation of the Bicentennial master calendar system; and for special projects having program implications in the three thematic areas.

In Heritage '76, the Commission has concentrated its efforts in the fiscal year 1974 budget request on a few specific priority projects, such as the plan to provide focal points or "meeting houses" in each State where preservationists, conservationists, and other civic-minded groups can convene to address issues affecting the heritage and future of the United States. We also expect to further the establishment of a National Historic Records Program, as was introduced by Senator Brooke in S. 1293.

In Festival U.S.A., strong emphasis will be placed on projects which distinctively reflect American contributions to the world's culture including such items as a multi-ethnic Folk Art Company, Jazz, Indian dance, Spanish-American folk art, et cetera. Also Festival U.S.A. will concentrate on international and domestic visitors' concerns such as home hospitality, low-cost accommodations, language and sign simplification, et cetera.

Needless to say, on these programs we have been working very closely with the National Endowment for the Arts and the National Endowment for the Humanities.

TRAVEL AND HOSPITALITY PROGRAM

Problems incident to travel and hospitality will receive special emphasis in fiscal year 1974 to comply with the President's call on July 4, 1972 for a vigorous action program "to open our hearts and our homes."

Mrs. HANSEN. You are not going to travel anywhere without sufficient supplies of gasoline.

Mr. HALL. We are talking about 1975 and 1976 and I hope all the problems we face today will be essentially solved.

The influx of foreign visitors and the anticipated rise in domestic travel during the Bicentennial will require the Commission to stimulate and coordinate public and private sector involvement in these areas.

In fiscal year 1974, Horizons '76 programs will concentrate on citizenship, community development, communications, transportation, health, learning, leisure, the economy, the environment, and human values and understanding for major program thrusts. ARBC support is expected to stimulate additional private financial and other assistance necessary for the successful development of programs in these areas. Pilot models and feasibility studies will test proposed national programs before initiation.

INFORMATION AND COMMUNICATION SYSTEMS

The Commission expects to have operational on July 1, 1973, a computerized information system to keep track of the multiplicity of Bicentennial activities and programs being planned and developed throughout the United States and overseas. Information will be included in the system to provide a master calendar of scheduled events and activities—a requirement specified in the Commission's authorizing legislation, as amended. The National Bureau of Standards, Department of Commerce, and the General Service Administration are serving as technical advisers to the staff of the Commission in the development and operation of the overall information system. The initial plans provide for the operation of on-line, time-sharing terminals for use by the ARBC and the State commissions.

In fiscal year 1974, communications effort will be accelerated to increase public and private awareness and participation in the Nation's Bicentennial.

With National, regional, State, and local bicentennial commissions and committees now formed, direct participation is possible for a wide sector of our population.

Major thrust of the accelerated communications programs will be to inform the public of the three program theme areas of the Bicentennial: Heritage '76, Festival USA, and Horizons '76. The Commission's efforts will increase direct participation in these programs at the local, State, regional and National levels. The communications program will seek to mobilize the vast resources of institutions and organizations at all levels.

STATE AND REGIONAL PROGRAMS

Fiscal year 1974 will be a critical year for the development of projects by local, State and regional Bicentennial commissions. The Office of State Coordination will, accordingly, provide increased support services for the rapidly developing program activities at the local, State and regional level.

Increased emphasis will be directed toward program-oriented planning activities. This will require close coordination to assure maximum utilization of public and private resources at all levels.

The 10 regional offices which will be functioning in fiscal year 1974 will serve primarily as liaison between the States and Federal agencies and national organizations and provide technical assistance and other staff support as required.

MEDALS PROGRAM

As in fiscal year 1973, an important activity in fiscal year 1974 will be the issuance of a second in the series of cemmomorative Bicentennial medallions struck by the U.S. Mint.

A "PNC" first day cover with a commemorative medal is planned for the 4th of July bearing the likenesses of Samuel Adams and Patrick Henry in conjunction with commemorative stamps depicting the Boston Tea Party. We also plan to issue a dated medallion in October, in a handsome case, both in silver and bronze.

As you know, the medals program is important not only for increasing awareness of the Bicentennial but also because of the generation of funds to support State and local bicentennial projects.

In closing, I should point out that I have covered only the highlights of the myriad of plans and activities underway. But perhaps perhaps most important, a nationwide Bicentennial is underway—a truly grassroots involvement exists. The greatest challenge this Commission faced was developing a nationwide network of local, city, and State Bicentennial commissions, national organizations, clubs and groups.

A network that can undertake Bicentennial programs. I am pleased to say we have accomplished most of that challenge. People are involved throughout the country, and we expect the interest and the involvement to accelerate greatly in fiscal year 1974.

That concludes my summary statement.

Mrs. HANSEN. Thank you very much, Mr. Hall, for a very comprehensive statement.

EXPLANATION OF PROPOSED LEGISLATION

Will you please explain the major provisions of the authorization legislation recently reported by the House Judiciary Committee?

And I would say to the members of the committee who were not present earlier. The authorization bill, H.R. 7446, has been reported. They have to obtain a rule so the bill has not yet been scheduled for action by the House.

Also section 7 of the bill provides the following language:

> There are hereby authorized to be appropriated annually such sums as the Congress may deem necessary to carry out the purposes of this Act.

Also in subsection (a) of section 9 there is the following language:

> * * * make grants to nonprofit entities, including States, territories, the District of Columbia, and the Commonwealth of Puerto Rico (or subdivisions thereof), to assist in developing or supporting bicentennial programs or projects. Such grants may be up to 50 per centum of the total cost of the program or project to be assisted.

Mr. EVANS. Madam Chairman, would you be acquainted with the need for additional legislation? Is there some lack?

Mrs. HANSEN. An authorization bill had to be provided to continue the operations of the Commission.

Mr. EVANS. That is what I don't understand. Why did one have to be provided. Doesn't this Commission exist by virtue of legislation?

Mrs. HANSEN. The appropriations have required annual authorizations. This has been one of our major problems. Each year we have had to have an authorization bill and almost every year to my memory that I have presided over this committee the authorization bill has been enacted after our regular appropriations bill.

We have either operated under a supplemental or a continuing resolution, which is an extremely inefficient manner of doing business. I think you are well aware that I much prefer to take a bill to the floor without waiving points of order.

Mr. EVANS. Will this be the first basic statute for this Commission?

Mrs. HANSEN. No.

We have had amendments to the original act. But this new legislation is a distinct departure and that is why I am asking Mr. Hall this question.

However, I did want to point out to the committee the indefinite appropriation authorization.

I wanted the committee to be aware of these two facets of the legislation.

Mr. Hall, if you will, contrast the differences as compactly as you can.

COMPARISON OF PROPOSED BILLS

Mr. HALL. All right.

I would like Mr. Skora, our legal counsel, who has been working diligently on the comparisons of H.R. 3695, H.R. 7446, and H.R. 6003. to respond.

Mr. SKORA. To answer Congressman Evans' specific question, the American Revolution Bicentennial Commission was established in 1966, though it didn't begin to function until about 2½ years thereafter.

But since that time it has been operating with a 50-member Commission with a chairman who is one of 25 public members appointed by the President. The chairman serves parttime and without pay.

A number of public and private studies and reviews of the Commission structure have all concluded that the structure should be changed to allow the Bicentennial activities of the Federal Government to be operated more efficiently.

At the present time, as I say, we have 50 members on the Commission. Twenty-five are public members appointed by the President. Also there are 4 members from the Congress, 4 members from the Senate, 4 members from the Federal judiciary, and 13 department heads.

Under the new legislation an American Revolution Bicentennial Administration would be created. A major change proposed in the executive branch bill, H.R. 3695, is a full-time Administrator to head the administration who would be appointed by the President and confirmed by the Senate with all operational authority vested in him. The Administrator would also serve as chairman of the Advisory Council.

At the present time authority is diffused within the 50 members of the current Commission. This essentially is the major organizational difference, to vest full authority and responsibility in one individual.

The bill as reported out by the House Judiciary Committee, H.R. 7446, is a compromise in many respects between the executive branch

bill and a bill introduced by Congressmen Williams, Whitehurst, and Downing, H.R. 6003.

Under H.R. 7446 there would be a 25-member advisory council appointed by the President. There would be a Board of Directors of 11 members.

Mr. YATES. But that bill hasn't been accepted, has it?

Mr. SKORA. No; it has been ordered reported but not yet reported

Mrs. HANSEN. It is in the Rules Committee awaiting a rule.

Mr. YATES. I thought he was referring to the Williams, Whitehurst, and Downing bill.

Mrs. HANSEN. No.

Mr. YATES. I just thought you were referring to that in connection with your 25-man Advisory Council.

JUDICIARY COMMITTEE BILL

Mr. SKORA. No, sir. There are three bills, the executive branch bill, which is H.R. 3695. There is H.R. 6003, which was introduced by Congressmen Williams, Whitehurst, and Downing, and there is the clean bill that was reported out by the Judiciary Committee, HR. 7446. That bill, H.R. 7446 incorporates provisions of the other two bills.

Mr. YATES. Whose bill is that?

Mr. SKORA. That is the subcommittee and Judiciary Committee's bill.

Mr. YATES. What member has his name on it? Is that the Rodino bill?

Mr. SKORA. All of the members of Judiciary Subcommittee No. 2.

Mrs. HANSEN. Yes.

Mr. YATES. It will be the Rodino bill.

Mrs. HANSEN. Yes.

Mr. SKORA. That bill provides for a 25-member public Advisory council, advisory to the Administrator. There would be a Board of Directors of 11 members which would be composed of the Administrator, two Members of the House, two Members of the Senate, the Chairman and Vice Chairman of the Advisory Council, the Secretary of the Interior, since Interior is providing administrative support, and three members appointed by the President from officers or staff of State bicentennial commissions.

The functions of the Board would be to provide general policy guidance and guidelines to the Administrator, to approve grant awards, and be involved with the preparation of the budget.

The Administrator could not, under this bill, be the Chairman of the Board. He is specifically excluded from becoming Chairman of the Board.

The functions of the new administration are in many respects similar to what is now the function of the current Commission, though the legislation does say that a primary function would be the preparation and maintenance of a master calendar of events.

This calendar would cover activities from March 1975 to December 1976. The termination date for the administration would be June 30, 1977 but there is a provision which would permit the Presi-

dent to transfer such residual functions as he would deem appropriate to the Department of the Interior to carry on commemorative activities until 1983.

TIME PERIOD OF THE BICENTENNIAL

Mrs. HANSEN. I was going to say you are having objections from some of the historians in the United States. Mr. Charles Lee, Professor McCormick, and others have spoken to me about the necessity of remembering that it really wasn't until 1783 that we had the conclusion of the Revolution. We also have the Federal Convention, the ratification of the Constitution, the Bill of Rights, and the activities which actually closed the beginning chapters of the history of the United States.

Isn't this correct?

Mr. HALL. That is correct.

Madam Chairman, if I may I would like to refer back to the original report that the Commission delivered to the President and was transmitted to Congress. That original report outlined what the Bicentennial might be for the United States; that the period we were commemorating was the Bicentennial era extending to 1983; and there was much discussion that it should go to 1987, but the difficulties in keeping the attention of 210 million Americans through a 13- or 17-year period to the Constitution——

Mrs. HANSEN. They might then understand what is in the Constitution of the United States.

Mr. HALL. Right; they might well, and much of the program——

Mrs. HANSEN. It wouldn't be amiss.

Mr. HALL. [continuing]. Nationwide, will be to bring that to the attention of the man on the street who thinks that only 1976 is the 200th anniversary.

We know there are going to be a number of activities take place after 1976 and it was the Commission's viewpoint that as far as an organizational structure and a staffing structure the main activity nationwide would subside and they did not feel that a large staff, a large operation, would be necessary to continue beyond 1976.

Mrs. HANSEN. No, I do hope that it is not the intention of the Congress or the United States to forget that the Declaration of Independence was only the symbol of our independence, later on comes the years of the constitutional problems which have never been more appropriate than today.

Mr. HALL. I couldn't agree with you more.

Mrs. HANSEN. Any time you have two or three members debating among themselves in the House about constitutional provisions you can imagine the consternation and confusion that there must be in some 15-year-old's mind or somebody who has been voting for 40 years and is not aware of what is in the Constitution.

I think there is probably no more appropriate time to begin to focus on what is in our Constitution and what are the attributes of a stable Government.

Mr. HALL. As I say, the Commission's original report affirms the intent to operate on that basis as you have outlined.

AUTHORIZATION BUDGET CEILING

Mrs. HANSEN. Did you have any discussions with the Judiciary Committee on the dollar figures in the authorization?

Mr. HALL. I believe on March 14 and March 15 David Mahoney appeared before the House Judiciary Committee and gave a target figure for a cost of operations of $30 million through 1976. That is the cost of operations of only the staff and the overall organization, and the regional offices.

Mrs. HANSEN. Did that encompass 1974 as well as 1975?

Mr. HALL. That is correct.

Mrs. HANSEN. So it would be in the area of $10 million per year?

Mr. HALL. Approximately.

Mrs. HANSEN. Did that encompass any State grant program?

Mr. HALL. That does not encompass State grants nor does it address itself to nonappropriated grants to the States, nor does it incorporate any Federal Government agency programs, nor does it incorporate any State bicentennial programs that may come to the Federal Government for assistance.

ARBC APPROPRIATIONS HISTORY

Mrs. HANSEN. The question arose in the committee a moment ago about your appropriations. In the 1968 second supplemental $150,000 was appropriated. In 1970—and bear this in mind this is 1 of the 2 years that the regular bill carried the item—there was $175,000 appropriated. In 1971, $373,000. In the 1971 second supplemental, $267,000 was appropriated which means that this was added in the last of the year, long after the fiscal year began.

In the 1972 supplemental $1.4 million, again long after the year began.

The second 1972 supplemental, again long after the year began, $2.4 million was appropriated. If I recall correctly the $1.4 million was for operations and the $2.4 million was the grants.

Mr. HALL. That is correct.

Mrs. HANSEN. The 1973 supplemental was $3,356,000. Again this was, as I recall, at the very end of the year.

Mr. HALL. That is correct.

Mrs. HANSEN. It is now May 16, 1973 and again no authorization has been approved. This I think tells the fiscal story of the problems that your Commission has had to cope with.

Interestingly enough, yesterday when I attended the Commission meeting I discovered the funds appropriated since 1966 totaled $8,201,000. The revenue you have raised from the medals, Mr. Hall, in fiscal year 1973 was what?

Mr. GIDLEY. $6.3 million.

Mr. HALL. The gross amount was $6,300,000.

Mrs. HANSEN. So actually your revenues were $2 million under what Congress has appropriated to date?

Mr. HALL. That is true but I would like to point out, too, that $4.8 million of the $8.2 million appropriated is going to the State Bicentennial Commissions.

Mr. HANSEN. I understand, so the Bicentennial Commission has received a net of about $4 million. Is that correct?

Mr. HALL. We have had $4.7 million since the creation of the Commission.

Mrs. HANSEN. $4.7 million, and your own revenue raised was?

Mr. HALL. $6.3 million gross.

Mrs. HANSEN. $6.3 million gross.

Sometimes you hear the accusations that huge sums have been spent on the Bicentennial Commission. This is not true.

FISCAL YEAR 1973 OBLIGATIONS

The continuing resolution for 1973 provides the ARBC with $6,224,000. How much of that has been obligated?

Mr. GIDLEY. $2,582,000 at this point in time.

Mrs. HANSEN. What is your present estimate of the unobligated balance that will be on hand on June 30, 1973?

Mr. GIDLEY. $1.2 million.

Mrs. HANSEN. What do you propose to do with those funds?

Mr. GIDLEY. That will be the States grant money for the last half of 1973 and based on precedent, that has been no year money, and we will obligate that early in fiscal year 1974.

Mrs. HANSEN. Is this included in the supplemental?

Mr. GIDLEY. Yes.

STATE GRANT PROGRAM

Mrs. HANSEN. Please provide for the record a listing of what has been provided to each State under your State grant program.

Mr. HALL. We have that and we will submit it.

[The information follows:]

STATE GRANT PROGRAM

May 18, 1973

STATE	NUMBER	AMOUNT	PAYMENTS: FIRST	SECOND	THIRD	FOURTH
Alabama	22-72	$45,000.00	$11,250.00	$11,250.00	$11,250.00	$ 11,250.00
Alaska	49-72	45,000.00	15,000.00	---0---	15,000.00	15,000.00
American Samoa	55-72	30,000.00	30,000.00	-------	-------	-------
Arizona	48-72	45,000.00	15,000.00	10,000.00	---0---	20,000.00
Arkansas	25-72	45,000.00	12,877.00	10,708.00	10,708.00	10,707.00
California	31-72	45,000.00	13,200.00	---0---	23,300.00	8,500.00
Colorado	38-72	45,000.00	26,100.00	9,782.90	4,060.12	5,056.98
Connecticut	5-72	45,000.00	45,000.00	-------	-------	----------
Delaware	1-72	45,000.00	20,000.00	---0---	---0---	25,000.00
District	51-72	30,000.00	16,500.00	13,500.00	-------	----------
Florida	27-72	45,000.00	45,000.00	-------	-------	----------
Georgia	4-72	45,000.00	23,787.00	---0---	---0---	21,213.00
Guam	54-72	30,000.00	10,000.00	---0---	---0---	20,000.00
Hawaii	50-72	45,000.00	11,250.00	5,376.00	---0---	28,374.00
Idaho	43-72	45,000.00	20,000.00	10,000.00	10,000.00	5,000.00
Illinois	21-72	45,000.00	13,341.08	7,242.11	15,359.74	9,057.07
Indiana 45,000.00	19-72	42,718.00	11,579.50	11,579.50	11,579.50	7,979.50 22821
Iowa	29-72	45,000.00	26,300.00	18,700.00	-------	----------
Kansas	34-72	45,000.00	11,250.00	11,250.00	11,250.00	11,250.00
Kentucky	15-72	45,000.00	14,000.00	10,000.00	10,000.00	11,000.00
Louisiana	18-72	45,000.00	13,950.00	10,000.00	10,000.00	11,050.00
Maine	23-72	45,000.00	12,300.00	2,500.00	13,850.00	16,350.00
Maryland	7-72	45,000.00	15,000.00	---0---	---0---	30,000.00
Massachusetts	6-72	45,000.00	11,250.00	11,250.00	11,250.00	;;.250.00
Michigan	26-72	45,000.00	12,000.00	10,938.00	8,041.00	14,021.00
Minnesota	32-72	45,000.00	11,250.00	8,000.00	11,000.00	14,750.00
Mississippi	20-72	45,000.00	11,250.00	11,250.00	11,250.00	11,250.00
Missouri	24-72	45,000.00	11,250.00	11,250.00	11,250.00	11,250.00
Montana	41-72	45,000.00	18,000.00	---0---	---0---	27,000.00
Nebraska	37-72	45,000.00	22,500.00	---0---	11,250.00	11,250.00
New Hampshire	9-72	45,000.00	15,000.00	---0---	15,000.00	15.000.00

New Jersey	3-72	45,000.00	13,500.00	13,500.00	13,500.00	4,500.00
New Mexico	47-72	45,000.00	14,176.00	10,350.00	10,236.00	10,238.00
New York	11-72	45,000.00	12,000.00	12,000.00	12,000.00	9,000.00
North Carolina	12-72	45,000.00	14,000.00	---0---	---0---	31,000.00
North Dakota	39-72	45,000.00	13,000.00	13,000.00	19,000.00	----------
Nevada	36-72	45,000.00	12,500.00	12,500.00	---0---	20,000.00
Ohio	17-72	44,854.85	11,213.71	7,918.26	7,358.65	18,364.23
Oklahoma	46-72	45,000.00	22,400.00	15,000.00	7,600.00	----------
Oregon	33-72	45,000.00	10,000.00	10,000.00	10,000.00	15,000.00
Pennsylvania	2-72	45,000.00	12,000.00	11,000.00	11,000.00	11,000.00
Puerto Rico	52-72	30,000.00	7,500.00	2,350.00	2,350.00	17,800.00
Rhode Island	13-72	45,000.00	12,550.00	12,950.00	9,950.00	9,550.00
South Carolina	8-72	45,000.00	10,000.00	15,000.00	10,000.00	10,000.00
South Dakota	40-72	45,000.00	11,250.00	11,250.00	11,250.00	11,250.00
Tennessee	16-72	45,000.00	19,000.00	10,000.00	10,000.00	6,000.00
Texas	28-72	45,000.00	24,000.00	---0---	---0---	21,000.00
Utah	45-72	45,000.00	10,450.00	9,850.00	12,000.00	12,700.00
Vermont	14-72	43,700.00	15,000.00	---0---	---0---	
Virginia	10-72	45,000.00	45,000.00	-------	-------	-------
Virgin Islands	53-72	30,000.00	12,000.00	---0---	---0---	
Washington	42-72	45,000.00	18,000.00	20,150.00	---0---	
West Virginia	35-72	45,000.00	13,750.00	---0---	7,850.00	23,400.00
Wisconsin	30-72	45,000.00	11,250.00	11,250.00	11,250.00	11,250.00
Wyoming	44-72	45,000.00	18,000.00	9,000.00	9,000.00	9,000.00

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1974 STATE GRANT PROGRAM

Mrs. HANSEN. Are funds being requested for the State grant program in 1974?

Mr. HALL. In the present authorization, H.R. 7446, State grants are not included but I must report that at the full Commission meeting yesterday the grants to the States issue was discussed again. Originally the philosophy of the Commission as it was preparing its fiscal year 1974 budget was that a grants program for the States be included in the budget. Through the process of OMB, the administration, and so forth those grants were deleted.

Mrs. HANSEN. That is not the first deletion that has been made by OMB.

Mr. HALL. The discussion yesterday resulted in the Commission adopting a resolution which we will submit if you so desire for the record.

Mrs. HANSEN. Please do.

[The information follows:]

RESOLUTION PASSED AT THE AMERICAN REVOLUTION BICENTENNIAL COMMISSION MEETING, WASHINGTON, D.C., MAY 15, 1973

The Commission recognizes that a need exists to provide a focal point in each State and territory for the effective commemoration and celebration of the Bicentennial of the American Revolution and therefore urges the establishment of a public bicentennial center in each State and territory. Accordingly, to promote that end, we strongly support the principle of a matching grant program to the States and territories from appropriated and nonappropriated funds.

Further, we reaffirm our support for a grant program of appropriated and nonappropriated funds to assist in financing the Bicentennial programs of the States and territories.

Mr. HALL. Basically, the Commission reaffirms its firm belief that there should be appropriated and nonappropriated matching grants to State bicentennial commissions. There is no figure in that resolution. We have heard informally that when H.R. 7446 is introduced on the floor there will be amendments to the bill suggesting appropriated and nonappropriated grants to the States.

We will circularize to Members of Congress the resolution that was adopted by the Commission yesterday. It may help them in their deliberations.

DISTRICT OF COLUMBIA BICENTENNIAL PLANS

Mrs. HANSEN. The comment is often made there is no focal point for the celebration. I would like you to place in the record a summary for the committee of the amounts of money that have been placed in the Federal budget for Washington, D.C., for events and construction.

Please bear in mind that the Air and Space Museum is considered as part of the Bicentennial. There is a request for the Constitution Gardens, the Anacostia Museum, various Smithsonian programs, the Visitors Center, several other programs in the National Park Service, et cetera.

I am just mentioning a few items. So I think you can say that the Nation's Capital is probably ending up as a focal point, certainly a

fiscal focal point. I also think it would not be inappropriate to add what the total budgets are in the National Park Service for Philadelphia, which has been a sizable amount over the past 10 years that I have been on the committee in the restoration of Independence Hall.

I think it would also not be inappropriate at this time to place in the record what the National Park Service is doing in the Bicentennial area of the 13 original States.

This, I think, gives in capsule form some of the activities as to what the Government has done and is doing to put together a Bicentennial to exhibit to the people of this Nation as well as the people of other nations the historical significance of the birth of freedom in the United States.

The budgets when they encompass so many agencies sometimes do not show the depth and the scope of the activities. You also may attribute the Metro as a goal of the Bicentennial. It is a major contribution to national urban transportation programs.

[The information follows:]

WASHINGTON BICENTENNIAL

On February 4, 1972, President Nixon sent a Message to the Congress outlining his proposals for Washington Bicentennial (attachments). The Congress acted favorably on many of these proposals submitted in the President's FY 73 Budget. Following is a list of Federal Bicentennial initiatives for the National Capital requested in this year's budget:

	FY 74 requests ($ in millions)
National Visitor Center	$ 8.680
Bicentennial Gardens (17th Street and Constitution Avenue, NW.)	3.500
Monument and Mall Improvements (Mall and Ellipse surface and monument improvements)	5.063
National Capital Parks Improvements (Anacostia Community and Fort Circle Parks, downtown parks)	2.272
Smithsonian Bicentennial Program Support (Bicentennial projects, national outreach, scholarly projects, planning, design, and coordination)	1.987
National Air and Space Museum (liquidation of contract authority made FY 73)	27.000
National Arboretum Improvements	1.130
METRO (goal: 24 miles, 28 stations operating in 1976) Bicentennial add-ons: Arlington Cemetery and Smithsonian Station Mall Entrance	7.385

Other projects with no requests in FY 74 include Federal involvement in: the development of Fort Lincoln New Town (Northeast Washington); the Eisenhower Memorial Bicentennial Civic Center; and, further activities and visitor transit and service improvements now being developed.

Attachments

FOR RELEASE AT 12 NOON (EST) February 4, 1972

Office of the White House Press Secretary

THE WHITE HOUSE

TO THE CONGRESS OF THE UNITED STATES:

"Seafaring is necessary," says the Latin inscription on an old building in one of the great European port cities; "mere living is not." This same spirit of movement, venture, and quest animates the whole sweep of America's story -- from its discovery by men who lived for sailing, to its founding as a nation by men who lived for liberty, to its modern maturity as the world's preeminent power -- and it will do so still, 4 years hence, when we observe the Bicentennial of American independence. The Nation could not if it wanted to, and should not if it could, drop anchor somewhere in 1976 and savor the occasion at leisure. By its very nature it can only speed through the year as through any other, under full sail, on into a new century.

The central challenge of our Bicentennial preparations, therefore, is to plan for an observance "on the move." Many groups -- public and private, national and local -- have already devoted several years of creative thought and effort to meeting this challenge. The common goal to which all subscribe has nowhere been stated better than in the 1970 report of the celebration's official planning and coordinating body, the American Revolution Bicentennial Commission (ARBC): "to forge a new national commitment -- a new Spirit for '76 -- a commitment which will unite the nation in purpose and dedication to the advancement of human welfare as we move into Century III of American National Life."

We can best forge such a spirit, the Commission went on to recommend, by approaching the Bicentennial as an occasion both for understanding our heritage better and for quickening the progress toward our horizons -- not just in one chosen location or a few, but in every State, city, and community. The Commission's goal and the principles deriving from it have my strongest support, and I have followed with interest the ARBC's further work as well as that of the individual Bicentennial Commissions already set up or now being formed by each State and territory, Puerto Rico, and the District of Columbia.

THE BICENTENNIAL IN WASHINGTON

Since the Federal Government has special responsibility for District of Columbia affairs, my closest contact has been with the planning effort now underway here in the District -- and I have found its progress thus far most impressive. And so it should be. For while no one city will dominate this truly national anniversary, Washington -- which was built to be the Capital of the Republic born in 1776 and seat of the Government constituted in 1787, and which has been in many ways a center of the hopes of all Americans in all generations since -- has a unique role to play. As its plans are made known, they may well serve as a stimulus and an example for the equally important plans being made in thousands of other communities. Both to

ensure that Washington itself is ready for 1976 and to spur Bicentennial activity all across the country, I shall outline to the Congress today an action plan for Federal partnership in the District of Columbia's Bicentennial observance.

My proposals follow two basic themes. One is the quest for quality of life -- today's name for the age-old aspiration which Jefferson at the Nation's birth called "the pursuit of happiness." Here is the very essence of a Bicentennial celebrated "on the move." The past success of this quest, its present vigor, and its future prospects will provide a telling measure for our self-assessment as the great milestone nears. Such a theme's immediacy will call up exertion as well as congratulation -- not only a birthday party but an actual rebirth.

The second theme which I would stress is dual excellence for Washington. In choosing which Bicentennial projects to pursue among myriad worthy possibilities, an old question arises again and again: Washington for Washingtonians, or Washington for all Americans? A kind of civic schizophrenia has troubled this city from the earliest days of its double existence as both a national capital and a community in its own right. Solutions going to both extremes have had their advocates -- yet there is a better answer than either making thousands of people reside neglected in a strictly Federal city that is "a nice place to visit," or making millions of other people receive their governance from a narrowly provincial and self-centered capital where officials and visitors are classed as outsiders.

The Bicentennial Era, I am convinced, is the right time for Washington to gain a new and more expansive sense of itself, and to find in its dual identity an opportunity for dual excellence unparalleled among American cities. The seat of government can excel as an exemplary living city, at the same time the home of 750,000 local residents excels as a gracious host to fellow-citizens and foreign visitors who may number 40 million during 1976 alone.

The projects proposed in this message, then,treat quality of life in the Nation's Capital as indivisible. They aim for dual excellence, in the conviction that a more liveable city is a more visitable one, and vice versa. For the most part, they emphasize physical construction -- not by any means because public works are the sum total of our Bicentennial intentions for the District, but only because building time is already becoming critically short. Activities of many other types, such as commemorative events, pageantry, and social and cultural programs, which will of course be essential to the human dimension of the Bicentennial but which require somewhat shorter lead-times, are also being planned. Reports on these activities and, in many cases, requests for approval and funding will be submitted to the Congress as we move toward 1976.

One further note on Bicentennial concerns not mentioned here but certainly not forgotten: It is my feeling that nothing we could do for the District of Columbia during the next 4 years would be more meaningful or more appropriate to the Spirit of '76 than granting this city and its people first-class status: voting representation in the Congress. I am encouraged by the apparently warmer climate for this reform on Capitol Hill in 1972, and it will continue to have my support.

FORT LINCOLN NEW TOWN

Speaking at the National Archives last summer in a ceremony inaugurating the Bicentennial Era, I described an unusual painting which hangs in the Roosevelt Room across from the Oval Office in the White House. The scene portrayed is the signing of the Declaration of Independence -- but for some reason the canvas was never finished, and many of the figures in the crowded hall are just sketched in, or left blank. The symbolism of this, I said, is that "the American Revolution is unfinished business, with important roles still open for each of us to play." A broad cross-section of District of Columbia citizens have now begun playing their roles in the continuing drama by serving on Mayor Washington's recently formed Bicentennial Assembly and Bicentennial Commission. We in the administration found the work of the old local Commission quite valuable in formulating our own plans for 1976, and we look forward to working closely with the reorganized two-level planning group in the future.

One of the strongest strains of community opinion identified by local representatives like these is a commitment to revitalizing the urban heart of this Washington area. This, not flight to the suburbs or complacent satisfaction with the status quo, seems to arouse hope and determination at the neighborhood level. At the same time it seems a most appropriate cornerstone for a Bicentennial program designed to lift the quality of Washington life.

Accordingly, I shall initiate immediate Federal action to move ahead on plans for building a new town at Fort Lincoln in Northeast Washington. Fort Lincoln, over 300 acres of open land which received its name as a military post a century ago and which was long the site of the National Training School for Boys, offers an ideal chance to create not just another urban project where homes are razed and the human factor is designed out, but a totally new community planned around people. More than 4,000 dwellings for families of varied incomes are envisioned -- three-quarters of them owner-occupied, to provide an anchor of stability in the development.

Innovative public transportation and communications systems and experimental educational programs would help knit the community together. Both the installation of these features and the construction work itself would be used as demonstration settings for some of the social-benefit technology applications which I proposed in my State of the Union message. Also integral to the new town would be a Federal employment center for 5,000 to 10,000 employees, and a possible satellite campus for the Federal City College. The development would be financed through public-private partnership, with the initial Federal investment (supplemented by District contributions which will need approval by the Congress) likely to be matched several times over in related private investment.

"The city lives!" -- a rallying cry which meets with considerable skepticism in some quarters today -- would be the assurance forcefully offered to Washingtonians and the world by a Fort Lincoln town occupied and operating in 1976. We are determined to make it happen.

NEIGHBORHOOD SOCIAL DEVELOPMENT

The Fort Lincoln idea is not new, but the impetus behind it is -- a neighborhood, community-based impetus, with which I am delighted to associate this administration. In order to demonstrate our support

for this kind of bootstrap Bicentennial initiative, we shall ask the Congress to make available several million dollars in Federal funds to supplement the local funds set aside to carry out the social development project proposals which will be gathered by the local Bicentennial Commission and Assembly in neighborhoods all over Washington beginning this spring. None of these latter projects will approach the scale of Fort Lincoln, but most will be no less soundly rooted in ordinary people's knowledge of their own needs. The process of listening and response, as well as the project implementation itself, will make for a healthier and more progressive city.

We are also increasing our efforts to assist in redevelopment of the inner-city areas devastated by the riots of April 1968. Two recent groundbreakings give evidence that the work is moving ahead, but also remind us of how much is left to do. The job, of course, is not the Federal Government's alone, but we must and shall contribute our full share and see the obligation through at an accelerated pace.

MORE COMMUNITY PARKS

One frequently voiced need is for more parkland -- not just in the ceremonial center of the city, but out in the residential sections as well. Planning is now underway for a joint Federal-District park development program focusing on underused, publicly owned land near the Anacostia River, close to some of the District's most crowded neighborhoods. New recreational facilities will be constructed, to permit intensive use of the sorely needed new parks by Anacostia residents. Also within the Anacostia Basin, improvements will be carried out at the National Arboretum. Another major green-space project planned for completion by 1976 is the Fort Circle Parks, 17 outposts of the Army's old defensive system around the periphery of the District of Columbia, some dating back as far as the War of 1812. Strips of parkland are to link all the forts into a continuous belt containing bike trails, hiking paths, community recreation facilities, and campsites. Further, the District and the Interior Department will cooperate in rehabilitating and upgrading smaller parks in many areas of the city. I ask the Congress to approve the funds requested in my 1973 budget to move all of these projects forward on schedule.

A NEW DOWNTOWN CENTER

I also support, as vital to the kind of development momentum Washington must have to hold its head up among American cities in the Bicentennial Era, the District government's intention to construct a major convention center-sports arena complex near Mount Vernon Square.

This project would help to counter the centrifugal forces which are pushing both the leisure activities of local people and the major gatherings of out-of-town visitors away from the centers of many major cities. It would mean new business and investment and jobs for blocks around. And it would inject new life into nearby neighborhoods -- provided, of course, that the legitimate concerns of merchants, working people, and residents in those neighborhoods receive fair consideration in the planning and location process. The scope of Federal assistance, however, should be appropriately limited, since I believe that a development largely local in function and benefits should have substantial local financing as well.

FOLLOWING THROUGH: EDUCATION AND TRANSPORTATION

New communities, new parks, new focal points for downtown business -- all will help Washington carry through the ARBC's "Horizons '76" theme of honoring our founding principles by forging a better future with them. So too will two other ongoing District efforts, for which Congressional assistance requested during the last session is still much needed: our public colleges and our METRO subway system.

Washington Technical Institute is proceeding with plans for buildings at its new permanent location on the north side of the former Bureau of Standards site in Northwest Washington. Federal City College remains in scattered lease space throughout the city despite explosive enrollment growth in the past 4 years; it hopes to occupy a campus of its own in and around the old District Library building north of Mount Vernon Square, as well as satellite locations elsewhere. The Congress can help to expedite these campus development efforts by enacting the D. C. Capital Financing Act, which makes special provision for funding college construction through direct Federal grants rather than through Treasury loans as at present.

In my D. C. message urging this action last April, I noted that WTI and the new International Center which is to share the Bureau of Standards site will in the future symbolize "side by side the Capital City's dedication to human development and to international understanding." Action by the Congress late in 1971 cleared the way for actual sale to foreign governments of lots at the International Center to begin last week. By 1976 the cluster of new chanceries there will be a pride to Americans and foreign guests alike. Let us now make sure that the District's public colleges will also be a showplace in the Bicentennial year. Ample and balanced opportunities in higher education are essential, if we are to convince millions of 1976 student visitors that the District takes care of its own.

METRO, and all of the other elements which with it will comprise a balanced modern transportation system for greater Washington, are central to Bicentennial plans for the District. We need the pride of achievement in areawide cooperation which the system will give all communities taking part. We need its people-moving capacity to cope with visitor traffic which may average up to 100,000 people daily throughout the anniversary year. I am today renewing the commitment of all the agencies and resources of the Federal Government toward maximum progress on the entire transportation system -- subway, freeways, bridges, parking, and support facilities -- before 1976. The action of the Congress in December to support continued METRO funding was enormously heartening to the people of the Capital region; it gave, in fact, a glimmer of hope to beleaguered commuters everywhere. The grim Thanksgiving prospect of a great many excavated streets to fill back in has now become the far brighter prospect of at least 24 miles of operating subway -- the most modern anywhere -- by 1976. Urgently needed now is prompt approval by the Congress of Federal guarantees for METRO revenue bonds -- the next essential step to getting the trains running.

TO WELCOME 40 MILLION GUESTS

Both the sheer visitor volume anticipated at the height of the bicentennial observance, and the important goal of eliminating a "them and us" polarity between city residents and their guests from around the world, dictate that past patterns which have made the Mall and its immediate environs a sort of "tourist ghetto" must now go. All of Washington must be made not only hospitable and attractive to the visitor -- which the proposals just outlined should go far toward achieving -- but easily accessible as well. I have directed the Secretary of Transportation to coordinate interagency action plans for supplementing those subway lines in service by 1976 with a coordinated network of other public transportation on which visitors can move from fringe parking areas (to be developed under these plans) to points of interest nearer the city center.

At the hub of this network should be a new National Visitors Center in and around Union Station. Such a facility, desirable for all years, becomes indispensable as we look to the Bicentennial. I have therefore charged the Secretary of the Interior, in consultation with the Secretary of Transportation, to take immediate action to move the National Visitors Center out of the talk stage, and to prepare new proposals for bringing it to completion by 1976. When Union Station was built early in this century at the height of the railroad era, one of its express purposes was to permit removal of an unsightly terminal and tracks from the east end of the Mall. Its rehabilitation in the seventies as the Capital's principal reception and orientation point for travelers on all modes of ground transportation would be most appropriate, and would once again relieve the Mall and downtown areas of much traffic congestion. An "air rights" parking garage for buses and visitors' cars, convenient public transit connections, and a central information facility tied in with a citywide tourist guidance and information system would be the major features of the project.

Here is an opportunity for public and private resources to combine to fill a Bicentennial need. Notwithstanding the collapse of previous railroad financing plans for the Center at the time of the Penn Central bankruptcy, I have asked Secretaries Morton and Volpe to seek substantial railroad participation as they formulate the new proposals. I shall submit these to the Congress as soon as possible, with hopes of rapid approval.

Another step which should promote smoother tourist flow to major attractions is construction of a METRO station at Arlington National Cemetery. This station, for which planning funds are requested in my new budget, would speed movement from Washington over to the Arlington shrine, which by 1976 will be enhanced with numerous improvements including a new Memorial Chapel and columbarium. At the same time it would offer the arriving visitor one more convenient transfer point from private to public transportation on the way into the Capital itself.

BICENTENNIAL GARDENS

Moving in toward the center of the city, what will the 1976 visitor find along the Mall? Most strikingly new and charming, perhaps, would be a

park and recreation center called Bicentennial Gardens, which I propose be developed in the open land along Constitution Avenue between the Washington Monument and Lincoln Memorial. Since the last of the old World War I "tempos" were removed from the West Mall in 1970, we have explored many alternative plans for developing in their place facilities for people of all ages, incomes, and interests, residents and tourists alike, to enjoy.

The Bicentennial Gardens plan, which will soon be ready to present in detail but which of course remains open to the ideas and desires of those for whom it is intended, might be called an American cousin of Copenhagen's beloved Tivoli. It follows the present contours of the land on a low profile in keeping with other Mall developments. A restaurant, smaller eating areas, an open-air theater, a bandshell, an area for ice skating, a children's play area, fountains, gardens, a boating lake, and walking paths are examples of the kind of features that might be included. There could be underground parking to accommodate tour buses, a terminal for the tourist trams, and a visitors center in the middle of the Gardens. With such a development, the Mall's attractions would be better balanced and dispersed, evening activities now concentrated in the Smithsonian Quadrangle would have a second focal point, and mingling of Washingtonians and visitors in a pleasant year-round setting would be encouraged. Quality of life for everyone in the Capital would be enhanced.

THE MALL IN 1976

The three major monuments and memorials in easy reach of Bicentennial Gardens are to be renovated and improved in a 4-year Park Service program beginning with this year's budget now before the Congress. Another facelifting project along the whole length of the Mall, and on the Ellipse as well, will reconstruct roadways, add walks, bikeways, plantings, and fountains, and provide for a new Ceremonial Drive. This work too is budgeted for fiscal year 1973 and beyond, to be completed by 1976.

The Mall east of the Washington Monument should also have a new look for the Bicentennial. Besides the Hirshhorn Museum and National Gallery of Art addition which are now being constructed, there will be a handsome new building for one of the Mall's oldest tenants, the Smithsonian Institution. This structure, which will house the National Air and Space Museum with exhibits ranging from Kitty Hawk to Hadley Rille and with a former astronaut in charge, can be ready in 1976 if the Congress will move now to approve FY 1973 construction funds for it; the plans are nearly complete. The Smithsonian also plans restoration of the historic Arts and Industries Building to its original 1880s appearance, as a fit setting for the Nation's Centennial exhibits which it displayed following the Philadelphia Exposition nearly a century ago and will display again for the Bicentennial, and construction of a major new "Nation of Nations" exhibit in the Museum of History and Technology to illustrate America's multi-cultural tradition. Both projects are the subject of FY 1973 budget requests.

A fourth important undertaking by the Smithsonian -- not on the Mall but rather a part of the effort to give the bicentennial activities metropolitan scope -- is the Bicentennial Outdoor Museum planned for old Fort Foote, Maryland, on the Potomac in Prince Georges County. The restored fort is to serve as the scene for re-creation of Revolutionary events such as encampments, war-time life, and parades for 1976. I ask prompt congressional action on legislation to approve the Bicentennial Outdoor Museum and to authorize appropriations for planning it.

REALIZING A VISION: PENNSYLVANIA AVENUE

As L'Enfant's majestic expanse of Mall provides an axis along which Washington visitors can honor and relive the American past, so Pennsylvania Avenue, leaving the Mall by the new reflecting pool in front of the Capitol and angling away from it a long mile up to the White House, forms the main axis of government activity shaping the American present and future. This avenue, then, also demands attention as we move to dress up the heart of the city for our two hundredth birthday. By 1976, let us complete the great Federal Triangle office complex in the spirit of the McMillan Commission's original vision 70 years ago. Let us build at its center a Grand Plaza worthy of the name, by transforming what is now a parking lot into a people-oriented park for government workers and visitors to enjoy. (Visitors will also benefit from the new information and orientation center to be opened in the Great Hall of the Commerce Building by 1976, intended to introduce citizens to the activities of all the executive departments and agencies.) I have requested funds in my budget for fiscal year 1973 to move forward on the Federal Triangle and Grand Plaza projects; with the cooperation of the Congress the work will begin in the near future.

The north side of Pennsylvania Avenue, and with it many blocks of the downtown area, can also be revitalized or well on the way by the time we celebrate the Bicentennial. The FBI building now rising north of the Avenue symbolizes half of the answer -- Federal construction -- and can stand completed and in use by 1976 with continued congressional support. A further appropriation for this project is included in my new budget requests.

The other half of the answer for Pennsylvania Avenue is coordinated development planning which will mobilize the private sector and help bring commercial and residential activity back to this part of the city. The heart of Washington must not become so dominated by Federal buildings that it sits abandoned and lifeless on evenings and weekends. The two Presidents before me initiated steps to prevent this, and to make the Avenue instead a corridor of lively and varied activity, public and private -- and my administration has continued to press this effort. In September 1970 I announced my strong support for a legislative proposal to establish a development corporation to accomplish the needed revitalization. Since then the proposal has been substantially modified in a good faith effort to accommodate all interests and segments of opinion. Once again, I urge the Congress to act quickly and favorably on the Pennsylvania Avenue Bicentennial Development Corporation bill.

When I first expressed support for the corporation plan nearly 17 months ago, I called it "an opportunity to fulfill, in this city, at this time, a magnificent vision of the men who founded our Nation, and at the same time to create a standard for the rest of the Nation by which to measure their own urban

achievement, and on which to build visions of their own." It is not an opportunity that waits forever, though; of the time available between that 1970 statement and the beginning of the Bicentennial year, more than a fourth is already gone. Every month that passes without this legislation further dims our chances of giving all Americans one birthday present they ought to have -- a Capital "main street" to be proud of.

THE NEXT FOUR YEARS

Both local and Federal plans for the Bicentennial celebration here in the Nation's Capital are far from complete at present. It is right that they should continue to evolve and expand as we move toward 1976. This message, however, attempts to set the tone and theme for Federal participation over the course of the next 4 years, and also to convey some of the aspirations of Washingtonians themselves without presuming to dictate what those aspirations should be.

The various levels and jurisdictions of government in the Washington area are well organized to follow through on the proposals I make today and to supervise further planning. The American Revolution Bicentennial Commission, with its distinguished bipartisan membership headed by David J. Mahoney, continues to provide excellent national leadership. The District government is well served by the responsive local Assembly and Commission structure to which I referred above; Mayor Washington is also establishing liaison with suburban planning bodies and with State officials of both Virginia and Maryland. The massive and diverse physical construction effort outlined in this message has been coordinated through a full-time District of Columbia bicentennial task force within the General Services Administration, until recently headed with great skill by Administrator Robert Kunzig. Now that Mr. Kunzig has become a Federal judge, I shall ensure that this coordination work is carried forward at the same high standard.

Under such direction and with the support of the Congress, we can achieve our Bicentennial goal of dual excellence in the District of Columbia, and we can realize by 1976 a dramatic improvement in the quality of Washington life for all whose physical or spiritual home this great Capital is. And by so doing we can help to inspire and encourage the preparations of other communities all across the country for a truly magnificent Bicentennial.

RICHARD NIXON

THE WHITE HOUSE,

February 4, 1972.

# # # # #

NATIONAL PARK SERVICE
BICENTENNIAL PROGRAM IN THE
ORIGINAL STATES
Fiscal 1974 Budget

State and Park	Amount
Maryland	
Fort McHenry NM and Historic Shrine	$ 48,000
Massachusetts	
Minute Man NHP	252,000
Salem Maritime NHS	581,000
New Jersey	
Morristown NHP	702,000
New York	
Fort Stanwix NM	258,000
Saratoga NHP	647,000
Statue of Liberty NM	487,000
North Carolina	
Guilford Courthouse NMP	1,175,000
Moores Creek NMP	111,000
Pennsylvania	
Fort Necessity NB	12,000
Hopewell Village NHS	38,000
Independence NHP	5,265,000
Thaddeus Kosciuszko NMem	70,000
South Carolina	
Cowpens NB	355,000
Fort Sumter NM	1,193,000
Kings Mountain NMP	354,000
Virginia	
Colonial NHP	5,923,000
George Washington Birthplace NM	158,000
Subtotal	$17,629,000
Historic Preservation Grants-in-Aid	8,000,000
Interpretive Program for above park areas	469,000
Total	$26,098,000

AMB

Construction funds for Independence National Historical Park during the past ten years.

Fiscal Year	Amount
1965	$ 726,000
1966	998,000
1967	472,000
1968	505,000
1969	155,000
1970	78,000
1971	1,425,000
1972	5,284,000
1973	3,941,000
1974	5,265,000
Total	$18,849,000

TOTAL FEDERAL GOVERNMENT BICENTENNIAL BUDGET

Mr. HALL. I have for the record the summary of the Federal Government agencies Bicentennial activities budget requests for fiscal year 1974.

[The information follows:]

April 30, 1973

PROJECTED FEDERAL AGENCY PARTICIPATION
IN BICENTENNIAL PROJECTS FOR
FOR FISCAL YEAR 1974

Agency/Activity	Amount
American Revolution Bicentennial Commission	
General Administration	$7,100,000
Grants-in-Aid	1,200,000
TOTAL	$8,300,000
Department of Agriculture	
National Arboretum	$1,130,000
Department of Defense	
History of Armed Forces/Band and Pageantry	$1,600,000
Commemoration of 200th Anniversary of Army	1,500,000
TOTAL	3,100,000
Department of the Interior	
National Park Service	
Preservation of Historic Properties	$8,000,000
Operation of the National Park System	469,000
Planning, Development and Operation of Recreation Facilities	19,936,000
Planning and Construction	6,888,000
Road Construction	12,259,000
TOTAL	$47,905,000
Library of Congress	
Salaries and Expenses	$ 135,000
National Endowment for the Arts	
(For artists and cultural organizations for projects within council-approved guidelines, with particular emphasis toward the Bicentennial.)	30,000,000
National Endowment for the Humanities	
(For projects with NEH characteristically sponsors, but which are specifically directed toward the Bicentennial.)	30,000,000
National Science Foundation	
Science Education	$ 500,000
Smithsonian Institution	
Exhibits, Planning and Other Bicentennial Projects Exhibits	$1,754,000
Department of Transportation	
Research	$ 75,000
Veterans Administration	
Planning, Displays, and Pamphlets	150,000

Mr. HALL. Do you want me to give the total dollars involved?

Mrs. HANSEN. Yes.

Mr. HALL. $123,049,000 is the fiscal year 1974 Federal agency budget request. If I may I would like to add to this point that Mr. Buser has called together the public information officers of each of the agencies that are involved and a program is under way to put this package together—you are aware of the Government procedures not to disclose figures prior to transmittal to Congress. Mr. Buser has asked them to submit their programs and the appropriated amounts of those programs. We were caught in that dilemma.

Mrs. HANSEN. I understand.

Mr. HALL. But we sure wanted to be able to say these things earlier.

Mrs. HANSEN. I don't think that the public is aware of them until they see the total budget.

Interestingly enough there are some other items that aren't mentioned. I remember one of the original goals was the establishment of an Indian college. This is completed and there will be graduates by 1976 from the Navajo Community College. So this is another goal that was achieved and in this year's budget there is a substantial sum for the college.

In the Park Service budget there is or has been another interesting item in which the black people of the South are working on historic sites which are significant and important to them to establish as part of their effort.

So that I think in looking at the budget as a whole you have a better idea of the total significance. It is the only way, and it is very difficult to pull together the figures as we examine agencies piece by piece.

Mr. HALL. That was well stated.

NATIONAL PARK SERVICE INFORMATION CENTERS

There is another item that is not included in this $123 million figure that I understand is in a supplemental request upcoming that, while I can't speak for the entire Commission, I would like to encourage whatever members of this committee might be involved to support it.

It is the National Park Service's information operating centers which would operate at sites like Independence Hall.

By the way, Philadelphia's plans are well under way and many of the people that we talk to in Philadelphia feel blessed they are not going to have an international exposition but rather a kind of historical——

Mrs. HANSEN. Mr. Wyatt, Mr. Clawson and I attended a luncheon in Philadelphia about 3 or 4 years ago and one of the leading citizens in Philadelphia said, "I would trust that this Bicentennial will not be bricks and mortar but will be a feast of reason."

I thought this was a very interesting statement because they were speaking of the significance of the Declaration of Independence, the Continental Congress, and the basic groundwork that was laid for democracy.

I still remember his expression of opinion. As I stated the Arts Endowment and Humanities Endowment have a lengthy and substantial program devoted to the Bicentennial for some of the very things that have been demanded by the public in public discussions, public debates, television, and media programs.

Mr. HALL. We have been working very closely with those agencies but I still want to plug, if I may, the park service informational system which supports the very basic concept of the Bicentennial. That is, as people come into Philadelphia and go to Independence Hall and see these historical buildings and documents they will be encouraged through this system to go to Concord, to Lexington, to Boston, to Williamsburg, to the historical trail of the Revolution itself.

I have reviewed the system. As I say, I cannot speak for the Commission, but personally I think we are really now getting to the very basis of what the Bicentennial is to be. I say, that there couldn't feasibly be one single focal point.

History didn't allow it to be that way.

Also, the economy and logistics of it would not allow a single focal point. I think history has written that. But over the 200 years something exciting has happened. We have States like Texas which has many cities with Bicentennial programs underway with a focal point for their activities within those cities.

Mr. YATES. Are they paying for that themselves?

Mr. HALL. The majority of the programs that have been submitted to us by Texas have very, very few Federal funds involved. I have yet to talk to a Texan about an idea who doesn't say, "You know, that is a good idea. Let us go do it." He doesn't say, "If you will give us the money we will do it."

Mrs. HANSEN. This is true, I think, in almost every State in the Nation.

ARBC EMPLOYMENT

What is your present full-time employment?

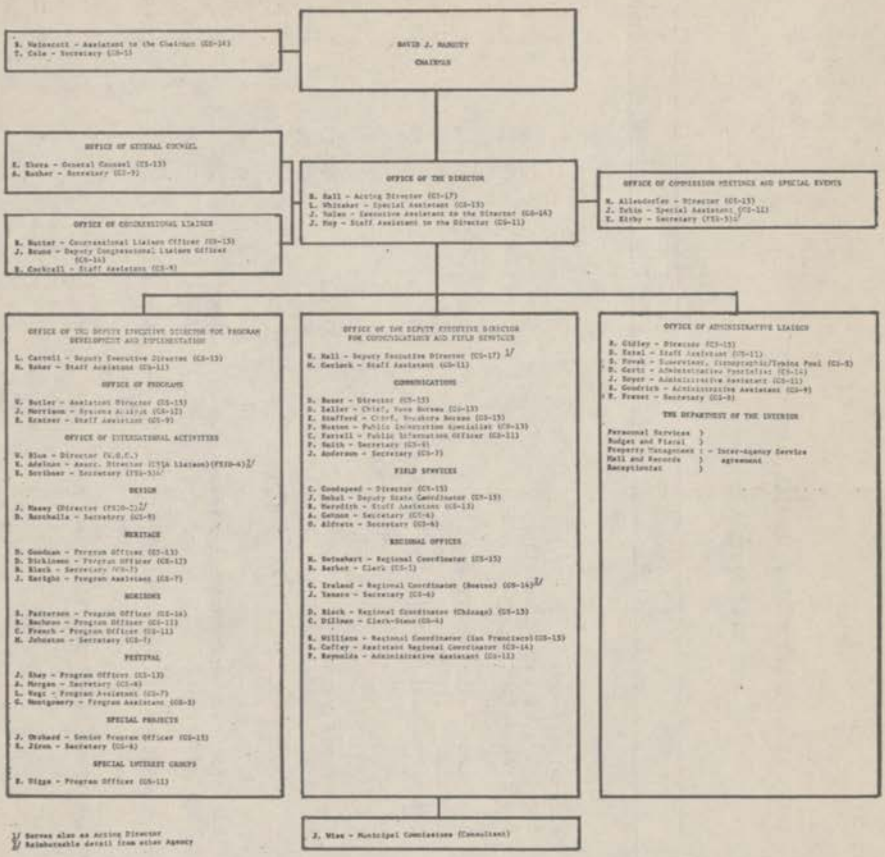
Mr. HALL. We have 62 full-time employees.

Mrs. HANSEN. Please insert in the record a schedule of your GS grades.

Mr. HALL. I have that and will put it in the record.

[The information follows:]

AMERICAN REVOLUTION BICENTENNIAL COMMISSION



1/ Serves also as Acting Director
2/ Reimbursable detail from other Agency

May 14, 1973

AMERICAN REVOLUTION BICENTENNIAL COMMISSION

STAFFING PATTERN

NAME	POSITION	PARENT AGENCY	GRADE	SALARY
OFFICE OF THE DIRECTOR				
*Hugh A. Hall	Acting Director			
Lamar Whitaker	Special Assistant (detail)	ARBC	GS-15	$29,589
Judy A. Moy	Staff Assistant	ARBC	GS-11	$14,462
Barbara Wainscott	Assistant to the Chairman	ARBC	GS-14	$23,088
Tracey Cole	Secretary (Typing)	ARBC	GS-05	$ 7,694
John J. Nolan	Executive Assistant to the Director	ARBC	GS-14	$23,088
Office of the General Counsel				
Eugene J. Skora	Attorney-Advisor	ARBC	GS-15	$34,074
Antoinette M. Ruther	Secretary (Stenography)	ARBC	GS-09	$12,388
Office of Legislative Liaison				
Raymond T. Nutter	Director for Legislative Liaison	ARBC	GS-15	$26,898
Rosemary Cockrell	Staff Assistant	ARBC	GS-09	$12,775
Joseph A. Bruno	Legislative Liaison Officer	ARBC	GS-14	$23,858

*See Deputy Executive Director - Communications and Field Services, p.4

NAME	POSITION	PARENT AGENCY	GRADE	SALARY
Office of the Director - International Activities				
William L. Blue	Director	ARBC	WOC	
Sime H. Adelman	Associate Director (USIA Liaison)	USIA	FSIO-4	$22,328
Edith I. Scribner	Secretary	STATE	FSS-5	$14,625
Office of Commission Meetings and Special Events				
Harry C. Allendorfer, Jr.	Chief, Commission Meetings and Special Events	ARBC	GS-15	$31,383
Joyce E. Tobin	Special Assistant	ARBC	GS-11	$16,792
Elizabeth J. Kirby	Secretary	STATE	FSS-5	$14,625
Office of the Deputy Executive Director - Program Development and Coordination				
Dr. Lynn Carroll	Deputy Executive Director, Program Development and Coordination	ARBC	GS-15	$29,589
Margie S. Baker	Staff Assistant	ARBC	GS-11	$14,462
William P. Butler	Program Analysis Officer	ARBC	GS-15	$30,486
Erla Kratzer	Staff Assistant	ARBC	GS-09	$13,162
John E. Orchard	Senior Program Officer	ARBC	GS-15	$34,971
Shirley D. Patterson	Program Officer	ARBC	GS-14	$24,628
Dr. David M. Goodman	Program Officer	ARBC	GS-13	$19,700
Martha Jane Shay	Program Officer	ARBC	GS-13	$19,700
Julian K. Morrison	Program Coordinator	ARBC	GS-12	$21,686
Dexter Dickinson	Program Officer	ARBC	GS-12	$16,682
Robert M. Bachman	Program Officer	ARBC	GS-11	$13,996
Barbara J. Diggs	Program Officer	ARBC	GS-11	$15,860
Cherrie French	Program Officer	ARBC	GS-11	$14,462
Joseph T. Enright	Administrative Assistant	ARBC	GS-07	$ 9,520
Lissa Vogt	Program Assistant	ARBC	GS-07	$ 9,520
Gladys E. Montgomery	Program Assistant	ARBC	GS-05	$ 7,694

NAME	POSITION	PARENT AGENCY	GRADE	SALARY
Office of the Deputy Executive Director - Program Development and Coordination (cont'd)				
Brenda Black	Secretary (Stenography)	ARBC	GS-07	$ 9,837
Ann Morgan	Secretary (Stenography)	ARBC	GS-06	$ 8,858
Mary H. Johnston	Secretary (Typing)	ARBC	GS-07	$ 9,520
Elizabeth A. Jiron	Secretary (Stenography)	ARBC	GS-06	$ 9,144
Office of Design				
Jack Masey	Director	USIA	FSIO-2	$36,000
Dolores Barchella	Secretary (Stenography)	ARBC	GS-09	$12,001

NAME	POSITION	PARENT AGENCY	GRADE	SALARY
Office of the Deputy Executive Director - Communications and Field Services				
Hugh A. Hall	Deputy Executive Director	ARBC	GS-17	$36,000
Marie Z. Garlock	Staff Assistant	ARBC	GS-11	$14,462
Office of Communications				
Daniel S. Buser	Director of Communications	ARBC	GS-15	$34,074
Peggy Smith	Secretary (Stenography)	ARBC	GS-09	$12,775
F.C. Duke Zeller	Chief, News Bureau	ARBC	GS-15	$28,692
Edward P. Stafford	Chief, Speakers Bureau	ARBC	GS-15	$29,589
Perdita Huston (Champey)	Public Information Specialist	ARBC	GS-13	$21,671
Catherine E. Farrell	Public Information Officer	ARBC	GS-11	$13,996
Joyce M. Anderson	Secretary (Stenography)	ARBC	GS-07	$ 9,520

NAME	POSITION	PARENT AGENCY	GRADE	SALARY
Office of the Deputy Executive Director - Communications and Field Services (cont'd)				
Office of Field Services				
Charles F. Goodspeed	State Coordinator	ARBC	GS-15	$32,280
Adrienne d. Gehman	Secretary (Typing)	ARBC	GS-06	$ 8,572
Joseph Dobal	Deputy State Coordinator	ARBC	GS-15	$32,280
Robert Meredith	Staff Assistant	ARBC	GS-13	$21,671
Oralia V. Aldrete	Secretary (Typing)	ARBC	GS-06	$ 9,144
Regional Offices				
Georgia Ireland	States Coordinator (Boston)	HEW	GS-14	$23,858
Jeanne Yanaro	Secretary (Stenography)	ARBC	GS-06	$ 9,430
Michael Swinehart	Regional Coordinator (Atlanta)	ARBC	GS-15	$26,898
Barbara Barker	Clerk	ARBC	GS-05	$ 7,694
Delbert C. Black	Regional Coordinator (Chicago)	ARBC	GS-15	$32,280
Cynthia E. Dillman	Clerk-Steno	ARBC	GS-04	$ 6,882
Kent Williams	Regional Coordinator (San Francisco)	ARBC	GS-15	$34,971
Samuel R. Coffey	Assistant Regional Coordinator	ARBC	GS-14	$23,088
Patricia L. Reynolds	Administrative Assistant	ARBC	GS-11	$15,394

NAME	POSITION	PARENT AGENCY	GRADE	SALARY
Office of Finance and Administration				
Barry F. Gidley	Program Planning Officer	ARBC	GS-15	$34,971
Dolly Estel	Special Assistant	ARBC	GS-11	$14,928
Jean Boyer	Administrative Assistant	ARBC	GS-11	$14,462
Stephen G. Goodrich	Administrative Assistant	ARBC	GS-07	$ 9,520
Shirley Tate	Travel Specialist	NPS	GS-06	$ 9,716
Burton Fredman	Special Assistant for Contract Administration	NPS	GS-14	$23,858
Elizabeth W. Feggans	Secretary (Typing)	NPS	GS-06	$10,860
Edward T. Simms	Assistant Administrative Officer	STATE	GS-12	$20,018
Dorothy O. Gertz	Administrative Specialist	ARBC	GS-14	$24,628
Ellen L. Frezet	Secretary (Stenography)	ARBC	GS-08	$13,336
Sherry Novak	Supervisor, Stenographic/Typing Pool	ARBC	GS-08	$12,634
(Vacant)	Receptionist			

NAME	POSITION	PARENT AGENCY	GRADE	SALARY
Administrative Services (Department of Interior)				
Leon Coates	Administrative Assistant	NPS	GS-09	$12,001
Cleveland Brown	Mail and Records Supervisor	NPS	GS-07	$
Steven R. Kinsella	Correspondence Specialist	NPS	GS-07	$ 9,520
Jacqueline Cooper	Clerk	NPS	GS-05	$ 9,236
Ronald E. Ferguson	Clerk Typist (Trainee)	NPS	GS-02 (part time)	$ 5,432
Philip J. Walsh	Mail and File Clerk	NPS	GS-04	$ 6,882
Arnold Williams	Light Vehicle Operator	NPS	WB-05	$3.83 p/h

NAME	SPECIALTY	ARBC DEPARTMENT	RATE PER DAY
Consultants (Employed as required)			
Julian Wise	Municipal Commissions	Field Services	$134.

Mrs. HANSEN. How many vacancies are there currently and what will be the employment on June 30?

Mr. HALL. The current vacancies on the Commission staff are 25. We have 62 on board. We expect to have all 25 on board by June 30.

Mrs. HANSEN. Do you have a personnel ceiling?

Mr. HALL. Yes we do. We have a ceiling of 100 that was issued to us by OMB. Thirteen of those we have transferred to the Department of the Interior as the Department of the Interior is assuming many of the administrative responsibilities of the Commission.

Mrs. HANSEN. The accounting work?

Mr. HALL. Accounting, finance, administration, personnel, the whole logistical bit, setting up of meetings, mail room, receipt of documents, and those types of things.

I must say that beyond that I think we are getting more than 13 people working for us. We have great cooperation from the Department of the Interior. But as to personnel slots, that does leave the 25 balance available to us to June 30.

PLANNED ARBC OPERATIONS

The chairman announced yesterday a series of very important directions to this Commission.

He ordered yesterday that this Commission will accelerate its operations. He has released the hiring freeze that both he and I imposed on the staff because frankly we had expected a new structure by now. We felt it unfair to add to the staff and to the operations with a new structure imminent. We guessed wrong.

We have released that hiring freeze and will be filling all of those positions before June 30.

Mr. YATES. Why do you think you guessed wrong?

Mr. HALL. We guessed wrong that there would be some structure other than the present Commission by now, that before this date, today, that bill would have been acted on and that we would have been restructured.

Mr. YATES. Why should you lift the freeze at this time until you have a new Commission? Perhaps the new Commission won't want as many employees as you think are necessary.

Mr. HALL. There is a procedure under civil service to reduce the number of employees when a reorganization takes place. But we are operating by law with certain responsibilities. It has been the evaluation of the Commission, and after careful deliberation by the chairman and myself, that we have a number of things to do that must be done, and now.

When the chairman was appointed there were 11 State bicentennial commissions. They weren't even formed in the original 13 States. There are now 50. We have been charged with documenting the events that are going to take place. We have set up panels to consider the literally thousands of suggestions that we receive, things that the people want to take place in the Bicentennial. We feel we must move forward.

We received a letter from Leonard Garment, our liaison with the White House, who says, "You must continue with your operations. You are a legal entity and let's get on with it until there is legisla-

tion from Congress. Let's get the show going and keep the show on the road."

Mr. YATES. What is the date of that letter?

Mr. HALL. April 30, I believe. So Chairman Mahoney released the hiring freeze. He has set an executive committee meeting date for June 4. He has scheduled a full commission meeting for July 9. He is scheduling meetings in the three theme areas. He has urged us to accelerate the rate of ceremonial activities on behalf of the programs that we have officially recognized. He has asked that we open regional offices in Denver, Kansas City, Seattle and Dallas before June 30. He has asked me to prepare a study, working with the general counsel and other professionals, and make recommendations on commercial Bicentennial products.

FUTURE OF THE BICENTENNIAL

Mrs. HANSEN. I did have a parliamentary question. If you do this, and you have no legislation, what happens?

Mr. Hall. I assume you are talking about the Commission, the structure and so forth. It will be dissolved in an orderly process but I don't think there is a citizen in this country who would do anything but condemn us if we didn't say we had enough faith that we are going to work these problems out. We believe in this country and we are going to move ahead with Bicentennial planning.

Mrs. HANSEN. I think it would be very tragic if the United States did not have a commemoration of its 200th anniversary. I think there is a precedent in every country in the world for celebrating their independence.

It took a lot of determination for the Original Colonies. Many of my ancestors fought in that war. Do you realize that if we had lost that war, our ancestors would have been hanging in London, Richmond, Williamsburg, Boston, and so forth. These 13 Colonies tackled the mightiest nation on earth. I sometimes think we do not realize what we are commemorating. We opened 200 years of freedom for every oppressed person in the world who wanted to come to this Nation. This is what literally happened.

Mr. HALL. I think sometimes we don't realize that in dealing with these countries, in our international discussions, they look at us as the longest continuing republic in the history of mankind, a free government, where its leaders are selected by its people. They admire that.

Mr. YATES. These are excellent statements that the chairman has made and she is absolutely right. It seems so unfortunate that there has been apparently, at least the Congress has that opinion, a lack of creativity to really convey to the world what the United States has been in the 200 years it has been in existence. I think that is what the quarrel with the Centennial Commission has been. Don't you agree, Julia?

Mrs. HANSEN. It has because there were three groups of people. One were the bricks and mortar people. The second were the idea people. The third was a combination of both. What has been a distinct problem for the Bicentennial, Mr. Yates, is that this Nation has about 212 million people and there is a disparity of opinion on what should be celebrated.

NEED FOR FACTUAL HISTORIES

Mr. EVANS. Madam Chairman, I appreciate the comments you have been making about the importance of celebrating our 200th anniversary. I think one thing occurs to me in addition to the thoughts that you have very aptly expressed, that our commemoration should include without question, and that is the factual history. For illustration, when I was in grade school in Colorado Springs, Colo., the books I read about the Civil War were not the same books that people in the South read about the War Between the States. It has only been recently in our history that we have recognized some of the signs that we have with us, and have tried to correct them. I would think that these most meaningful aspects of our factual history are of critical importance to the people as a whole and our credibility abroad, but in particular our credibility among our young people.

Mr. HALL. Well said.

Mr. EVANS. If we can in this observance really look in the mirror and see what we have been, the bad as well as the good, and what we have changed in relation to the bad, I think it would be most helpful, and meaningful because of this honest frankness to people who otherwise sometimes say today, "Why salute the flag? What is so good about the Constitution or the Bill of Rights?"

Mrs. HANSEN. Think what we would be without the Bill of Rights.

Mr. EVANS. You get some idea. I am sure some people won't want included certain aspects of our history.

Mrs. HANSEN. Mr. Evans, this is why I applaud the efforts of the humanities program. I think it is going to be great. You know interestingly enough the struggle that led to the Declaration of Independence had no more unanimity than the struggle to have a bicentennial. The struggle to adopt the Constitution had less unanimity than the Declaration of Independence. Do you realize that both the Declaration of Independence and the Constitution had to be written without the press? They wouldn't allow the press present because they said they might adversely affect the establishment of the Government. They searched the members' pockets at night to make sure not a shred of information was disseminated. Yet the country had the courage in spite of that to adopt the Bill of Rights. I think this is a significant plus for what America stood for.

Mr. LONG. Will the chairman yield?

Mrs. HANSEN. Yes.

Mr. LONG. We adopted the Bill of Rights against England. If it hadn't been for England we would never have gotten it through. As far as achieving the very laudable aim of the gentleman from Colorado, let me give you a little experience. I had a speech to make before the Veterans of Foreign Wars not long ago, the women's auxiliary where I was very well received. Some had fought in Vietnam and all that. In the course of my speech I said I hoped we would learn something about Vietnam, all the men who were killed there, that we had made some mistakes, whereupon the State commander of the Veterans of Foreign Wars got up and issued a diatribe against me and walked out of the hall, merely because I said I thought we ought to learn something from the war in Vietnam. It is not going to be easy if this thing

is being handled locally and I think it is. It is not going to be very easy to get at that kind of thing. To cheer you up I just talked to a group of 100 kids from a local high school and they are very interested in this Bicentennial, and wanted to know all about it and asked me questions that I could ask. I said I would let you know.

MEANING OF THE BICENTENNIAL

Mrs. HANSEN. You would be amazed at the speaking requests a person receives from all over the Nation to speak to young people on the deep meanings of a Bicentennial. This has nothing to do, as I say, with the bricks and mortar, except that they are symbols of what we have accomplished.

Mr. YATES. I just happened to be reading the book "The Miracle of Philadelphia," a great story.

Mr. HALL. I might state along this line that there are a large number of organizations doing research and publishing factual histories. We are compiling this data. I wish we had the computerized operation today. I think when that is unveiled, and we see that practically every major historian is involved in writing a book or in some program of television, film, or communications, Mr. Buser, I hope, will have an opportunity to talk about some of those things that are being done.

I think the basic thing we are talking about now is not whether we are going to have a Bicentennial, but how we operate and the right kind of structure. I think I said in my statement originally that if you are going to have people involved in the Bicentennial you had to have a basic network of organizations. We have those national organizations, city, local, State, regional. That is the network.

The input into that, from the national level, was not to impose on them what they were going to do. Colorado, which I have to compliment for the program that they put together, have got every county and major community involved. Their people are involved with the Bicentennial and Colorado Centennial. We have a lot of the young people who say, "I could care less about 200 years ago" who jump on our Horizons program. They say, "We are going to be talking about the third centry," but before they start getting involved in the third century they find themselves looking at the history of those 200 years. I think you are going to see a great many factual kinds of historical stories and good experiences coming out of this.

NEED FOR A NATIONAL ORGANIZATION

Let's just put it quite bluntly. Do we need a national organization? I would say ask the State bicentennial commissions, the national organizations, the private sector. Those are the people who are coming to us and ask—"What is under way in films? How many books are being published? What is the State of Colorado doing? What is the State of Texas doing? How can I get this program underway, which has great historical emphasis? How can I get that program to come to fruition?" We are serving as a body that is planning, developing, coordinating and encouraging participation in a nationwide bicentennial. I think if we are funded, with some authorization, I might say

and since I came here in 1969, we have not had funds nor authorization for more than 120 days at a given period of time, I think we can get the job done. We can get the show on the road. I think now the concept of the bicentennial has unfolded. It is going to be nationwide. We are going to get the widest participation as possible in the three theme areas, History, Festival, Horizons, International involvement, city, State, and local involvement. Moreover I think when the pages of history are written it will show we did not try to impose on 210 or 215 million people a master plan to commemorate their 200th anniversary. I say you need an organization for such a nationwide program. An organization established by Congress and funded.

STAFF POSITIONS

Mrs. HANSEN. You are requesting an additional 44 positions for 1974. Please provide for the record a detailed listing of what each of these positions is to be used for.

Mr. HALL. We will submit that.

[The information follows:]

American Revolution Bicentennial Commission—New positions for fiscal year 1974

Title of positions:	*Number of positions*
Assistant regional coordinators	10
Senior program officers	16
Junior program officers	3
Deputy regional coordinators	1
Secretaries	14
Total positions	44

REGIONAL OFFICE PROGRAM

Mrs. HANSEN. What is the status of the implementation of your regional offices program?

Mr. HALL. We have offices open and operating in Atlanta, Boston, Chicago, and San Francisco. We will open before June 30, offices in Seattle, Dallas, Denver, and Kansas City. Shortly after that, with the fiscal year 1974 appropriations, we would open offices in Philadelphia and New York. Working with the 10 Federal regions, we hope to serve the people who are vitally involved in the Bicentennial program at the local level rather than all of them coming here to Washington.

Mrs. HANSEN. How many of the 44 additional positions requested for 1974 are to be in the regional offices?

Mr. GIDLEY. Thirteen.

Mrs. HANSEN. How many employees will each region eventually have?

Mr. GIDLEY. Three staff in each region, except for San Francisco which will have four people.

Mrs. HANSEN. In your statement you mention several activities of the commission during the past few months. Please explain the "Prototype Bicentennial exhibits" program.

PROTOTYPE BICENTENNIAL EXHIBITS

Mr. HALL. The prototype bicentennial exhibits program is principally a design program for five or six basic exhibits ranging in size from a small table top version to a large 5,000 square foot show. These designs will describe how the exhibit can be assembled, how they can be structured, and how the messages of the three theme areas can be delivered. If a State bicentennial commission asks for a Bicentennial Exhibit program we will be able to deliver to them the plans and designs together with specifications so that the State commissions can put together their own Bicentennial exhibits. This Bicentennial exhibit program will enable consistency in the image and message of the Bicentennial circulated nationwide.

BICENTENNIAL PARKS STUDY

Mrs. HANSEN. What were the conclusions of the feasibility study on bicentennial parks? Has the Commission endorsed this report?

Mr. HALL. The Commission yesterday at its meeting in Washington rejected the bicentennial parks feasibility study by a vote of 14 to 9.

Mrs. HANSEN. I would guess the proposal wasn't adopted because of the estimated cost. Was that the reason?

Mr. HALL. The 14 to 9 vote I think basically was due to the time element, cost, and ability.

ROLE OF NATIONAL PARK SERVICE

Mrs. HANSEN.I wouldn't give up on the park idea. I would see what you can do with the Park Commissions, the National Park Service, and cities on designating areas which are already in existence, to do something special for the Bicentennial to make these a living memorial for the Bicentennial. There are many special features.

When I was first chairman of this committee, I was aware of the fact we had roughly 600 national parks in this city, and some of them are nothing more than monuments.

These are usable as park facilities. Mr. Hartzog, the former Director, and I went out to look at them. Here were children playing in the street, and yet a park area was nearby. We asked him to start the first summer in the parks program. This was the beginning of something that is now nationwide.

There are two goals. It seemed to be better for people to enjoy life in the parks than it was to play in the streets and that in urban areas you have many youngsters who have no opportunity to have a park experience.

Fire Island as you know, has been used by the inner-city New York children. The same thing will be true in San Francisco at the Gateway. The New York Gateway will be used again and again. Washington, D.C. has had an excellent summer-in-the-parks programs, with a great many participating agencies.

I think there are many areas that without a large cost could be used for programs that would give visibility to the Bicentennial effort, but

at the same time make people feel they were sharing an opportunity, as your young man expressed so well yesterday.

Mr. HALL. Madam Chairman, I talked to Leonard Norwood at the Department of Interior this morning about a meeting to follow up on the resolution that was passed yesterday, that related to the grants program. That resolution also urged State bicentennials to have bicentennial focal points so people will know where activities are taking place. I am very pleased to report that the discussion I had with Mr. Norwood is resulting in a meeting next week. We are going to talk about the way we can develop, within the National Park system, focal areas within those parks where activities can take place.

Mrs. HANSEN. This is correct. You can have participation by all groups. As I mentioned yesterday, your Indian people are working to develop some recreation areas, a great deal of assistance can be given by the Park Service, the BIA, and by the Indian groups themselves. With just some extra effort you can put it together. Remember American was founded with a little extra effort.

BICENTENNIAL INFORMATION SYSTEM

Please give me some details on the computerized Bicentennial information system.

Mr. HALL. The computerized bicentennial information system, which we designate as "BINET" will be operational by July 1 of this year.

The Bicentennial information network includes many other aspects than just the master calendar. I have a test demonstration of a print out of the Bicentennial master calendar aspects of it. I would like to have Mr. Butler comment on the concept of BINET.

Mr. BUTLER. We are working with the National Bureau of Standards and the General Services Administration and utilizing a governmentwide time sharing computer system to help set up this information network. Part of it will cover the Bicentennial master calendar, but it also includes a record of all the Bicentennial activities that will be taking place across the country. This will fulfill two of our obligations. One, to provide information on what is being planned and second, to help in the job of coordinating the total Bicentennial effort.

The General Services Administration in the past year signed a contract with the Computer Science Corp. to provide this time sharing system. What it does is to link us with a main computer which is located in El Segundo, Calif., with backup computers in Chicago and Silver Spring, and a regional communications system which they have, so that we can link together through terminals the State Bicentennial commissions, newspapers, travel organizations, police departments, anybody who may have a need for this type of information.

It will be done in a format that will permit people to access the system using English language, no codes, and very simplified, as you can see from the example that we have passed out. Therefore, anyone who has a terminal, who has subscribed to the system, and has the access code to get into that system will be able to find out what is going on in a particular location at a particular time or in a particular area of interest. It will also contain the location, where it is possible to in-

clude such information. where a particular event is located in a Congressional district, so that we can provide a service to the Congress in terms of bicentennial activities that are taking place there. In terms of the various types of activities that are going on, we are trying to classify them as broadly as we can so that if someone is interested in an educational project that deals with a particular minority group, say black Americans, and they want to know whether there are any publications in that particular area they can go through that type of search and get that information. The example you have before you I believe covers preservation and restoration projects within the Heritage program area that we have, so there is a way that we can sort information and get down to specific details.

Mr. EVANS. Doesn't the success of the system depend upon each State having one of these machines?

Mr. BUTLER. This is part of our fiscal year 1974 budget request. We have included $200,000 to help underwrite the cost of the lease of the terminals. In some cases States will be able to acquire these terminals from their existing government agencies or from universities. In that case we would like to apply that money to actual use of the computer, when they are operating the terminal in their office. Other users will have to pay a subscription fee and pay the cost for using the system.

GRANTS TO NONPROFIT ORGANIZATIONS

Mrs. HANSEN. Please explain the $600,000 program with the National Endowment for the Arts and Humanities and the National Science Foundation.

Mr. HALL. As we pointed out earlier in our testimony we have earnings from commemorative medals. In a meeting of the Bicentennial Commission on the fiscal year 1974 budget the original philosophy of the Commission was reaffirmed not to do something ourselves if there is an organization existing that can do it better. It was the determination of the Commission, through a mail ballot, that $200,000 from those revenues should be given to the National Endowment for the Arts, the National Endowment for the Humanities, and the National Science Foundation for grants to Bicentennial programs within the three theme areas of Heritage, Horizons, and Festival. In other words, why should we staff up to make grants when we have existing organizations with personnel, staffing, and well developed grant programs. We felt they could do it better if we transferred the funds to them.

Mrs. HANSEN. They are specialized and have the administrative machinery to do it.

SMITHSONIAN INSTITUTION FOLK-ART FESTIVAL

Mr. HALL. That is correct. I think perhaps it might be appropriate for me at this point to advise the committee that there was a proposal submitted to ARBC from the Smithsonian to take their Folk-Art festival outside of Washington and to get greater international involvement. This portion of Smithsonian that I speak about is funded with about 90 percent non-Government money. The Commission voted

unanimously yesterday to grant from the medals revenue money account $200,000 on a matching basis so that they could develop that program this year instead of waiting until next year.

ARBC OFFICIALLY RECOGNIZED PROGRAMS

Mrs. HANSEN. You noted earlier in your statement the programs that the ARBC officially recognized under Heritage '76, Festival USA, and Horizons '76. Will you provide a list of those programs at this point in the record so that the committee can review them.

[The information follows:]

AMERICAN REVOLUTION BICENTENNIAL COMMISSION
OFFICIALLY RECOGNIZED PROJECTS
AND RESOLUTIONS

HERITAGE '76

Chicago Museum of Science and Industry - "America's Inventive Genius"

Sponsored by the Chicago Museum. Exhibit on development and role of science and industry in American life over the past 200 years.

Accorded ARBC Recognition, September 8, 1972

"Foxfire"

Sponsored by Ideas, Incorporated, Washington, D. C. An innovative educational activity involving young people conducting extensive interviews with older people and preparing reports on heritage, crafts, arts, etc.

Accorded ARBC Recognition, September 8, 1972

Hall of American Maritime Enterprise

Sponsored by Federal Maritime Commission/Smithsonian Institution. To be located in National Museum of History and Technology and featuring the past, present, and future of American maritime experience.

Accorded ARBC Recognition, September 8, 1972

Historic Revolutionary Sites

Sponsored by National Park Service. Twenty NPS Historic Revolutionary War sites.

Accorded ARBC Recognition, September 8, 1972

International World Congress on the Philosophy of Law and Social Philosophy

Sponsored by International Association for the Philosophy of Law and the Social Philosophy. World Congress in 1975 in St. Louis with Bicentennial theme "Equality and Freedom: Past, Present, Future".

Accorded ARBC Recognition, September 8, 1972

Library of Congress Historical Symposia

Sponsored by the Library of Congress. A series of annual symposia to be held each spring on topics concerning the American Revolution.

Accorded ARBC Recognition, December 8, 1972

National Historic Records Programs

Sponsored by ARBC, National Trust for Historic Preservation, American Historical Association, Organization of American Historians, American Society for Legal History, Society of American Archivists, American Association for State and Local History.

Proposal to initiate legislation to create National Historic Records Commission and matching grants to states, etc., for locating, preserving and making accessible the Nation's public and private historic records.

Accorded ARBC Recognition, May 16, 1972

South Street Seaport Restoration

Sponsored by South Street Seaport/Office of the Mayor, New York City. Urban historical and cultural park in lower Manhattan "to make the multiple meanings of our maritime history accessible to the public".

Accorded ARBC Recognition, September 8, 1972

American Museum

Sponsored by the Metropolitan Museum of Art. A new "American Museum", devoted entirely to Americana to be built under the direction of the Metropolitan Museum.

Accorded ARBC Recognition, December 8, 1972

FESTIVAL USA

Mount Rushmore National Monument

Sponsored by South Dakota ARBC. Additional facilities and ceremonies at Mt. Rushmore site by 1976.

Accorded ARBC Recognition, December 10, 1971

National Square Dance Convention

Sponsored by California Square Dance Council. 25th National Square Dance Convention to be held June 24-26, 1976 in Anaheim, California. Trail dances to be held across the nation prior to Convention. Emphasis on square dancing as unique American dance form.

Accorded ARBC Recognition, September 8, 1972

Photography Contest

Sponsored by Time-Life Books. Focuses on theme of "A Declaration of Interdependence". Entries to be submitted by July 4, 1973.

Accorded AREC Recognition, June 18, 1971

Showboat Children's Theater

Sponsored by the Eugene O'Neil Memorial Theater Center. Model program for establishment of innovative, highly mobile Children's Theater Center for New York City which will additionally provide a home for over 120 community and ethnic theater groups in the five boroughs of New York City.

Accorded AREC Recognition, September 8, 1972

HORIZONS '76

Call for Achievement Program

Sponsored by ARBC. A nation-wide summons to citizens in geographical communities and communities of interest to set and achieve goals.

Accorded AREC Recognition, May 15, 1973

Johnny Horizons '76

Sponsored by U. S. Department of the Interior. A nation-wide program to clean up the nation from the environmental standpoint.

Accorded AREC Recognition, December 8, 1972

Niagara Falls, New York - Bicentennial City

Sponsored by Niagara Falls Bicentennial Commission/City of Niagara Falls. Bootstrap operation to improve city, construct convention center.

Accorded AREC Recognition, December 10, 1971

Sickle Cell Anemia Program

Sponsored by National Medical Association. Effort to bring problem of disease to national attention and to focus on its control.

Accorded ARBC Recognition, February 22, 1972

Trees From the Nation's History

Sponsored by the American Forest Institute. A project to collect seeds from a series of trees which have contributed prominently to the Nation's development and distribute them around the nation.

Accorded ARBC Recognition, December 8, 1972

ARBC SPONSORED PROJECTS

National Award Medal

Sponsored by the ARBC/Bureau of the Mint. A national award medal to be created by the ARBC/Mint to be awarded to outstanding individuals and organizations in the Bicentennial, under conditions yet to be determined.

National Medals Program

Sponsored by ARBC/Bureau of the Mint. A series of not less than six nor more than 13 medals to be struck by the Mint and sold by the ARBC on an annual basis.

National Stamp Program

Sponsored by ARBC/U.S. Postal Service. A series of U. S. postage stamps with Bicentennial themes to be issued throughout the Bicentennial Era.

Official Symbol

Sponsored by the ARBC. Designed by Chermayeff & Geismar of New York City. Will be used noncommercially through 1973.

Philatelic-Numismatic Combination

Sponsored by ARBC/Bureau of the Mint. Envelopes containing commemorative medal visible through a plastic window and commemorative stamps cancelled on first day of issue.

ARBC RESOLUTIONS

Travel and Hospitality Priorities in the United States

Resolved by ARBC. Use of low cost, easily available accommodations, home hospitality, housing, encouragement of domestic foreign travel, use of international signs and symbols, reduced fares, development of foreign language capability, standards for Bicentennial tours, and health care for foreign visitors during the Bicentennial Era.

September 8, 1972

Bicentennial Arts Priorities

Resolved by the ARBC. Strong emphasis should be placed on Bicentennial activities which secure firm footing for arts in the daily life of the people to involve the largest number of people consistent with the particular art form. Special encouragement is to be provided to admission free events, to those activities expressing the pluralistic nature of American society, and those which point toward new directions in relationships between the arts and the American community.

December 8, 1972

ADDENDUM TO ARBC OFFICIALLY RECOGNIZED PROJECTS

HERITAGE '76

The Washington Crossing Foundation Program

Sponsored by the Washington Crossing Foundation, Washington Crossing, Pennsylvania. Located at the site where George Washington crossed the Delaware River on Christmas night, 1776. The Foundation has been continuously engaged in promoting educational and inspirational programs and its programs are regarded as having significant relevance to the events of the American Revolution.

Accorded ARBC recognition, April 30, 1973.

Heritage '76 "Meeting House"

Sponsored by the National Trust for Historic Preservation, Washington D. C. The "Meeting House" program proposes a permanent legacy to the American people of fifty-five historic sites that would be saved, restored, and used as a meeting place for all citizens concerned with the preservation of our cultural heritage and the quality of our physical environment. Legislation will be required to enable matching grants to go to the states.

Accorded ARBC recognition, May 15, 1973

FESTIVAL USA

Operation Sail '76

Sponsored by Operation Sail '76, Inc. An international program for 1976 involving 20 foreign nations and almost all, if not all, the remaining 30 tall sailing vessels left in the world today. The project will include a race from Spain to Bermuda and visits to selected United States ports.

Accorded ARBC recognition, April 23, 1973.

HORIZONS '76

Natural Inventory of Natural Areas

Sponsored by the Sierra Club. A nationwide program to coordinate and make consistent all the various natural area inventories now underway and to fill in gaps where needed. Plan calls for completion of all inventories prior to 1976 for computer input and use for research, education and planning.

Accorded ARBC recognition, March 27, 1973

Bicentennial Internships Program

Sponsored by Midwestern Advisory Council on Higher Education, New England Bicentennial Internship Program, Southern Regional Education Board and Western Interstate Commission for Higher Education. The program will match advanced undergraduate or graduate studies with communities requesting internship assistance in the development of Bicentennial programs primarily in the Horizons area.

Accorded ARBC Recognition, March 27, 1973.

May 22, 1973

ARBC CONTRACTS

Mrs. HANSEN. Would you please list all contracts that you have made during fiscal year 1973.

Mr. HALL. Yes, Madam Chairman.

[The information follows:]

AMERICAN REVOLUTION BICENTENNIAL COMMISSION

1973 Contracts

2/8	College Seal & Crest Co. Quantity Supply Contract	$ 4,350. 00
2/7	Chermayeff & Geismar Assoc. 1972 Contract modified for additional items -- graphics manual, finished art work and other design work.	23,256. 26
2/14	Fact Research, Inc. Professional service for research, writing, and editing for Bicentennial Heritage Program manuscript.	10,144. 00
2/6	Systems Publication, Inc. Reporting, writing, editing, graphic art and layout of the Bicentennial Newsletter.	15,648. 00
2/7	Vision Associates, Inc. Documentary motion-picture film.	49,330. 63
2/5	Department of State Great Seal.	5,000. 00
2/5	National Bureau of Standards Comprehensive Bicenten nial Information System.	20,648. 00
2/12	GSA or Computer Service Corp. Teleprocessing service for BINET experience and experimentation.	23,410. 00
2/12	GSA (Region 3 Data Processing) Systems analysis and program support.	10,500. 00
2/5	George Nelson & Co., Inc. Research, writing, and design for five Bicentennial exhibits.	100,000. 00
2/15	Communications Unlimited, Inc. Research, writing, editing, design, and related services and supplies for Bicentennial media kits.	85,362. 13
2/1	Booz, Allen & Hamilton, Inc. Phase II Parks	$ 61,134. 00
	Subcontracts Phase II Parks Davis Brody & Associates National Analysts Mark Battle Associates	 37,500. 00 24,500. 00 22,500. 00
2/6	Smithsonian Institution An educational institution to report on multi-ethnic folk company.	22,922. 00
2/15	Stanford Research Institute Professional Services for Research, writing, and editing of a manuscript on communications and learning.	50,344. 00

ARBC COMMUNICATIONS PROGRAM

Mrs. HANSEN. I talked recently to a member who wanted some details of communications unlimited design media kits, which was a $86,000 item. Mr. Buser, do you have that for the members to see?

Mr. BUSER. Yes.

Mr. HALL. Madam Chairman, may I interrupt just a minute? I would like to talk about the communications program briefly, and identify how we adopt a communications program of which this media kit is only a portion.

Mrs. HANSEN. You have seven contracts?

Mr. HALL. I believe there are seven or eight. I would like to identify the people who construct the communications program. Mr. Buser has, and will submit for the record at the proper time, a list of that communications panel. I don't cover all the members, but it includes representatives from American Broadcasting Co., CBS, NBC, the National Association of Newspaper Editors, black newspapers, Spanish-speaking newspapers and radio, PBS, and National Education Television. Members from all of those organizations make up the Communications Committee. It is that committee that developed the program that Mr. Buser can outline to you, including the specific $86,000 item.

Mrs. HANSEN. Your total communications contracts totaled a larger amount but this member particularly would like to have a definition of the $86,000 as would I.

Mr. HALL. We can have Mr. Buser comment.

Mr. BUSER. Very good. One of the major weaknesses in the communications program that the Communications Committee felt existed last October, was the lack of basic material available to the media itself as to what the Bicentennial is and is not.

Mrs. HANSEN. The committee agrees completely.

BICENTENNIAL MEDIA KIT

Mr. BUSER. And after long discussion with key people in the media field, and with strong representation from the ethnic media in the country, it was felt that a Bicentennial media kit should be developed so that the Commission would have an opportunity to advise the media of the country what are the programs it has outlined, its policies, its goals and its guidelines, in addition to also exposing to the country the Bicentennial national symbol. The committee felt the symbol should be exposed immediately so that more people could come in under that banner.

The feeling was that this kit should be somewhat permanent. This particular kit was put together today. Not all of its parts are completed, but I will try to run through it for you so you can see it. The media kit would be produced in 21,500 copies. It is translated into Spanish. We had pledged to the ethnic representation on the committee, that we would not leave out our Spanish language American citizens, so that they could also understand and participate in the Bicentennial.

The media kit breaks out into various segments. It would be mailed in a cardboard box. It would have a label. It would have a return

package asking the media to comment on the kit as to its strength or weakness, and to ask for additional information. It would have something that we have talked about many, many times, a complete general brochure on what the Bicentennial is in America, outlining the various programs, the three themes. It would start out with your heritage area and tell you what are the guidelines for the Nation, the three themes, the festivities, the programs, how to get started, what the master calendar is, how you can get additional information and what the American Bicentennial symbol means, what it is significant of, so that they can use that information.

In addition to that, there would be a package for the cultural heritage group. This is something that the ethnic program recommended that we call the "Cultural Heritage" media, since it covers such a very broad spectrum of media in the country. Ethnic meaning sometimes the black or minorities media and sometimes referred to also as European.

There would also be a package here for the print media, in which they would get something they have been asking for, the various mats showing them how to use the symbols, and a special publication just for print outlining some specific projects and programs that the newspapers under the freedom of the press could undertake, in addition to just reporting the news. There are many, many programs that they could actually spearhead in their community, rather than just sit back and take a passive position in the Bicentennial.

In addition to that, we would have a special radio section. This is a large record, but it is just to show you that there will be a 45 record in there. There is also a special package for radio explaining to them how they should get involved, and in television we would have again the TV brochure, but in addition to that, we would point out something they have been asking for, for station idents, some symbol slides. We have prepared four symbol slides, one a photograph showing the heritage, perhaps the desk that Thomas Jefferson wrote the Declaration of Independence on, one, the Lincoln Memorial, the other in the Nation's Capital and an ident for them to put their own particular stations, symbol on. In addition to this package you would receive a 20-second and a 10-second television spot and you would also receive a 20-second and a 10-second spot for radio. Both of these are translated into Spanish, as I stated earlier. Also, in keeping with our commitment, the communications committee had made a very strong commitment that when we did a media package, we would seek out professionals and also not just limit it to the male sector of the professional world.

We have a man doing the television and a lady doing the radio and a man doing the Spanish language. These are the recorded 20-second and 10-second spots on the tape here. I don't know if you will be able to hear it.

[A short broadcast was played at this point.]

COST OF MEDIA KITS

Mr. BUSER. You will notice in all of this material we turn the attention of the individual American to the cause of the Bicentennial and to get involved personally and make a commitment. We also direct

them to the State and territories and the District of Columbia Bicentennial Commission rather than the national because the communications committee felt the best effort could be gained by turning them to their local areas. That is the total package as it stands right now. It comes in at approximately $4.75 a kit, and when you consider the tremendous support that we receive from those professionals Mr. Hall mentioned, from the input from the National Association of Broadcasters, and from other important people who volunteered their time to assist in the development of this, I think we have received quite a bargain package.

Mrs. HANSEN. That is why we asked the question. Never let it be said that the committee isn't inquisitive.

Mr. HALL. I would say that package if it was done commercially in private enterprise would cost twice that, considering the donated talents that were involved.

Mrs. HANSEN. After all the campaign expenses, all of us can understand the charges.

Thank you very much, gentlemen.

Mr. HALL. Madam Chairman, thank you. It was a pleasure for all of us to attend.

MATCHING PROJECT GRANTS TO STATES

I wonder if I might enter one thing on the record. I neglected to state when I answered your question as to a $600,000 matching project grant program to be undertaken by the National Endowment for the Arts, the Humanities and the National Science Foundation, that we also have announced yesterday a $2.1 million matching projects grants program to the State bicentennial commissions, $40,000 to each State and to the District of Columbia, $25,000 to the territories in matching grants for specific Bicentennial programs and projects. This isn't planning money but rather for projects. That was announced yesterday. These State grants also come from nonappropriated funds out of the coins and medals account.

Mr. MCDADE. Is that money now exhausted?

Mr. HALL. That is not exhausted. We have approximately $500,000 balance, but I would be negligent if I did not announce that on the 4th of July we are going to have a new PNC, the product we talked about earlier. Later in the year we are going to have a silver and a bronze commemorative medal and we expect to do equally as well this year with those revenues as we did last year, perhaps even better.

Mrs. HANSEN. Thank you very much.

Mr. GOODSPEED. That money granted to the States is available for subgrant if they desire on a matching basis to individual non-profit groups in their State.

Mrs. HANSEN. Thank you all very much.

Mr. HALL. Thank you.

Mrs. HANSEN. Our hearings began on February 26, 1973, and the conclusion of the session today, May 16, 1973, completes the hearings of the Subcommittee on the Department of the Interior and Related Agencies on the fiscal year 1974 budget estimates.

I would like to express my appreciation to each and every member of the subcommittee. You have been extremely able and thoughtful

members. The sessions have been long and you have been most helpful. Please accept my gratitude.

I declare the record of these hearings closed on testimony relating to the 1974 budget requests associated with the Interior and Related Agencies Appropriation Bill as of 2:58 p.m., Wednesday, May 16, 1973.

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