# ACQUISITION OF THE MUSEUM OF AFRICAN ART BY THE SMITHSONIAN INSTITUTION



## HEARING

BEFORE THE

## COMMITTEE ON RULES AND ADMINISTRATION UNITED STATES SENATE

NINETY-FIFTH CONGRESS

SECOND SESSION

ON

## S. 2507

TO AUTHORIZE THE SMITHSONIAN INSTITUTION TO ACQUIRE THE MUSEUM OF AFRICAN ART, AND FOR OTHER PURPOSES

APRIL 25, 1978

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**TUESDAY, APRIL 25, 1978**

U.S. SENATE,
COMMITTEE ON RULES AND ADMINISTRATION,
*Washington, D.C.*

The committee met, pursuant to call, in room 301 of the Russell Senate Office Building, at 10 a.m., the Honorable Claiborne Pell (chairman), presiding.

Present: Senators Pelly, Williams, and Griffiin.

Staff present: William McWhorter Cochrane, staff director; Chester H. Smith, chief counsel; Martin B. Gold, minority staff director and counsel; Winfield Major, counsel (elections); Stephen L. Crow, minority counsel; Raymond N. Nelson, professional staff member; Jack L. Sapp, professional staff member; and Peggy Parrish, chief clerk.

The CHAIRMAN. The Committee on Rules and Administration will come to order. We have several items on the agenda for which we will be hearing witnesses on this morning: A bill for the African Art Museum, S. 2507; the Smithsonian Museum Support Facilities, S. 1029, which is a carryover from the last committee meeting; and the Hubert H. Humphrey Fellowship at the Woodrow Wilson Center, S. 2730.

[The following statement by Senator Pell was received for the hearing record:]

STATEMENT OF HON. CLAIBORNE PELL, CHAIRMAN OF THE COMMITTEE ON RULES AND ADMINISTRATION

Today, a hearing is scheduled on S. 2507, a bill to authorize the Smithsonian Institution to acquire the Museum of African Art.

I consider this a very important bill because of its nature and scope, and also because of the problems involving the taking over of the physical plant.

I think it essential, as I have said many times before, that the Smithsonian acquire the collection and artifacts of the Museum of African Art. It is an important collection, indeed, unique and original, due in great part to Warren M. Robbins, its founder and director, who has done so much to make it a vital and viable force in the museum world. I am convinced without him we would not have the museum today.

It is, therefore, vital and necessary that the collection be continued and to grow. Its acquisition by the Smithsonian is a reasonable solution toward this objective.

But I am very concerned about the physical aspects of the museum as it is now constituted. I do not believe that the combining of a number of row houses to form the museum meets the necessary museum and safety requirements. I do not believe it wise for the Smithsonian and the nation to subsidize the museum at its present location indefinitely.

While I intend to support with enthusiasm the acquisition of the collection, I believe strongly that the collection should be incorporated into the Smithsonian complex in some form and the present buildings should be sold off with the income from the sale being invested and used to preserve and expand the collection.

As to the Frederick Douglass House, I believe it should continue as a shrine but that its care, preservation and use should be transferred to the National Park Service, which already administers the Frederick Douglass House in Anacostia.

I do not believe that an expression of hope that some solution may eventually be found in relocating the collection is enough. I believe it should be spelled out in some form. Therefore, I have had an amended version of the bill prepared which provides for the collection being acquired by the Smithsonian, while the buildings are sold off.

I propose to seek such an amendment before reporting the bill out, if that is the judgment of this committee. At the moment I am not committed to a set time frame. My draft amendment is drawn up with a year's deadline. I realize this may not be realistic and am willing to compromise. Perhaps a five year maximum for the transition would be more acceptable.

We have with us today a number of strong advocates of this bill. Unfortunately Senator Wendell Anderson, the principal sponsor of this bill, is unable to be here this morning. Among the distinguished advocates is Senator Muriel Humphrey, whose husband and our late friend and colleague, had intended to introduce this legislation had he lived. We also have Senator Frank Moss, chairman of the board of trustees of the museum, Mayor Walter Washington of our city, Mr. Robbins and Secretary S. Dillon Ripley of the Smithsonian.

I seek your views this morning as to how to best work out a time element for transition. I think some sort of compromise worthwhile.

The CHAIRMAN. I see our former colleague, Senator Moss, chairman of the Board of Trustees of the African Art Museum, and invite him to come forward first—accompanied by Warren Robbins, executive director of the African Art Museum.

I would like to put in a personal word of admiration and regard for Mr. Robbins for the self-sacrifice and dedication and singlemindedness with which he, himself, created this institution, the fate of which we are discussing today.

## TESTIMONY OF HON. FRANK E. MOSS, CHAIRMAN OF THE BOARD OF TRUSTEES OF THE MUSEUM OF AFRICAN ART; ACCOMPANIED BY WARREN ROBBINS, DIRECTOR OF THE MUSEUM OF AFRICAN ART

Senator MOSS. Thank you, Mr. Chairman. You say what I would like to say about Warren. He certainly has devoted his energy and his time and his talent and his vision totally to this great project of establishing a Museum of African Art here in the Capital City.

It has been a bootstrap operation, built from the most meager of beginnings on very little money. Most of the private moneys that have been expended on it have been raised or donated by Warren or people whom Warren could approach, and others who have taken an interest as the museum has grown, until it is now a very well-established and notable museum. It indeed is one of the largest collections of purely African art that we have in this country, and is now nationally and even internationally known.

It is particularly appropriate, too, that it was established here in the capital city of our Nation which has a great many citizens of

African descent. This traces back to their culture and heritage, which is the heritage now of all Americans and fills in what for many years had been a great gap. There was no place where we had on display and had explained and had interpreted, African art. In addition to the traditional functions of a museum of display and education the African Museum here has reached out even further in its teaching activities, and has been able to greatly enhance the coming together of our people, understanding between those of different colors who are Americans. I think in this respect, the museum has acquitted itself extremely well.

Well, Mr. Chairman, in a letter I wrote to you some weeks ago, I set down, as well as I could in a short letter, the reasons that I felt the museum had reached the point where it was most desirable that it be taken into the Smithsonian Institution. I need say nothing about the Smithsonian. It is known worldwide and is, as far as I know, the greatest museum and teaching institution that we have in the world. Whether that is too broad or not, it certainly stands right at the top.

One thing that could be added very readily and certainly with every reason to do so would be to have the Museum of African Art made part of that Smithsonian complex which has grown through the years, and particularly in recent years, under the able guidance of Dillon Ripley and those who work with him. We all know the most recent addition of the Air and Space Museum, which is a superb institution. The African Museum would be added to the complex somewhat in that same manner.

Now, I had the privilege of serving for a time as a Senator-regent on the Board of Regents of the Smithsonian, and therefore was able to participate in a number of discussions when this question came up. The Smithsonian, as always, was very careful and conservative in weighing all the potentialities and possibilities before making any kind of a judgment as to whether the Museum of African Art could or should be taken into the Smithsonian, and the matter was put off a time or two for further study. I was always a little impatient because I had my mind made up some time ago that that was in the best interests of the African Museum and certainly would enhance further the qualities of the Smithsonian Institution.

And therefore I would recommend—I do recommend in my testimony—that this bill be passed, which would authorize the Smithsonian to accept the Museum of African Art as part of the institution and thereby begin to manage it as one part of the complex that is the Smithsonian.

This would give greater resources to the museum, it would broaden its field still more, it would attract possibly more by way of contributions of those who are willing to contribute African art or contribute funding, and it certainly would tie in with this whole theme that I spoke of, or filling the gap of African art and African history and heritage which was neglected for so long in this country and which has now suddenly come to life with a number of things, including, of course, the great social changes made by the Congress wherein discrimination is legally and officially banned—now we all are one people—and this fills in the gap, the heritage, for a great many of our citizens.

I simply wanted to give that testimony and to tell you how strongly I feel about it. I have asked Warren Robbins to accompany me to this table because, if there are specific detailed questions, I would always like to check them with him or have him answer them directly, since he is the man on the job doing it day by day with the Museum of African Art.

The CHAIRMAN. Thank you very much indeed. Before getting to specifiic questions—I have a good many on my part—but do you have a general statement, Mr. Robbins?

Mr. ROBBINS. No, sir.

The CHAIRMAN. Mr. Robbins, I wonder if we could, without delaying the Senators who are here, if you could retreat for a moment and let Senator Humphrey make her statement. And I see Senator Hayakawa here—do you have a statement you would care to make? Maybe you could come up with Senator Humphrey.

Welcome, Senator Humphrey, and I know fully well the seriousness with which your husband thought of this measure and the way he supported it, and we welcome you to this table.

## TESTIMONY OF HON. MURIEL HUMPHREY, A U.S. SENATOR FROM THE STATE OF MINNESOTA, AND HON. S. I. HAYAKAWA, A U.S. SENATOR FROM THE STATE OF CALIFORNIA

Senator HUMPHREY. Thank you, Mr. Chairman. I am very happy to be here this morning, in support of the African Museum of Art especially, and also especially for the transfer of the museum to the Smithsonian.

And thank you, Mr. Chairman, for this opportunity to present views on behalf of myself and Senator Anderson regarding S. 2507, legislation to make the Museum of African Art, which is devoted to black art and culture, a part of the Smithsonian Institution.

Senator Anderson and I introduced this legislation because we believe that the museum will be a fine and important addition to the Smithsonian, providing a dimension and degree of excellence which are wholly consistent with the goals of the Smithsonian Institution. For the Smithsonian, the acquisition would introduce African art, which represents one of the major art traditions of the world, into presentations already rich in European, American, and Far and Near Eastern art. This is a unique opportunity to fill this gap, and the Smithsonian Regents have expressed their full support for the acquisition by the Smithsonian Institution of the Frederick Douglass Museum of African Art.

As you know, Mr. Chairman, the museum's collection consists of over 7,000 objects of traditional African art, and its archives contain the donated films and photos of the world-renowed Life photograph Eliot Elisofon. In addition, the museum conducts a vigorous education program of university classes, educational television, and symposia. The museum, its archives, and higher education department are housed in a series of townhouses including and adjacent to the Frederick Douglass home on Capitol Hill. The museum's location in the home of one of America's finest black orators and statesmen is a

symbol of respect to our black community. The museum provides Americans of every race, age, and walk of life, with a rare opportunity for experiencing the realm of traditional African values and the philosophical roots of black culture.

The Museum of African Art with its unique resources and program, essentially an institute of social education, fosters public understanding of Africa's traditional art and its creative contributions to mankind.

Acquisition of the Museum of African Art by the Smithsonian would add permanence and stability to the museum's programs and recognize it as a national institution. Such stability would insure the donation of private collections valued at several million dollars. These collections, if received, would make Washington unquestionably the principal center in the world for the display and study of African art, an important fact in view of this city's large diplomatic community, the high proportion of African students in its colleges, and its 76 percent black population.

I strongly believe that the museum is a unique and vital educational institution for our country. Its financial survival can be assured only through support as a national museum, and I hope that our proposal for its affiliation with the Smithsonian will receive favorable action.

Mr. Chairman, you will recall that my husband had been directly involved with the development of the Museum of African Art from its very beginning. As Hubert indicated to you in his letter of December 12, 1977, it had been his intention to introduce this bill when the current session of the 95th Congress convened.

However, the main point of his letter was that the museum and its associated buildings should be retained at the present time as the location of the Museum of African Art. He stressed the importance to the black community in Washington and across the Nation of maintaining a separate identity for this collection and associated programs. Hubert emphasized that this identity should not be sacrificed in the course of the long-awaited transfer to the Smithsonian Institution.

Mr. Chairman, in this regard, I ask unanimous consent that Senator Hubert Humphrey's letter of December 12, 1977, be included in the hearing record on S. 2507, at the conclusion of my remarks.

I am aware that you also have received correspondence on this matter from the Honorable Frank B. Moss, now serving as chairman of the Board of Trustees of the Museum of African Art. Senator Anderson and I support the basic thrust of his comments in this correspondence, that plans for the acquisition of the museum should take into account the unique and historic nature of the present complex of museum buildings, and that the process of the transfer should assure that the Smithsonian can accommodate the collection of the museum as a separate identifiable entity within its institutional complex.

Mr. Chairman, this concludes my statement in support of favorable committee action on S. 2507.

The CHAIRMAN. Thank you very much, Senator Humphrey, and thank you for being with us.

[The letter referred to above follows:]

U.S. SENATE,
*Washington, D.C., December 12, 1977.*

Hon. CLAIBORNE PELL,
*Russell Senate Office Building,*
*Washington, D.C.*

DEAR CLAI: Shortly I will introduce a bill in the Senate to authorize the Smithsonian Institution to acquire the collections and other assets of the Frederick Douglass Museum of African Art. I know that you favor this step by the Smithsonian but I wanted to take some time to discuss the Museum's future in the Smithsonian.

As you know, I have been directly involved with the development of the Museum from its very beginning. There is nothing like the Museum anywhere in the world. Its present collections are a national treasure. Its location in the home of one of America's finest Black orators and statesmen is a symbol of respect to our Black community. Its educational programs integrate and popularize a vitally important specialized knowledge for the general public.

The Museum is concerned not just with "art", but rather it is utilizing art as a tool for much broader social education in the realm of understanding traditional African values and the philosophical roots of Black culture. There are few educational areas that are more important today as we move into the second phase of interracial affairs in the United States.

For these reasons, it is important that until the Smithsonian can house the collections in a truly appropriate facility the existing museum and its associated buildings be retained as the location of the Museum of African Art. I cannot stress enough the importance to the Black community in Washington, and nationally for that matter, of having a unique location for the Museum. Rather than having the collection buried away in some corner of the Museum of Natural History, the collections and the educational programs ought to be highlighted by their historically significant location.

I might also mention that although the Frederick Douglass house serves as the focus of the Museum, there is associated with it directly a specialized museum building with many unique features. This modern addition was designed by a prominent and very successful Black architect, Robert Nash, who also, incidently, was a top officer of the American Institute of Architects.

My point is that the existing location of the museum and its various buildings has great significance for the Black community. The culture housed in buildings planned by Black artisans means a great deal to the thousands of school children and visitors who come each year to the Museum. If the Smithsonian were to dismantle the museum in the near future, it would be a terrible disappointment to the entire Black community.

Incidentally, Clai, I am sure you are aware that the museum owns seevral hundred paintings by a Black artist from Rhode Island, Edward Mitchell Bannister. I know that the Black community of Rhode Island is extremely proud of Mr. Bannister's work and its exhibition by the museum. Indeed, the museum, in cooperation with the State of Rhode Island, is planning a major exhibition of his work.

I am including with my letter the comments of Black citizens upon their visits to the museum over the years. Surely we cannot disappoint them or suggest that their heritage is not deserving of appropriate presentation to the general public. I hope that we can move ahead with this acquisition and make the Smithsonian the principal center for the study of African culture through its art in the world.

Best wishes.

Sincerely,

HUBERT H. HUMPHREY.

The CHAIRMAN. Senator Hayakawa.

Senator HAYAKAWA. Thank you, Mr. Chairman. It gives me great pleasure to speak on behalf of this legislation. I would like to speak about it purely in art terms rather than in ethnic terms, because I have been interested in African art for a long time. In 1937 I was in Paris and was attracted by something called an exhibition of French colonial art. I didn't know what French colonial art was, but I went

in and there I saw my first collection of the art of West Africa, which at that time was French Equatorial Africa and Senegal and many other French colonies of that period. I must say I was immediately struck by this because at the time I was deeply into the study of fauvism, cubism, and other French post-impressionism. It occurred to me that these great French artists and others of their school—people like Brancusi, Derain, and so on—had been stealing ideas from this African art and I hadn't known about it. This is where some of the basic ideas of modern art come from.

Well, I maintained my interest after that for many, many years as a hobby, and in 1950 I began my own collection, which is not very large, but I like to think it's kind of good. In the course of all this I got deeper and deeper into an appreciation of the fantastic plastic and artistic and structural qualities of African art as art, not out of any interest in Africa. That had to come later. In fact, I didn't get interested in Africa itself until somewhat later when the Gold Coast became independent and called itself Ghana and became the first black member of the British Commonwealth of nations. After that, of course, there was an increasing liberation movement in all sorts of African countries. I watched with mixed feelings—sometimes with great joy, sometimes great sorrow—the independence of new nations as they emerged and the troubles that ensued in some and the joy that ensued in others.

So, as I say, my interest in Africa has been until very recently secondary to my interest in the art as such.

Now, in looking at the art as such, I would like to call attention to some very important collections of African art in American museums—not that I have seen them all, but I have seen quite a few. In Brooklyn, N.Y., you have the Brooklyn Museum which has a very, very fine African collection. It was there long, long before African art became fashionable. The same could also be said of the University of Pennsylvania Museum which even in the early 1930's was producing reproductions of African art for sale to people who liked that sort of thing. The University of Pennsylvania Museum is a real pioneer in acquainting the general public with this art form.

There are other museums of some importance. The Cleveland Museum has a small but rather choice collection, written up recently in one of the art journals. The DeYoung Museum in San Francisco has, again, a small but choice collection. The Los Angeles County Museum has a somewhat larger collection than San Francisco, and it, too, is quite good.

But the point I want to make is that there is a very great value in both the affiliation of the Museum of African Art in Washington, both as a separate entity and as part of a larger organization. I want to tell the story of the Museum of Primitive Art of New York in this connection. The Museum of Primitive Art, which collected not only African but American Indian and New Guinea and Australian aboriginal and other such forms of primitive art, because of financial and administrative difficulties, got absorbed ultimately by the Metropolitan Museum of New York, which is a huge, huge enterprise. And the tragedy of that is that the Museum of Primitive Art no longer exists. It's just one wing of the Met.

Now, if the Museum of African Art were to lose its identity as the result of joining up with Smithsonian, I think that would be a very sad thing. But to maintain its separate buildings and to have a separate identity at the same time as coming administratively under the supervision and guidance and sponsorship of the Smithsonian would be an ideal solution. In this way, unlike the Museum of Primitive Art in New York, the Museum of African Art here would not disappear; it would still maintain itself as a specific separate entity, and at the same time it have the benefit of a larger connection.

I might say, by the way, that the director of the Museum of African Art and I have been friends for many, many years. Long before he started this museum in 1962 we had been corresponding with each other on the subject of art and on the subject of semantics—and on the subject of jazz and other items of mutual interest. When I visited him while he was cultural affairs officer for the American Embassy in Bonn, in Germany, in 1960, he was about to leave that post in order to come to Washington. He already had in mind his plans to start a museum of African art. I remember with such pleasure to this day a shopping spree we went on in Hamburg during which he and I wildly spent money to buy African art. Some of the things we bought at that time I still possess, and I am sure that some of those very same things are in the Museum of African Art right now.

I have said enough, Mr. Chairman, I think, to indicate my deep personal commitment to African art as art. The fact that incidentally at the present time it reinforces ethnic identity, black pride, or whatever it is that you want to call it, is also a secondary but very, very valuable contribution. It gives me great pleasure to go over to the Museum of African Art these days and see these troops of schoolchildren, including black schoolchildren, going through there constantly learning something about the important cultural and plastic heritage of Africa. And, therefore, for all these reasons, Mr. Chairman, I am glad to add my recommendation and urging to the passage of this legislation, making the Museum of African Art part of the Smithsonian.

Thank you, Mr. Chairman.

The CHAIRMAN. Thank you very much, Senator Hayakawa. The statements by you and Senator Humphrey are interesting indeed. I would add that I agree with you that we very much want to keep a center of African art somewhere. What I am most concerned about is the site. But, I agree with you that this is an important collection, it's unique and original, and far more than half the child and creation of Warren Robbins, who has made it a vital force in the museum world today.

I am concerned about the physical aspects of the museum as it is now constituted, and I don't believe that the combining of a number of row houses to form the museum meets necessary museum and safety requirements. I have had a long interest in museums—the National Museum Institute comes out of my legislation.

And I think the buildings as not really suitable, because they are small rooms, they require a lot of guards—making it expensive. To be able to stand back and get any sense of perspective, it needs to be in a larger space and gallery.

My own thought in this is that the Smithsonian should take it over, but that within a period of time to dispose of the present buildings, preferably perhaps moving in to the Tariff Commission building, which was designed by Robert Mills and is an historic building, and, because of Robert Mills, who also designed the present Fine Arts and Portrait Gallery, has a connection with the Smithsonian—and then keep the actual building in which Frederick Douglass lived, put that under the National Park Service, something of that sort, and let the other buildings be disposed of.

Would a solution of this sort seem to make sense to you, Senator Hayakawa? I think it would mean you would keep the integrity of the museum, and you would not have that sort of warren of little rooms that there is down there.

Senator HAYAKAWA. Well, I am not an expert on museums, although a frequent visitor to them. I find that huge museums like the National Gallery, and even more so the addition to the National Gallery that has just been opened in a preliminary way to the Members of Congress, are so huge and so monumental that one doesn't feel an intimate relationship to the works of art that one feels in the smaller gallery like the Museum of African Art as now constituted. I can't say anything about the expense or convenience or inconvenience of running galleries with small rooms as opposed to large, but certainly a feel a much greater sense of intimacy with the works of art themselves in their present location than I would in a much larger gallery setting. Indeed one of the charms of the collection at the Los Angeles County Museum is that they have put it in a basement room and in one corner, so that it is reasonably crowded—and for that reason you can get closer up to them and feel a sort of intimacy with the works of art.

I don't know the building that you are suggesting; but my principal objection to very, very large museums, including the National Gallery, is that they do create a sense of impersonality and distance between yourself and the work of art. That may be all very well for these monumental huge European paintings, but I myself find that when you are looking at so many things like those weaving spindles and the little brass weights for measuring gold dust, and all those many, many tiny things that are part of African art, I do like very, very much the intimacy of that small setting.

You understand I know nothing about the practicalities of it.

The CHAIRMAN. I would look forward to getting the answers to some of these questions from the Smithsonian representatives themselves. I think we all agree that we want to preserve the African Museum, we want to preserve a sense of its separateness. The only question I have is the continuation of it at the present site. I think maybe there is a happy compromise between the present rooms, some of them only 15 feet, 20 feet, or less than that across, and something of the size of the National Gallery. That compromise might well be a portion of this Tariff Commission building.

I thank you both. Is there anything further, Senator Humphrey?

Senator HUMPHREY. Let me just comment the "I" in Hubert's statements and letters on the museum and in my visits with him to the museum that he did prefer that we maintain that entity in the Frederick Douglass home area if we could possibly do that. I certainly am

no expert on museums and their costs, but I know that Hubert felt that the community was served better by the nature and location of the present museum. I think Senator Hayakawa has certainly emphasized this point.

The CHAIRMAN. Well, actually, the Tariff Commission building is a mile or so away from that particular site, so the closeness is there.

I thank you both very much indeed.

Senator HAYAKAWA. Thank you, Mr. Chairman.

Senator HUMPHREY. Thank you.

The CHAIRMAN. I quite understand about Senator Anderson not being here; he was obviously ably represented.

Our next witness will be Mayor Washington, who is very good indeed to come up here on this occasion.

Mayor WASHINGTON. Thank you, Mr. Chairman.

The CHAIRMAN. Welcome, Mayor Washington, you are our chief executive.

## TESTIMONY OF HON. WALTER E. WASHINGTON, MAYOR OF THE DISTRICT OF COLUMBIA

Mayor WASHINGTON. I want to commend you, Senator Pell, for the significant role you have played in the strengthening of museums as education forces in this great country of ours, and I recognize that your concern for the future stability and effectiveness of the Museum of African Art is but the latest instance in this very significant role which you have played over the years in strengthening museums.

I have a brief statement, Mr. Chairman, that is highly supportive of the acquisition. I am pleased to support S. 2507 which would authorize the Smithsonian Institution to acquire the Museum of African Art. My statement is brief because I think the merits of this matter are clear. I am personally happy to be associated with the Humphrey family which over the years has been a great supporter of the museum, and it was my great pleasure to work with the late Senator Humphrey in many programs at the museum, and I continue to be an ardent supporter of its activities.

I welcome the legislation also because it will accord important recognition to African art, enable the community, the Nation, and the world to continue to benefit from the existence of the museum's collection and activities, and provide an important source of funding to support the museum. And I think—having had on more than one occasion to try to find the money to make the museum whole for another month or another month or another month—I think this latter point of funding support is essential to the continuation of this great institution.

Though it is a national institution, the people of Washington are today very proud of their African Museum which reflects, for the first time, appreciation of Africa's great creative heritage. In only 14 years the museum has achieved a degree of excellence that has already brought it national and international recognition. In my view it is entirely appropriate for the Smithsonian to acquire the Museum of African Art. The museum has an outstanding collection that rightfully should be recognized as part of the Smithsonian Institution collections.

I might say parenthetically, Senator Pell, that it has been my great pleasure to have a series of exhibits from the museum, particularly during the Bicentennial period when we entertained some 17 heads of state from all over the world; it was my pleasure to have the President of Liberia at a reception, which the city gave for him, at the museum, and I have had the occasion to entertain a number of other dignitaries who have come from different part of the world at the museum. Moreover, the students in this city and in the metropolitan area have had the opportunity to visit the museum, learn a great deal about African art and the African heritage. I think it is a fundamental institution that is so vitally needed to fill a gap that has existed for many years.

I do not think, Senator, that it is necessary for me to further extol the virtues of the museum and the Smithsonian. Warren Robbins is an outstanding professional, and, of course, I think joining him was one of the greatest men that I know in America, Dillion Ripley, would be a joining of two great interests and two great institutions. I have a great deal of respect for both of these as individuals; I have a great deal of respect for both the Museum and the Smithsonian. I think we could do no better than to move this bill, which would not only provide the support of the Smithsonian for the African Musuem, but bring together two great giants in this field to work side by side for the benefit of this Nation and for the benefit of the city.

Thank you, Senator, for permitting me to express my support of S. 2507 in these few minutes.

[The written testimony of Mayor Washington follows:]

WRITTEN TESTIMONY OF HON. WALTER WASHINGTON, MAYOR OF THE DISTRICT OF COLUMBIA

I am pleased to lend my support to S. 2507 which would authorize the Smithsonian institution to acquire the Museum of African Art. My statement is brief because I think the merits of this matter are clear. I support the work of the Museum of African Art and want to do what I can to assure is continuation. I welcome the legislation because it will accord important recognition to African art, enable the community, the Nation and the world to continue to benefit from the existence of the museum's collection and activities, and provide an important source of funding to support the museum.

In my view it is entirely appropriate for the Smithsonian to acquire the Museum of African Act. The museum has an outstanding collection of African art that rightfully should be recognized as part of the Smithsonian Institution collections. The museums collection and services are important to the heritage of many people in the United States and the world. The museum provides an important service for those who visit and live in the Nation's capital and the museum's various activities have contributed to unique educational experiences for area school children. The international and diplomatic implications of the museum's existence and work, the cultural contribution of the museum to the Nation's Capital, as well as the art works that are on loan from the museum to the District Government—all these contribute to the importance of the matter addressed in the legislation.

For a number of years I have worked on various projects with the museum and I am, therefore, particularly pleased that the legislation would make African art a division within the Smithsonian Institution. This will assure that African art will be accorded important and appropriate recognition within the Institution and enable the museum to preserve its collection and integrate it into the African art collection that is already part of the Smithsonian collection.

Acquisition of the Museum of African Art by the Smithsonian Institution is also vitally important to the financial integrity of the museum. The bill would make available $1 million in Federal funds and commit the United States to providing the necessary funds to maintain and preserve the African art collection.

This appears to be the only practical solution to the troublesome problem of providing the funds that the museum must have to maintain its collection and continue its activities.

In supporting this legislation, I must, as Mayor of the District of Columbia, emphasize another aspect of the proposed acquisition that must be handled with care and consideration. The museum is presently located in a residential neighborhood and its activities inevitably result in street congestion and parking problems for the area residents. The museum has expressed its willingness to work with the residents and the District Government to solve and ameliorate the problems. I hope the Smithsonian will lend its full support to the museum's efforts to address the community concerns. For example, offsite parking for museum staff, students, and for school and tour buses will require continuing solutions. Working together I think we can find solutions that will protect the residential character of the neighborhood and allow the museum to function as a museum that is an important part of the Nation's Capital.

Thank you for this opportunity to present this statement.

The CHAIRMAN. Thank you very much, Mayor Washington. I think you know the regard and respect this particular Senator has for you and your leadership in this very unique city, our Nation's Captal.

I think we agree on the importance of the preservation of this as a separate entity. I wonder if you would agree with me that the important thing here is the preservation of it as a separate entity, with its own board of advisors, its own separateness. However, as long as the Frederick Douglass house is preserved in one way or another, it might be better to have it in a separate building perhaps more suitable or more suited than the present collection of rather small rooms in row houses are for museum purposes.

Mayor WASHINGTON. I would agree with you that we need to keep the integrity of the museum in some form, perhaps, by means of a separate board. I think the matter of location is one that really is going to have to be addressed seriously. In time the problems that exist—parking and the confined area will have to be addressed. We are going to have to consider a transition period, maintaining the integrity, but ultimately moving the museum into a building that I think will not only be suitable but also maintain the integrity of the museum. The transition should not hold us up in any way from approval of the legislation authorizing the acquisition of the museum by the Smithsonian Institution.

But I think we can realistically work together on a transition to get a building that is suitable.

And I would say—and I have not talked to Dr. Ripley and others—but ultimately I believe that the blossoming of the museum and the expansion of it, broader than it could possibly expand in its present quarters, is going to be its real life and real identity because I know from my own frequent visits that they have difficulty with storage and expanding the collection. There are so many people who want to come and enjoy the exhibits but there is limited space.

So I tend to believe that Warren and others would agree that over a period of time a transition should be considered and that a building sufficiently identified as the museum should appropriately be acquired. If that could be achieved we would all be proud to see the museum flourish and maintain its integrity.

The CHAIRMAN. I thank you, and I thank you very much indeed for being up here with us today.

Mayor WASHINGTON. Well, Senator, you know my great feeling for you and for what you are doing, and I am delighted to have the opportunity to be here.

The CHAIRMAN. Thank you.

Next I wonder if Dr. Ripley would come forward. The Smithsonian is concerned with all three of the bills that we are discussing today, but for the moment we will focus on the African Museum, and I would like very much indeed to get Dr. Ripley's thoughts on this and the position of the Smithsonian. I remember that when I was a Regent on the Smithsonian, we discussed this, and some of the points that are being brought out today were discussed at that Regents' meeting.

So I would be very interested in your wishes in this matter.

## TESTIMONY OF HON. S. DILLON RIPLEY, SECRETARY OF THE SMITHSONIAN INSTITUTION; ACCOMPANIED BY CHARLES BLITZER, ASSISTANT SECRETARY FOR HISTORY AND ART

Dr. RIPLEY. Mr. Chairman, it is a particular pleasure to be here this morning and to be able to testify before yourself, for we consider in the Smithsonian that you are our greatest supporter, the be-all and end-all of museum matters and concerns, and we have reciprocated in many ways the general sentiments that you have aroused throughout the country with your interest in museology and the consciousness that museums indeed are primary educational institutions, and we share your hopes and ambitions that your work in the Senate will help to underscore the cultural importance of these institutions and the values which they represent.

I have a statement which I would like to submit for the record, and possibly I can highlight it and speak to it. I also have, Mr. Chairman, a proposed analysis of the budgetary components that would be involved in this, for I am sure that you must realize, coming from a maritime State, as you do, Senator, that although the Smithsonian Institution has been described in the past as the "octopus on the Mall," the public conception of an octopus as an ever-reaching, grabbing organism, animal, is surely at fault, for of the groups of marine animals, I think that the octopus, representing the cephalopods is by far one of the most intelligent of all the forms of marine life.

So it would behove the Smithsonian to approach the question of acquisition of another museum with great care, and I am sure that I can report to you that the Regents have done this very thing. Since 1974, when the suggestion was first brought to the Regents by the director of the African Museum, they have adopted a somewhat reserved and in fact conspicuously hands-off attitude, feeling that the acquisition of a major museum of this sort is a matter which in Washington, and with the stringencies of the Federal appropriations to a great institution such as the Smithsonian, should be viewed with care and prudence. Therefore, the Regents have over the years considered the matter, considered the suggestions, particularly of the late Senator Humphrey, who as a Regent at one time as Vice President had maintained the closest relations with our institution, and set up a subcommittee under Dr. Haskins, one of the Regents, to consider this matter.

As you know, Senator, in 1977 they did determine that they would be receptive to the idea, provided the Congress of the United States voted to initiate action for us, for the Institution, to accept the museum. And we have this bill, which has been entered by the late Senator Humphrey, Senator Anderson for him, and Senator Muriel Humphrey, in the Senate. We are in favor of the bill, and we endore it. We think that the principles that it represents are in the best interests of the Institution, of the city of Washington, and of collections of his sort in general.

I can speak to the points raised by Senator Hayakawa of the esthetics of these collections. As far as the Smithsonian itself is concerned, our collections of African materials are essentially ethnographic. We have very few examples of what might be described as the high art of Africa, and never have. Curiously enough, a member of the citizenry of Rhode Island, Commodore Oliver Hazard Perry, on one of his expeditions at sea, touched on the coast of West Africa in the 1850s—and I can recall seeing in our collections, among the materials that Commodore Perry bequeathed to the Institution, a splendid African mask which had been presented to him by a chieftain at the part where he touched ashore over 100 years ago.

But except for incidental objects of this sort, the Smithsonian, which represents here in Washington so much of the riches of collections, has been very deficient in the field of African art. Compared to our own Capital, London and Paris, of course, are far superior, with the British Museum collections and the collections of the Muse de L'Home which are not only superior, but unique in their historical associations with past empires and kingdoms of the precolonial period.

So that it is wholly appropriate, from our own point of view, that we should, given the wishes of Congress, appropriately expressed, accept this collection.

My own feeling is that it would be wholly appropriate for the museum to be maintained with a sense of integrity as a museum of its own kind, and I am again sympathetic with the comments of Senator Hayakawa that it should be maintained in a small, intimate setting, although we have no predilection at this time, as waiting ones, so to speak, about where this collection should be housed and its particular site.

I do feel that the matters of conservation, which, as you know, Mr. Chairman, are intimately concerned with another bill presently before this committee, for the Museum Support Center—the matters of careful guarding, the matters also of the future of the collections, the possible acquisition, with the enhancement of its association with the Smithsonian, of additional collections presently in private hands in this country—and the possibility of additional private fundng—are matters of the greatest importance which would be very considerably improved should the collections become incorporated into the Smithsonian.

Therefore, I would plead with the committee considering this bill that we—that the Smithsonian be entrusted with these collections and that we, in ensuing years, when we come back for our appropriations processes, could explain very carefully, as indeed we attempt to do,

what our intentions are about the conservation, the guidance of the collections, maintenance of curatorial skills, and the address that we give to these collections, and the maintenance of a site which will preserve the integrity of the Museum but at the same time be most efficient for the financial burden that the Institution will have to bear in acquiring it, and the extra burden that we will have to bear in working with the trustees of this institution in attempting to raise incremental funds from outside, from private or foundation sources.

All of these are very solemn obligations, and I think it is incumbent on the Smithsonian to view this as a very serious responsibility. We will assure the Congress that we will report back on measures that we deem the most expedient and prudent for the conservation of these materials and the presentation of them to the public in appropriate terms.

I like the idea of a smaller museum—this is sometimes called a "house museum" in common parlance. I like the idea of an efficient museum, and a museum which preserves the integrity of the collections, while at the same time making them most expeditiously available to the public through circulation, visitors, tourists, school classes, and all the things that they need.

It is conceivable—and I throw this out merely at random—that in another form we might be able to design a museum, as it were, somewhere near the present site, perhaps adjacent to the Frederick Douglass house. But anything is conceivable in due time with prudent and measured consideration. And I do feel that if the bill is successful, that you can be assured that the Smithsonian will take these advices very much to heart, and that we will schedule a series of approaches and analyses from the architectural and engineering planning point of view which will measure up to the responsibility with which we will have been entrusted.

I have these statements and I would be happy to answer questions. If you have specific questions on the funding—and Mr. Blitzer will assist me.

[The written testimony of Dr. Ripley follows:]

WRITTEN TESTIMONY OF S. DILLON RIPLEY, SECRETARY OF THE SMITHSONIAN INSTITUTION

Mr. Chairman, I am happy to appear today before the Senate Committee on Rules and Administration to speak in support of S. 2507, which would authorize the Smithsonian Institution to acquire and operate the Museum of African Art. The Board of Regents of the Smithsonian has endorsed this legislation, which has also been approved by the Office of Management and Budget.

Since its opening in 1964, the Museum of African Art has become one of the important cultural resources of the Nation and of the Nation's Capital. Its collections, its major photographic archives, its exhibitions, and innovative education programs have made it one of the most successful specialized museums in the United States, and a leader in its particular field: the traditional art of the African continent.

This, of course, is the major reason for the Smithsonian's interest in the Museum and in this legislation. As this Committee knows, the Smithsonian has in the National Collection of Fine Arts a museum devoted to American art; in the National Portrait Gallery a museum devoted to American portraiture; in the Freer Gallery a museum devoted to the art of the Near and Far East; in the Hirshhorn Museum and Sculpture Garden a museum devoted to the contemporary

art of Europe and America. The National Gallery of Art possesses one of the world's leading collections of European and American masterworks. But there is not within our complex of national museums any museum devoted to what is now recognized as one of the major artistic traditions of mankind. For both substantive and symbolic reasons this is an omission that should be corrected. Happily, an opportunity now exists to do so.

The Board of Regents and staff of the Smithsonian have been considering for some time appropriate ways we might jointly proceed with the Congress in this regard. This process began in the fall of 1974, when Mr. Warren Robbins, the founder and director of the Museum of African Art, first approached the Smithsonian with a proposal that the Museum join the Institution. At its May 14, 1975 meeting, the Board of Regents authorized the Secretary to undertake exploratory discussion with the Museum of African Art, the Office of Management and Budget, and appropriate Members of Congress in order to make recommendations on the possible acquisition of the Museum. The ensuing discussions indicated to us that in view of the other commitments and priorities of the Smithsonian, a sound management approach required further consideration of all aspects of this question, including matters of appropriate authorizations, funding, space, and the relationship of the Museum to other collections and museums of the Smithsonian.

Subsequently, and in response to endorsement of the merger proposal by some 100 members of the House of Representatives and 30 members of the Senate, the Regents formed an ad hoc committee to study the matter further and report to the full Board. This committee was composed of Senator Goldwater, Mrs. Boggs, Judge Higginbotham, and Dr. Caryl Haskins as Chairman.

It its May 1977 meeting, the Board of Regents received the report of its committee, which unanimously recommended that the Museum be acquired, provided that Congressional approval and adequate Federal funding were secured, and that management of the Museum and its property be fully vested in the Regents and Secretary. I should emphasize that the committee's report explicitly contemplated the maintenance of the identity and integrity of the Museum of African Art, and its continued operation as a museum within the Smithsonian family.

Earlier this year Senator Hubert Humphrey, who served as the first Chairman of the Museum's Board and continued to serve with enthusiastic commitment as chairman of its national council until his death in January, drafted the legislation now before you, which was introduced in the Senate and House by Senator Anderson and Mrs. Boggs, respectively. At their meeting on January 16, 1978, the Board of Regents considered the provisions of the draft bill and voted to support its enactment since it is completely consistent with the stated position of the Institution.

As you know, Mr. Chairman, the Smithsonian's consideration of this proposal included a thorough review of the question of the Museum's location. We have been aware of your concerns and have had some of our own. Our interest, if I may state it simply, is to be certain that the Museum has an appropriate home, one which will permit its exhibition, research, and education programs to thrive as they should.

This is not to say, however, that we are wedded for all time to the current building complex on Capitol Hill, although I do feel that has many attractive features, as well as some problems. If the Museum becomes a National Museum of African Art, which is what this legislation in effect contemplates, the definition of what is an "appropriate" setting will certainly change over the coming years, and the Smithsonian will wish to work closely with the Congress—and particularly with this Committee—in order to provide facilities worthy of this new status.

Since this cannot be achieved overnight, I should outline briefly the plans we would have to operate the Museum of African Art in the immediate future, and the likely costs we foresee in integrating the Museum into the fabric of the Smithsonian.

As the legislation provides, we would, of course, offer continued employment to the staff of the Museum and maintain its exhibition, research, and education programs at approximately their present level. During the first year we would initiate a cooperative project between the National Museum of Natural History and the Museum of African Art to create, in effect, a union catalogue of the Smithsonian's African objects. This would lead to a common record-keeping sys-

tem and would greatly facilitate exhibition, research, and loan programs and provide for more informed collection management generally. We would also make a thorough review of any remedial conservation requirements posed by the Museum of African Art collections and plan a program of rehabilitative care accordingly. And as may be required for health and safety purposes and for appropriate building code provisions, we would undertake building renovations limited in scope to those projects essential to museum operation.

The Federal costs of our first year of operation, which we hope would be supplemented by continued success in raising funds and securing collections from outside sources, would total approximately $1 million, as authorized in the bill. This would be divided into some $700,000 for operations and up to $300,000 for initial repairs and renovations. We have prepared a detailed illustrative budget for the projected operating costs which I would be happy to provide for the record.

Regarding the integration of the Museum into the Smithsonian, we would plan to transfer its important collection of paintings by Black American artists to the National Collection of Fine Arts, and would explore the possibilities of integrating the Elisofon photographic holdings of the Museum into the Smithsonian's National Anthropological Archives. Library programs would also be coordinated.

The proposed Museum Support Center would provide the possibility of additional program consolidation by combining the storage and care of the Museum of Natural History's African ethnological collections and the Museum of African Art's collections. Combining these closely related resources at the Suitland facility would maximize their research potential and make possible improved care and access for both. Such a consolidation would involve moving the items not on display or required for the Museum's education program to Suitland, together with most of the Museum of African Art's collections management staff, which would be integrated with that of the National Museum of Natural History.

These steps, which are sensible in themselves, would also do much to minimize our reliance on the space provided by the current complex of buildings on Capitol Hill and provide for close working relationships between the Museum and related bureaus of the Institution.

Two weeks ago you asked for a comparative statement of the relative costs of maintaining the Museum at its present location and at an alternative site. While good estimates cannot be developed until such a possible new site can be identified in collaboration with the Museum and the Congress, we can now make some general assessments. Based on the Museum's present program, keeping in mind the integration actions just outlined, it seems likely that a $1 million annual budget would suffice for the next several years at the current location. After the first year, a major share of this amount would go to operations, including conservation, and substantially less would need to be allocated to annual building repairs and upkeep. The costs of the administrative and program staff and of the research, exhibition, and other education activities would be very similar at any alternate location. Perhaps $75,000 or so of savings in protection, custodial and utilities costs could result depending on the location and configuration of the new site. The major variable in costs it seems to us would be the initial and continuing expenditures for obtaining, preparing, and maintaining new quarters. Bassed on our experience with developing such spaces, the initial cost of readying new space, especially if the only appropriate location could be obtained by purchase or new construction or renovation of non-museum space, could be many times the $300,000 that might be required to improve the present home of the Museum. Thereafter physical plant costs would depend on the nature and condition of the new site.

Mr. Chairman, in closing I would like to say that the Museum of African Arts is an institution of great national and even international significance. Its collections, exhibitions, and education activities are highly deserving of preservation for future public benefit. From the Smithsonian's point of view, the Museum of African Art could fill a serious gap in the Institution's coverage of the world's major artistic traditions. I am tempted to say that, if the Museum of African Art did not exist, we or our successors would have to invent it. Thus we welcomed the introduction of S. 2507 and respectfully ask your favorable consideration of it.

I would be pleased to respond to any questions the Committee may have.

## MUSEUM OF AFRICAN ART, ILLUSTRATIVE OPERATING BUDGET, FISCAL YEAR 1979

[In thousands of dollars]

| | Federal funds | Trust funds | Total |
|---|---|---|---|
| Funds provided: | | | |
| Federal appropriation | 696 | | 696 |
| Membership and contributions | | 120 | 120 |
| Grants | | 75 | 75 |
| Museum shop sales | | 150 | 150 |
| Visitor contributions | | 20 | 20 |
| Miscellaneous | | 25 | 25 |
| Total provided | 696 | 390 | 1,086 |
| Funds applied: | | | |
| Salaries and Benefits [1] | 472 | 146 | 618 |
| Travel and transportation | 10 | 10 | 20 |
| Postage and mailing | 4 | 10 | 14 |
| Printing and reproduction | 15 | 15 | 30 |
| Supplies and materials | 20 | 5 | 25 |
| Equipment | 10 | 10 | 20 |
| Consultants/lecturers | 10 | 15 | 25 |
| Maintenance/minor repairs/utilities | 35 | | 35 |
| Rent/mortage/insurance | | 20 | 20 |
| Professional fees and dues | | 10 | 10 |
| Exhibit installation | 40 | | 40 |
| Acquisitions for library and collection | 40 | | 40 |
| Conservation of collection | 25 | | 25 |
| Cost of sales, shops | | 75 | 75 |
| Other services | 15 | 5 | 20 |
| SI administrative fee | | 50 | 50 |
| Total applied | 696 | 371 | 1,067 |
| Balance | | 19 | 19 |

[1] See accompanying breakdown of proposed staffing level.

## MUSEUM OF AFRICAN ART, PROPOSED STAFFING, FISCAL YEAR 1977

[Dollar amounts in thousands]

| Position | Grade level | Federal expense (less benefits) | Trust expense (less benefits) | Total |
|---|---|---|---|---|
| Administration: | | | | |
| Director | 15 | $38.2 | | |
| Deputy | 13 | 27.5 | | |
| Secretary/steno | 9 | 16.0 | | |
| Administrative assistant | 9 | 16.0 | | |
| Receptionist/switchboard | 4 | 9.4 | | |
| Typist | 5 | 10.5 | | |
| Administrative (trainee) | 4 | 9.4 | | |
| Development officer | 11 | | $19.3 | |
| Public information officer | 9 | | 16.0 | |
| Subtotal | | 127.0 | 35.3 | $162.3 |
| Maintenance/security/transportation: | | | | |
| Operations manager | 9 | 16.0 | | |
| Property and maintenance supervisor | 7 | 13.0 | | |
| Custodians (2) | 3 | 16.8 | | |
| Maintenance (2) | 4 | 18.8 | | |
| Guards (4) | 4 | 37.6 | | |
| Driver | 4 | 9.4 | | |
| Subtotal | | 111.6 | | 111.6 |
| Curatorial: | | | | |
| Curator | 11 | 19.3 | | |
| Curatorial assistant | 7 | 13.0 | | |
| Registrar | 7 | 13.0 | | |
| Exhibits specialist | 7 | 13.0 | | |
| Conservator | 9 | 16.0 | | |
| Museum aide | 5 | 10.5 | | |
| Typist | 5 | 10.5 | | |
| Subtotal | | 95.3 | | 95.3 |

MUSEUM OF AFRICAN ART, PROPOSED STAFFING, FISCAL YEAR 1979—Continued

[Dollar amounts in thousands]

| Position | Grade level | Federal expense (less benefits) | Trust expense (less benefits) | Total |
|---|---|---|---|---|
| Education: | | | | |
| Archivist | 11 | 19.3 | | |
| Assistant archivist | 7 | 13.0 | | |
| Trainee | 5 | 10.5 | | |
| Librarian | 9 | 16.0 | | |
| Assistant librarian | 5 | 10.5 | | |
| Typist | 5 | 10.5 | | |
| Program director | 7 | 13.0 | | |
| Lecturer | 6 | | 11.7 | |
| Curriculum specialist | 6 | | 11.7 | |
| Workshop leader (1½) | 5 | | 15.8 | |
| Clerk typist | 4 | | 9.4 | |
| Subtotal | | 92.8 | 48.6 | 141.4 |
| Auxiliary activities: | | | | |
| Front desk manager | AD | | 10.0 | |
| Receptionist | AD | | 7.0 | |
| Sales manager | AD | | 12.0 | |
| Salesperson | AD | | 9.0 | |
| Weekend staff (5 part-time) | AD | | 10.0 | |
| Subtotal | | | 48.0 | 48.0 |
| Total | | 426.7 | 131.9 | 558.6 |

The CHAIRMAN. Thank you very much, Dr. Ripley. And let the record show that you are accompanied by Mr. Charles Blitzer, an Assistant Secretary of the Smithsonian Institution.

I wonder if Mr. Robbins would care to come up—just pull up a chair up from the side there.

There are some questions here that I would like to ask.

First, the expense——

Mr. ROBBINS. Mr. Chairman.

The CHAIRMAN. Yes.

## TESTIMONY OF WARREN ROBBINS—Resumed

Mr. ROBBINS. I wonder, although I have no prepared statement, if I might make just a couple of observations.

The CHAIRMAN. Oh, absolutely. And I would repeat again the great credit due to you for really creating and carving out this museum, a marvelous memorial to any individual.

Mr. ROBBINS. Thank you. I would just like to express my deep gratification, as few people could feel, at the support we have had from so many Members of Congress—from you yourself, sir, from this committee, from Senator Humphrey and many other Members of the Senate and House, and from Senator Moss, who, as a former Member of the Senate and as a former regent of the Smithsonian, gives me great confidence that what we do in the future we will be able to do in accord with the best interests and wishes of Congress and of the Smithsonian.

I feel that the past years that I have been here in Washington—some 18 years—have been really the "Golden Age" of the Smithsonian, and in our wish to become part of this Institution, I want to state that

it is not merely for the obvious matter of financial stability—everyone recognizes the problems of museums in that respect. But our affiliation with the Smithsonian, would in many ways equally important, give us a degree of professionalism and access to resources which would enable us to truly fulfill our goal to become a principal, or the principal, center for African art studies in the world.

I would like, if I may, to submit for the record a number of quotations from visitors who have come to the museum, which are a great source of sustenance to me and my colleagues, and are very touching in many respects, because they reveal what the museum has meant to them—and I am speaking about both black and white persons who have come there and had their eyes opened to the meaning and significance of African culture and African values.

The CHAIRMAN. Those quotations will be inserted in full in the record.

[The following was subsequently received for the record:]

PUBLIC RESPONSE TO THE MUSEUM OF AFRICAN ART

Visitors come to the Museum of African Art from every state in the Union and from countries all over the world. Typical of their responses are the following quotations from our comment book—from adults and children, teachers and students, professional educators, tourists and Washingtonians, Africans and Afro-Americans—people of all races, nationalities and educational backgrounds.

The most enlightening and emotional experience I have had throughout my life. The education . . . is profound.

The most exciting and informative museum in Washington—a little gem.

. . . One of the great highlights of my trip to Washington.

. . . best field trip we have ever been on.

Very . . . educational, especially for our age level, pre-scholars.

I will remember this treasured experience throughout my total experience.

Every visitor to Washington during the Bicentennial should . . . see this marvelous museum.

I can never see enough of this museum . . . extremely enlightening. More Black and White Americans should experience it . . . More should be opened in other cities.

. . . really fascinating.

. . . to preserve African art and culture is to preserve the heart of Africans here in America.

I can sense the joy and vitality of Africa here . . . it generates a consciousness "greater than the sum of its parts."

. . . poignantly exemplifies the beauty and wonder of that marvelous continent.

Super excellent.

I appreciate every facet of this exciting museum.

I am without words at this time, but one word will be sufficient: beautiful.

The artistic settings are perfect background.

Extraordinary, Elegant, Beautiful.

. . . educational and fascinating. I enjoyed every moment of my visit here.

Completely fantastic. More people should know about something this great.

Makes me even more happy to be alive and to be of African descent.

Just lovely, develops my ego. Thanks for everything.

I have waited so long for this. Thanks.

I am delighted that time is given to young people to show them their heritage.

Your museum adds . . . validity to our noble past and tradition. The elements that sustain us and equip us for the future . . . keep on so that we may heal our wounds. A rewarding experience in beauty and Black aesthetic and culture. Profounds thanks and joy.

There are not words to express the feeling that I have after coming to this place. I will . . . carry the memories and experiences in my heart forever.

This place shall be everlasting to me. Certainly it was an honor to come and see my ancestors and really be a part of it.

Words cannot describe this total experience . . . makes me feel "at home."

Very exciting . . . made me want to know more about my history.

We shall return again and again and again.

I am pleased to know that our ancestors did something and that our heritage isn't completely forgotten.

I've never had such a great experience of seeing my own ancestors . . . my own tradition.

Needed for 100 years in the Nation's Capital . . . picks up what White history has left out.

I loved every minute, but it made me lonesome.

. . . tremendous public service.

. . . I feel great.

. . . I want to thank the city of Washington.

. . . every student on the trip has learned more in one day that they have in a lifetime . . . Thank you for one of the most exciting and educational experiences I have ever had.

. . . one of the most comfortable museums that I know of.

Have traveled half way across the world seeing different museums . . . This is the most pleasurable and easiest one to observe.

Unbelievably uniqe.

I like it. It is foreign to me, but what I see, I like. Will come back again.

Super. Not a typical museum at all.

I hope that the young generation will learn the foundation of African life: the respect for their elders.

. . . everything was top rate and professional as well as beautiful and interesting.

. . . magnificent.

It's amazing how a whole country can be expressed so well in such a small area.

Visiting the museum gave me the feeling of being in Africa myself, at last.

The displays . . . stunningly designed and executed.

. . . I now, with my three children, can go back to Texas with even more pride than before.

Este museo es uno de los mas interesantes que le visitado en esto gona. Mis felicitaciones por la coordinacion y organizacion. (Ecuador)

Fantastic museum. Well displayed. I only wish we had one in Los Angeles.

Why don't you have one in the Bronx?

Fantastic and beautiful. Revives hopes of . . . standing on the soil of one's Motherland.

Breathtaking.

A chance to introduce my children to Africa.

. . . my third visit.

. . . the most interesting museum I ever went to.

Too good to be forgotten.

A learning experience that I'll always remember.

. . . will tell others in Ohio.

. . . one of the best museums I've been to.

A truly memorable occasion.

We are happy that we had the opportunity to come and enjoy the wonderful collection. (Minister, Greek Embassy)

The adult educators of the world must truly be inspired by your zest for giving an insight to so many. May your efforts continue and growth enhance all.

Wonderful, wonderful, and full of beautiful art . . . refreshing in pride . . . made me feel very joyful . . . something never to forget.

Educational—fascinating. May it continue to grow serving a most important function.

I was very moved by the exhibit . . . We are a beautiful people.

I had a ball at the Museum today.

Wish churches, organizations, schools and all people yearning to learn of us could be brought here.

Had never been exposed to so much of African heritage condensed so beautifully.

I think I understand myself a little better.

Recaptures the positive aspects of ourselves.

. . . really touched our lives as a Black family, and opened our eyes and hearts.

Escalated my pride in my blackness.

. . . one of the finest cultural attractions in this city, and I have the highest regard for what you and your associates have done in bringing African and Black culture to a wider audience.

I can never see enough of this museum . . . extremely enlightening. More Black and White Americans should experience it.

I can sense the joy and vitality of Africa here.

Your museum is a definite asset to the education of young minds . . . keep up the beautiful work. This may be as close to the Motherland as many Blacks will ever hope to see.

I am happy to be black . . . mostly because I have a beautiful people.

A fantastic experience. Thank you.

Never thought anything could have been so beautiful. Very enlightening indeed.

The photography is amazing and the Ghanaian lecturer was great. I hope a lot of kids (both black and white) get a chance to see this.

We are a truly beautiful people.

Great. Exquisite in every detail.

To say "fantastic" would be less than adequate.

Exquisite taste. Uplifting.

Inexplicable, mysteriously wonderful.

It's too great to explain.

This museum is a tribute for all people of the world to take pride in.

Best spot in D.C.

. . . conveys a sense of warmth and a feel of life.

A work of art. A masterpiece.

I will remember this treasured experience throughout my total existence.

Beautiful exhibit . . . chosen with discrimination.

A very artistic place—love everything here.

This is the best museum.

This is what has been needed for 100 years in the Nation's capital. It picks up that which history has left out.

A truly lovely moment in time . . .

It's great to see black culture in perspective of the American way of art interpretation.

Here is an art professor deeply impressed by the poignancy of your Picasso-Klee-Modigliani roots. Much better than Paris—also it's outstepping any museum anywhere. I admire your work.

A superb collection beautifully displayed. (Sydney, Australia)

. . . wonderful and unique . . . exciting and thrilling! (Trinity College)

Stimuating children's presentation . . .

Lovely, very informative, beautiful . . . more people should see this. There should be more advertisement of the museum.

Truly a unique experience.

The ultimate in Black experiences of art.

I've never had such a great experience in seeing my own ancestors in action . . . my old tradition.

. . . your museum adds validity to our noble past and traditions, the elements that sustain and equip us for the future. This is a stimulating, important and valuable compliment both to the history of art and black people. Keep on so that we may heal wounds and emerge further in the future. This institution is for me a rewarding experience in beauty and black aesthetics and culture. Profound joy and thanks.

I'm just a regular person and I really like your museum.

Your slide presentation with sound is fantastic. The gallery is very much alive, much more than most museums.

. . . very exciting to me, something very different. This has made me want to know more about my black history.

Words cannot describe the total experience.

Mr. ROBBINS. Thank you.

The CHAIRMAN. Thank you very much indeed. On the question of costs, upkeep, Mr. Robbins, what is your present annual budget?

Mr. ROBBINS. Our annual budget is somewhere between $700,000 and $800,000, and I put it that way because we have items in the budget, which if we don't raise the money to carry out, we have to

eliminate, thereby reducing the budget by such amounts, but a figure between those two figures would be correct.

The CHAIRMAN. Dr. Ripley, what do you estimate to be the costs to the Smithsonian Institution, including both public and private funds, of the operation of this museum?

Dr. RIPLEY .We have drawn up, Mr. Chairman, an illustrative operating budget for fiscal year 1979, which implies that our total Federal obligations might be in the neighborhood of $696,000, that the total trust fund or private fund obligations might be in the neighborhood of $371,000, and that this makes a combined total of $1,067,000.

The CHAIRMAN. Two questions. One, how do you account for the discrepancy between the $1 million that it would take the Smithsonian to run it and the $700,000 to $800,000 that is presently allocated to its cost? And I will come to my second question after that.

Dr. RIPLEY. The Smithsonian has specific guidelines about numbers of guards, kinds of security measures, precautions of this sort, administrative procedures, many of them tied into civil service requirements, which would implicitly mean that our expenses for operating the museum would be higher at this point than the museum as an individual separate entity. This is par for the course. These are builtin expenses and there is no way by which we could envisage running it at a lower rate.

The CHAIRMAN. I quite understand. Now, when you say trust funds, are those Mr. Smithson's trust funds or——

Dr. RIPLEY. No, sir, these would be funds to be raised by membership, from contributions, of the museum itself, by grants which they solicit, by museum shop sales, visitor contributions—a variety of things of this sort, which are already within the provisions of the present running museum.

The CHAIRMAN. Now, from the viewpoint of expense to the Government, would you concur in the thought, which seems generally accepted, that it would be a good idea if this collection maintained its integrity and individualism, but was in a structure that fell somewhere between a national gallery in size and the present rowhouse size, from the viewpoint of maintenance, of fewer guards to watch the collection, various precautions that particularly under the civil service, as you point out, the Smithsonian would have to engage in if it took the collection?

Dr. RIPLEY. Well, thank you, Mr. Chairman. I would deplore the concept that the collection should simply be amalgamated and disappear into one of these vast neoclassical temples of exhibition, which we have already described and which Senator Hayakawa has very deftly described as being rather impersonal and extremely austere.

The intimacy of African art, I think, would dictate, just as much of the oriental art that we show, a small, more intimate house museum, something of the type of the Freer, for example, or the Phillips collection or the Renwick Building, the first Corcoran. If we could find an old building which we could restore and preserve—I would love to see it somewhere near Capitol Hill, because the atmosphere here is so particularly happy and the association with Congress, the visits of these heads of state from Africa and so on is so apposite and so appropriate that I think it would be a splendid thing.

One possibility might be for the Smithsonian to undertake a study of modifying, through historic preservation techniques, the present setting and seeing if a contemporary modern environment for the exhibition of these works of art could be created, as it were, behind these fronts that are presently on the site—simply take out the back parts of these buildings and constitute a small contemporary art museum of the finest quality. That's a possibility.

The CHAIRMAN. That would be rather expensive to do for a temporary art building.

Dr. RIPLEY. I don't know, I have no idea. But I would like to feel free that we could try and accomplish something that would be the most appropriate, wherever it is in the city, something that would fit all our objectives of keeping the integrity of this museum.

The CHAIRMAN. Might a portion of the Tariff Commission Building be possibly used in this connection?

Dr. RIPLEY. If you, Mr. Chairman, will help us to secure the use of the Tariff Commission building, so-called—it's presently housing the International Trade Commission—we would make our best efforts to make a study of how that building itself could be renovated—for, to be sure, it represents many of the problems that the original Patent Office Building did when we took that over, as you recall, in 1962. That building was slated for demolition, and by the time the Smithsonian was able to take title to it, we were involved in a General Services Administration budget of $5.5 or $6 million, in those dollars of the sixties, to try to restore it.

If we were to secure the International Trade Commission Building, which as a beautiful old Mills-designed building would be the highest and best use for the museum purposes, we would make every effort to make the appropriate studies and see how the African Museum could be fitted in there, again contingent on the problems of budget, redesign—it's going to be a matter now in current dollars of $8 million or $10 million to renovate and restore such a building. But we will do our best.

And we would love to have the help of this committee in seeing if there is some way of finding quarters for the International Trade Commission, through GSA rentals or other things that they do, and seeing if we could make the appropriate studies on making that building into a great museum center.

The CHAIRMAN. What would be your thought with regard to a possible amendment which I have prepared that would require—would put a time limit as to how long the African Museum could stay in its present quarters as is before it moves—1 year, 2 years, 3 years, 5 years seem an appropriate period, or would you concur in such an-amendment?

Dr. RIPLEY. I would be very sad, Mr. Chairman, if you felt it necessary to insert an amendment of this sort merely because I feel that time is such an uncertain value these days. The question of the necessary budgeting is really almost compelling, in my way of thinking.

The amount of study, the architectural design or engineering studies that would be required seem to me to stretch out in a way which would make it very difficult to have a time limit set against which we might

prove to have been improvident. I would hate to waste money in the effort to try to save time.

The CHAIRMAN. What, Mr. Robbins, would be the state of the African Museum if nothing happened, if the Smithsonian did not take it over, the bill did not pass?

Mr. ROBBINS. I don't know what the fate of the museum would be, but the burden of trying to raise what is now three-quarters of a million dollars is too much for me personally to continue with and still try to maintain and administer a museum which has now the responsibility of carrying out its set goals. I don't think I could continue with it much longer.

The CHAIRMAN. I can see that. I didn't mean to take up more time here.

Senator Griffin?

Senator GRIFFIN. Mr. Chairman, you have been providing the leadership in so many areas related to the Smithsonian that I sort of hesitate to display how little I know about this.

But I would like to ask, just for my own information, perhaps for the record, if it hasn't already been cleared up, what is the current public or private ownership structure of the African Museum we are talking about? How is it set up now?

Mr. ROBBINS. The museum is governed by a board of trustees, but principally by the executive committee of the board of trustees. But the legal authority for the museum rests with members of the corporation, some 8 persons, who also serve as the executive committee for the board of trustees and provide the leadership of it.

Thus far the members of the corporation have served staggered 9-year terms, and they appoint the trustees, members that serve staggered 3-year terms. That would change if we were to become part of the Smithsonian.

Senator GRIFFIN. As I understand it, the legal entity that owns and operates the Museum of African Art has offered to transfer ownership of the building and the contents to the Smithsonian; is that correct?

Mr. ROBBINS. All of its assets, yes.

Senator GRIFFIN. Without any charge, without any sales price.

Mr. ROBBINS. Our total assets represent about $8 million in property and collections, and these would all be presented to the Nation.

Senator GRIFFIN. Is there any indebtedness of the entity at the present time?

Mr. ROBBINS. A small amount in mortgages which is covered actually at this point, although I don't know how long it will be the case, by funds that we have in a portfolio, sort of emergency funds.

Senator GRIFFIN. The employees who would then be transferred and work for the Smithsonian—how many employees are involved?

Mr. ROBBINS. At the present time we have a staff of forty.

Senator GRIFFIN. Why don't you continue, Mr. Chairman.

The CHAIRMAN. Senator Williams?

Senator WILLIAMS. I came in late, Mr. Chairman. I am certain you have explored all the necessary aspects of this. There is no cost in the acquisition of the African art to the Smithsonian in the first instance; is that right?

Dr. RIPLEY. Right.

Senator WILLIAMS. So it's estimating the cost—it's a structures and maintenance cost.

Dr. RIPLEY. The donation of this museum, as it were, and its collections, to the national collections, represents a very major one. I have no idea at this point whether any valuation has been set on this in terms of the implicit character of the transfer, but in effect it is a kind of gift to the national collections. And I think that that should at least be mentioned, that if this were to take place, the dedication and the care with which Warren Robbins, who is by far the finest director of this sort of museum that I know in the world, and his board, represents a very major contribution to the national collections.

Senator WILLIAMS. When did your board come to the decision to offer this?

Mr. ROBBINS. About 3 years ago.

Senator WILLIAMS. This has been a 3-year development that brings us here now to the final stages of authorizing the acceptance basically of a gift?

Mr. ROBBINS. Yes.

Senator WILLIAMS. Excellent. Thank you.

The CHAIRMAN. Mr. Robbins, are there any outstanding debts or mortgages that the museum owes now?

Mr. ROBBINS. We have something less than $100,000 mortages and debts at the present time.

[Subsequently, Mr. Robbins submitted the following letter for the hearing record:]

FREDERICK DOUGLASS INSTITUTE,
MUSEUM OF AFRICAN ART,
*Washington, D.C., April 26, 1978.*

Senator CLAIBORNE PELL,
*Russell Senate Office Building,*
*Washington, D.C.*

DEAR SENATOR PELL: Due to an oversight on my part which I very much regret, I responded incompletely to your question at yesterday's hearing concerning "outstanding debts or mortgages the Museum owes now" (page 44, line 11 of the transcript). Because I was thinking in terms of the actual mortgages on our properties, I stated, "something less than $100,000," neglecting to mention several loans outstanding (names of lenders and terms can be furnished the Chairman upon request), which would bring our total indebtedness to approximately $250,000.

I should point out, however, that this indebtedness represents only about 10 percent of the total valuation of our properties, which is in excess of $2,500,000. The indebtedness has been incurred, furthermore, at what will be no ultimate cost to either the Smithsonian or the Government, since both the principal and interest would be covered by the eventual sale of properties now owned by the Museum and which have been increasing in value at the rate of more than 10 percent each year.

I would be most grateful to have this letter added to the record of the hearings in order to correct my error of omission.

Respectfully yours,

WARREN M. ROBBINS,
*Founder and Director.*

The CHAIRMAN. And you said earlier that if the Smithsonian took this collection over, because of the increased confidence, the stability, the safety, the survival of the museum—you thought some other important collections of African art might come to it?

Mr. ROBBINS. Yes.

The CHAIRMAN. What would be those collections? Or would you feel free to say?

Mr. ROBBINS. It would perhaps be not appropriate for me to say so, but I can say three or four of the major collections of African art in the world are in the offing to the museum if we can demonstrate the stability, so the owners would know that these collections would be preserved and properly utilized in perpetuity. One of them has already been bequeathed to us—subject to change of mind, of course.

The CHAIRMAN. Can you give that name, or would you rather not?

Mr. ROBBINS. I feel that I should not; I would like to very much. Another one, I must say, we have lost the major portion of because we were not able to demonstrate that stability soon enough.

The CHAIRMAN. I have seen this happen, because my father and stepmother made a collection of Portuguese artifacts, a small museum, and it was taken over by a museum in Colorado, and I am told that they have deacquisitioned the major part of it, and it is scattered. I hope I am wrong in this report that reached me. But I think it is called the Denver Art Museum.

Mr. ROBBINS. May I say with regard to the collectors there are a number of major collectors in the United States who have collected African art with great zeal, and in many respects with great social consciousness, and although they have enjoyed their collections themselves and studied them and have enjoyed possessing them, they would really like to see them ultimately come to rest in a place where they would have the most and greatest public value. And of any of the possibilities, the Smithsonian, through the vehicle of a museum such as ours, is their first choice.

The CHAIRMAN. Very good. Well, thank you. There are some other subjects we are going to talk about as well.

Senator GRIFFIN. Mr. Chairman, I guess I have to clear up one thing for the record, and that is, if there is a mortgage on this property, and the property is transferred to the Smithsonian, what happens to the indebtedness represented by the mortgage?

The CHAIRMAN. Good question.

Dr. RIPLEY. Senator, this is relatively feasible for the Smithsonian, because we are empowered as a trust foundation to carry certain amounts of indebtedness as approved by the Regents, so that what we would then do would be to work within our trust fund, our private funds budget, to service that indebtedness until they were satisfied and written off.

Mr. ROBBINS. May I add that for our properties, for which we paid for the actual buildings and certain improvements something around $800,000, they have a value today of probably $2.5 million, and our mortgages are less than $100,000 at this point.

Senator GRIFFIN. That is the extent, then, of the indebtedness, $100,000?

Mr. ROBBINS. Yes.

Senator GRIFFIN. I just want to see what we are getting.

Dr. RIPLEY. The Institution would not come back to the Congress and ask for an appropriation to cover such things; because of the way we are constituted, we can carry these sorts of things on our private, our trust fund side, foundation side.

Mr. Chairman, I think that it is important to comply with the wishes of this committee, as far as the time element is concerned, and if you would care to insert something in the report or discussion of the bill about time being of the essence and request us to formulate plans and designs at the earliest possible time for making such provisions, we would accept that.

The CHAIRMAN. You mean provisions for a new museum?

Dr. RIPLEY. Provisions for a permanent home, shall we say. As I said earlier, I do feel that it would be imprudent for us to attempt to save time and thereby spend or waste money. I think in this instance the money aspect of our budgeting and the prudence with which we approach it is more important than the immediate time element.

The CHAIRMAN. I thank you. I am debating in my own mind how to get this thought in; I have a draft amendment which would give a very definitive time limit of 1 year. I recognize that that is too stringent and would probably not survive.

I don't know whether to put in 1 or 5 years or put in an amendment the intent of Congress, I think putting it in report language would be a little bit weak. But we will probably have some informal discussions as to what the language should be, because I do think that the record should show that it is the general wish and desire that we preserve the collection, that the house of Frederick Douglass be preserved in one way or another, but that better space and facilities would be appropriate. Obviously there would be no room for expansion in the present facilities as they are, if nothing else.

And so I think the general consensus is we should move. But it is not some declaration by Congress, it's a mandate. Otherwise, the forces of inertia always being stronger than the forces of motion, it would mean that 10, 20, 30 years from now the collection would still be in those same buildings.

Dr. RIPLEY. I think that we would be very happy to be urged to make an expeditious plan as soon as possible. I simply feel that the making of such plans does require a certain kind of time in order to make the best use of the money that we would then have to contemplate finding.

The CHAIRMAN. Rather than making the plan, I would just like to conclude by urging you to move; how you move and which plan you follow is up to you who know this field much better than I do. But if you have the broad terms of reference, maybe you could fall within those.

Senator Moss?

Senator Moss. Might it be the expeditious way, perhaps, to mandate that there be a report period, the Director of the Smithsonian Institution and the Museum of African Art, as a sort of autonomous part, would come before this committee and report 1 year or 4 years or 5 years from now on the plan, at which time the committee could consider again whether they really were getting about the business of doing this, or whether, you know, it was just being strung out.

Like Dr. Ripley, I am a little worried, you know, putting a certain time limit on, that must be met, because a lot of intervening things may make that impossible. Then they would have to come back and ask for some kind of amendment for extension.

The CHAIRMAN. We could have a statement of congressional intent in the legislation, plus a time limit for reporting back.

Senator MOSS. For reporting back.

The CHAIRMAN. I think that would be the thing. And I would hope that if such a measure was put in that my colleagues on the committee might be willing to support such an amendment at our markup session, which will either be today, if we get two more members, or tomorrow, if we don't.

* * * * * * *

The CHAIRMAN. Well, thank you very much indeed, and this concludes today's hearing.

[The committee adjourned at 11:58 a.m.]

[Subsequently, the committee received the following telegram from A Leon Higginbotham, Jr., citizen regent of the Board of Regents of the Smithsonian Institution:]

PHILADELPHIA, PA., *April 26, 1978.*

Hon. CLAIBORNE PELL,
*Chairman, U.S. Senate Committee on Rules and Administration, Washington, D.C.*

I phoned my office this morning and learned that your letter inviting me to testify as a Regent of the Smithsonian on behalf of the acquisition of the Museum of African Art was received today. I am presently sitting on a court of appeals in the Virgin Islands and cannot appear but would like, for the record, to note my enthusiastic endorsement of the Smithsonian acquisition of the valuable museum and its works.

A. LEON HIGGINBOTHAM, Jr.,
*U.S. Circuit Judge.*

27-130—78——2

APPENDIX

EXHIBIT 1

95TH CONGRESS
2D SESSION

# S. 2507

IN THE SENATE OF THE UNITED STATES

FEBRUARY 7 (legislative day, FEBRUARY 6), 1978

Mr. ANDERSON (for himself, Mrs. HUMPHREY, Mr. BROOKE, Mr. KENNEDY, Mr. BAYH, Mr. FORD, Mr. GRAVEL, Mr. CHURCH, Mr. STEVENSON, Mr. CLARK, Mr. WILLIAMS, Mr. MCGOVERN, Mr. HOLLINGS, Mr. GLENN, Mr. THURMOND, Mr. LAXALT, Mr. RANDOLPH, Mr. WEICKER, Mr. JACKSON, Mr. JAVITS, Mr. HAYAKAWA, Mr. LEAHY, Mr. MORGAN, and Mr. HASKELL) introduced the following bill; which was read twice and referred to the Committee on Rules and Administration

# A BILL

To authorize the Smithsonian Institution to acquire the Museum of African Art, and for other purposes.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*
3 SECTION 1. The Board of Regents of the Smithsonian
4 Institution (hereinafter in this Act referred to as the
5 "Board") is authorized to accept a deed or other instrument
6 donating and transferring to the Smithsonian Institution, the
7 land and improvements thereto, collections of works of art,
8 and all other assets and property of the Museum of African
9 Art.

II

1 SEC. 2. There is established in the Smithsonian Insti-
2 tution a bureau which shall be known as the Museum of
3 African Art (hereinafter in this Act referred to as the
4 "Museum"). The functions of such bureau shall be those
5 authorized by section 3 (a).

6 SEC. 3. (a) For the purpose of carrying out sections
7 1 and 2 of this Act, the Board may—

8 (1) purchase, accept, borrow, or otherwise acquire
9 additional works of art or any other real or personal
10 property for the Museum;

11 (2) preserve, maintain, restore, display, loan, trans-
12 fer, store, or otherwise hold any property of whatso-
13 ever nature acquired pursuant to section 1 or paragraph
14 (1) of this subsection;

15 (3) conduct programs of research and education;
16 and

17 (4) subject to any limitations otherwise expressly
18 provided by law, and, in the case of any gift, subject
19 to any applicable restrictions under the terms of such
20 gift, sell, exchange, or otherwise dispose of any prop-
21 erty of whatsoever nature acquired pursuant to the
22 provisions of this Act; *Provided,* That the proceeds
23 from the sale of any property acquired pursuant to sec-
24 tion 1 shall be designated for the benefit of the Museum.

25 (b) In carrying out the purposes of this Act, the Board

1 shall consider the recommendations of the Commission
2 established pursuant to section 4.
3 SEC. 4. (a) There is established a Commission for the
4 Museum of African Art (hereinafter the "Commission")
5 which shall provide advice and assistance to the Board con-
6 cerning the operation and development of the Museum, its
7 collections and programs.
8 (b) The Commission shall consist of fifteen members
9 to be appointed by the Board. In addition, the Secretary and
10 an Assistant Secretary of the Smithsonian Institution shall
11 serve as ex officio members. The Board shall appoint to the
12 first term on the Commission no less than ten members
13 of the Board of Trustees of the Museum of African Art who
14 are serving on the date of the enactment of this Act. Each
15 initial member so appointed shall serve for a three-year term.
16 Thereafter, in appointing members of the Commission the
17 Board shall continue to include representatives of the com-
18 munities of African descendents in the United States, col-
19 lectors of African art, and scholars in the fields of African
20 art and culture.
21 (c) Members of the Commission shall be appointed to
22 serve for a three-year term, except that after the appoint-
23 ment of the first term of the Commission as specified in
24 subsection (b), the terms of office of members next ap-
25 pointed shall expire, as designated by the Board at the time

1 of appointment, one-third at the end of one year, one-third
2 at the end of two years, and one-third at the end of three
3 years. Any member appointed to fill a vacancy occurring
4 prior to the expiration of the term for which his predecessor
5 was appointed shall be appointed for the remainder of such
6 term. Members may be reappointed.

7 (d) A majority of the appointed members of the Com-
8 mission shall constitute a quorum and any vacancy in the
9 Commission shall not affect its power to function.

10 (e) Members of the Commission shall be reimbursed for
11 travel, subsistence, and other necessary expenses incurred by
12 them in the performance of their duties.

13 (f) The Commission shall select officers from among its
14 members biennially and shall make bylaws to carry out its
15 functions under this Act.

16 SEC. 5. The Board may appoint and fix the compensation
17 and duties of the Director and such other officers and employ-
18 ees of the Museum as may be necessary for the efficient ad-
19 ministration, operation, and maintenance of the Museum; the
20 Director and two other employees of the Museum may be ap-
21 pointed and compensated without regard to the provisions of
22 title 5 governing appointments in the competitive service and
23 chapter 51 and subchapter III of chapter 53 of title 5; and all
24 of the employees of the Museum who are serving on the date
25 of the transfer authorized under section 1 shall be offered em-

1 ployment by the Smithsonian under its usual terms of em-
2 ployment and may be appointed without regard to the pro-
3 visions of title 5 governing appointments in the competitive
4 service and chapter 51 and subchapter III of chapter 53 of
5 title 5.

6 SEC. 6. (a) The faith of the United States is pledged
7 that upon the completion of the acquisition in section 1, the
8 United States will provide such funds as may be necessary for
9 the upkeep of the Museum and the administrative expenses
10 and costs of operation thereof, including the protection and
11 care of works of art acquired by the Board, so the Museum
12 shall at all times be properly maintained and works of art
13 contained therein shall be exhibited regularly to the general
14 public free of charge.

15 (b) There is authorized to be appropriated for the first
16 fiscal year under this Act, the sum of $1,000,000 and such
17 amounts as may be necessary for the succeeding fiscal years
18 in order to carry out the provisions of this Act.

19 SEC. 7. Except for the provisions in sections 1 and 6 (b),
20 the provisions of this Act shall take effect on the date of
21 transfer of a deed or other instrument under the provisions
22 of section 1.

EXHIBIT 2

BIOGRAPHY OF WARREN M. ROBBINS

Founder and Director (1963): Museum of African Art, Frederick Douglass Institute, 318 A Street, Northeast, Washington, D.C.

Founder and Director (1962): Center for Cross-Cultural Communication.

Consultant and Lecturer (1962): Foreign Service Institute, Department of State.

Board of Directors: African Student Aid Fund (Phelps-Stokes), Big Brothers, Duke Ellington School of the Arts, Institute for the Study of National Behavior, Friendship House, LeDroit Park Preservation Society, Leukemia Foundation, "Compared to What?" ISCARI.

Member:

District of Columbia Commission on the Arts and Humanities.
Arts Advisory Committee, Library of Congress.
Advisory Board, D.C. Citizens for Better Public Education.
Advisory Council of the Bureau of African Affairs, Department of State.
Adivsory Board, WETA, Educational Television.
Advisory Committee, Independence Federal Savings and Loan Association.
Association of Art Museum Directors.
American Association of Museums.
Capitol Hill Restoration Society.
Cosmos Club.

Books:

*African Art in American Collections*, New York, Praeger, 1966.
*African Sources in Modern Art* (in prepartion).

Articles:

"Traditional American Values in a World of Hostilities," *Adult Educator*, 1975.
"African Art in America," *Vista*, 1975.
"How to Approach Traditional African Sculpture," *Smithsonian*, 1972.
"Art and Society in Africa and America," *Arts and Society*, 1969.
"Tradition and Transition in African Art," *International Development Review*, 1963.
"General Semantics as a Social Science," Papers of the International Congress of Anthropological and Ethnological Sciences, Vienna, Austria, 1952.
Numerous articles on American education, social science, etc. published throughout Germany and Austria (1951–1960).

Editor/Contributor to Publications of the Museum of African Art:

The Sculptor's Eye: The African Collection of Mr. and Mrs. Chaim Gross, 1976.
The Language of African Art, 1975, 1971.
Tribute to Africa, The Photography and the Collection of Eliot Elisofon, 1974.
Contemporary African Art, 1974.
African Art in Washington Collections, 1973.
African Sculpture at Princeton University, 1971.

African Miniatures: The Hersey Collection, 1967.
Traditional African Art from the Peabody Museum, 1965.
The Art of Henry O. Tanner, 1969.
Afro-American Panorama, 1967; Ben Shahn on Human Rights, 1970.
"The Creative Heritage of Africa," Multi-Media Kit produced by the Encyclopaedia Britannica Educational Corporation, 1972.
"Tribute to Africa: The Photography of Eliot Elisofon" (film, winner of CINE "Golden Eagle" Award) 1974.

Editor: Kontinente, Austrian Cultural Journal, 1952–55.

Contributing Editor: Transformation, 1949–52.

Author: Paintings, Prints and Drawings from the Collection of Warren M. Robbins, Howard University, 1962.

Lectured at:

Museums.—National Gallery of Art, Baltimore, Richmond, Norfolk, Dallas, Houston, San Antonio, Buffalo, Toledo, Detroit, Chicago, North Carolina, Newark, Philadelphia, Milwaukee, Allentown, Worcester, Smithsonian, Corcoran.

Universities.—Texas, SUNY (Buffalo), Notre Dame, Southern Methodist, Lincoln, Glassboro State (New Jersey), Lebanon Valley, Catholic, Georgetown, American, Trinity, Princeton, Wilson (Pennsylvania).

Abroad.—Heidelberg, Freiburg, Tuebingen, Marburg, Frankfurt, Bonn, Goettingen, Mannz, Munich, Stuttgart (TH), Berlin, Vienna, Insbrueck, etc.

Department of State:

Course Chairman, Foreign Service Institute, 1962–63.

Assistant to Deputy Assistant Secretary of State for Educational and Cultural Relations, 1961–62.

Staff.—U.S. Advisory Commission on Educational and Cultural Relations, 1961–62.

U.S. Information Agency:

Attache, Chief U.S. Cultural Program for Germany, American Embassy, Bonn, 1958–60.

Consul, Public Affairs Officer for Southwestern Germany, 1957–58.

Cultural Officer, 1955–57; American Consulate General, Stuttgart.

Education Advisor, U.S. High Commission to Austria, American Embassy, Vienna, 1951–55.

Visiting Expert (Lecturer and Writer on the Social Sciences and Education).

Cultural and Editorial Divisions, U.S. High Commission to Germany, 1950–51.

Secondary School Teacher:

U.S. Dependent's School System for Germany, 1949–50.

Atlantic Academy, Rye Beach, New Hampshire, 1948.

Other Employment:

Aviation Editor/Feature Writer, Worcester (Massachusetts) *Gazette*, 1945.

Flight Officer, Private Pilot, Worcester Airport, 1943–44.

Worker in defense plant, Worcester, 1942.

Served:

Civil Air Patrol (USAF Auxiliary) Worcester Squadron, 1943–44.

Commissioned Lieutenant, Squadron Commander, Durham, New Hampshire, 1944–45.

Education:

University of Michigan, MA, History, 1949.

University of New Hampshire, BA, English, 1945.

Worcester, Massachusetts Public Schools, 1928–41.

Honors:

LL.D. (honorary), Lebanon Valley College, Pennsylvania, 1975.

"Washingtonian of the Year" 1975.

Delta Sigma Theta Award, 1973.

Decorated: Order of Merit, Republic of Cameroon, 1973.

Honorary Member of Faculty, University of Vienna (Austria) Medical School.

Listed in Who's Who in America, 1976.

Birth. September 4, 1923.

Home Address: 530 Sixth Street, Southeast, Washington, D.C.

## Exhibit 3

### Publications and Exhibitions of the Museum of African Art

Between 1964 and 1978 the Museum has organized more than fifty exhibitions of African Art or Afro-American art works and historical materials in its own galleries and a substantially greater number in extension programs at other museums, colleges, schools and conferences throughout the United States.

Twenty-two catalogs, books and teachers manuals have been produced or are in preparation as well as 15 slide or audio-visual presentations, including the CINE Golden Eagle award-winning film "Tribute to Africa, the Photography of Eliot Elisofon" and "The Creative Heritage of Africa," distributed by Encyclopedia Brittanica.

PUBLICATIONS : CATALOGS AND BOOKS (AFRICAN)

Traditional Art of the Nigerian Peoples : The Milton D. Ratner Family Collection 1977 (58 p., 70 illus.).
Fourth Triennial Symposium on Traditional African Act : Listing of 60 presentations, 1977 (12 p., 7 Illus.).
The Sculptor's Eye : The Chaim Gross Collection, 1976 (84 p., 117 illus.).
The Language of African Art (II), 1975 (40 p., 72 illus.).
Contemporary African Art, 1974 (12 p., 4 Illus.).
Tribute to Africa : The Photograph and the Collection of Eliot Elisofon, 1974 (52 p., 72 illus.).
African Art in Washington Collections, 1972 (64 p., 149 illus.).
The Creative Heritage of Africa, 1972 (Audio-visual teacher's guide) (36 p., 58 illus.).
African Art : The De Havenon Collection, 1971 (244 p., 287 illus.).
African Sculpture at Princeton University, 1971 (40 p., 66 illus.).
The Language of African Art (I), 1970 (24 p., 43 illus.).
The Meaning of African Art, 1968 (8 p., 12 illus.).
African Miniatures. The Hersey Collection, 1967 (12 p., 31 illus.).
The Heritage of African Art, 1967 (26 p., 49 illus.).
African Art in American Collections, 1966, Praeger (254 p., 347 illus.)
Traditional African Art from the Peabody Museum (Harvard), 1965 (20 p., 16 illus.).
Tradition and Transition in African Art, 1964 (8 p., 11 illus.).
African Sources in Modern Art, (250 p.,) (in preparation).
African Miniatures : Harold Rome Heddle Pulley Collection (80 p., 224 illus.) (in prep.)

CATALOGUES AND BOOKS (AMERICAN)

The Art of Henry O. Tanner, 1972 (66 p., 25 illus.).
Afro-American Panorama, 1968 (24 p., 25 illus.).
Edward Mitchel Bannister, 1828–1901, Providence Artist, 1966 (28 p., 8 illus.).
Ben Shahn on Human Rights, 1965 (12 p., 9 illus.).
Sculpture of Jacob Epstein, 1973 (36 p., 35 illus.).

TEACHERS MANUALS AND CURRICULUM AIDS

African Heritage Curriculum Materials, 1974 (secondary level, 106 p.).
Teachers Guide to the African Heritage, 1976 (elementary level). Pictorial and written materials, 51 items including My Journey Book.

AUDIO-VISUAL MATERIALS/SLIDE PRESENTATIONS

The Creative Heritage of Africa, 1972 (58 slides, cassettes, etc.) (Distributed by Encyclopaedia Britannica Education Corporation).
Tribute to Africa, Photograph of Eliot Elisofon, 1974 (160 slides, commentary) (Converted to film ; winter of CINE "Golden Eagle").
Color Slide Presentations as Exhibition and Curriculum Supplements (Prepared by the Elisofon Archives) :

African Art of the Dogon—80 slides.
Faces and Figures of Africa—80 slides.
African Architecture—80 slides.
Traditional African Dress—80 slides.
Zaire : Its Land and People—80 slides.
African Hair Styles and Sculpture—40 slides.
Images of Ethiopia—80 slides.
Art of the N'Debele—40 slides.
African Heritage Series—80 slides each with cassette narration and teachers manual.
Religion : Three Systems of Belief.
Craftsmen : Their Continuing Tradition.
Architecture : Shapes of Habitation.
One From Many : Nation Building.

MUSEUM EXHIBITIONS (AFRICAN)

Moroccan Rugs and Textiles (1977).
Designs of the N'Debele: Beaded Craftwork in Africa (1977–78).
The Sculptor's Eye: The African Art Collection of Mr. and Mrs. Chaim Gross (1977–78).
Traditional Art of the Nigerian Peoples: The Ratner Collection (1977–78).
Early Photographs of Cameroon, 1906–1922 (1977).
Architecture of the Nile: A Photo Essay by Eliot Elisofon (1977).
Religious and Secular Art of Ethiopia (1976–77).
The Art of Sierra Leone (1976–77).
Woven Tapestries from Le Sotho (1976–77).
The Art of Zaire (1976).
African Hair Styles and Barbershop Signs (1975).
African Textiles and Traditional Dress (Howard University—Department of Human Ecology) (1975).
African Weaving Pulleys (Harold Rome Collection) 1974–75).
Tribute to Africa: The Photography and the Collection of Eliot Elisofon (Bequest) (1974).
Contemporary African Art (1974).
The Nigerian Sculpture of Lamidi Fakeye (1973).
The Art of Cameroon: Return of the Afo-A-Kom (1973).
Contemporary Nigerian Pottery (1972).
African Art in Washington Collections (1972).
African Art: The De Havenon Collection (1971) (Re-opening of enlarged museum).
The Language of African Art (1970) (Guest exhibition at Smithsonian NPG/NCFA during Museum renovation).
Permanent and Loan Collections (in rotation) (1969–70).
Ghanaian and Other African Art (Arnold Collection, donated) (1958).
Ethiopian Paintings (1968) (Panel Exhibition).
African Miniatures (Hersey Collection) (1967).
Art and Medicine in Africa (1966).
Traditional African Art from the Peabody Museum (Harvard) (1965).
Introduction to African Art (1964).
Permanent Installations:
- Rotating Selections from the Collection.
- Animals in African Art.
- African Sources in Modern Art.
- Egypt in Africa.
- The African Photography of Eliot Elisofon.
- Wall Murals of Southeastern Africa (outdoor; in progress).
- African Drums and Musical Instruments.
- 2000 Years of Nigerian Art.

MUSEUM EXHIBITIONS (AMERICAN)

Life and Times of Frederick Douglass (permanent).
Afro-American Panorama (1966–70).
Edward Mitchell Bannister (1967).
Ben Shahn on Human Rights (1968).
Henry O. Tanner (1972).
Ernie Barnes, Beauty of the Ghetto (1974).
Black Americans on U.S. Postage Stamps (1975).
Black Americans in the 19th Century (1976).

EXTENSION EXHIBITIONS (AFRICAN) DRAWN FROM MUSEUM'S PERMANENT COLLECTION

*Language of African Art Exhibition circulating to twelev Black colleges*, 1975–78: S. D. Bishop Jr. College, Mobile, Alabama; Bishop College, Dallas, Texas; Houston-Tillotson College, Austin, Texas; Fayetteville State University, North Carolina; North Carolina A&T, Greensboro; South Carolina State College,

Orangeburg; Central State University, Wilberforce, Ohio; Asheville Art Museum, North Carolina; Lincoln University, Pennsylvania; University of Arkansas, Pine Bluff; Cheyney State College, Pennsylvania; additional booking to be made.

1978—Hyatt-Regency Hotel; Federal Home Loan Bank; Independence Federal Savings and Loan (also 1977).

1977—Kennedy Center for the Performing Arts, formal opening of the African Room; Bloomingdale's Tyson Corner, Benefit evening.

1976—Hecht Department Store (D.C.); Arena Stage; Independence Federal Savings and Loan (D.C.); HEW Office of Education (also 1975,1974).

1975—Shepherd College, West Virginia.

1974—National Education Association; Sidwell Friends' School.

1973—George Mason University, Virginia; Liberian Embassy; Annandale United Methodist Church; Lynchburg Fine Arts Center, Virginia; Catholic University, Black Expo (D.C.); Anacostia Neighborhood Museum.

1972—Pride, Inc. (D.C.); Elizabeth City State University, New Jersey; Martin Luther King Library; Glassboro State College, New Jersey; Muslim Temple (D.C.); Kenilworth Community Center, Maryland; African Heritage Dancers (D.C.); Summer In the Park Artmobile, National Capital Parks and 1971).

1971—Bowie State College, Maryland; Princeton University, New Jersey; North Carolina Central University; American University; Lincoln University, Pennsylvania; Afro-American Cultural Development Center (D.C.).

1970—Ghanian Embassy; Liberian Embassy; University of Massachusetts, Amherst; Shippensburg State College, Pennsylavnia; Mount St. Agnes College, Baltimore; Urban League National Conference; Wilson College, Pennsylvania; Virginia Museum of Fine Arts Artmobile, Statewide Tour (through 1972).

1969—Corcoran Gallery (Children's Exhibition); Goucher College, Baltimore; NAACP National Conference (D.C.); Montgomery Junior College, Maryland; Delta Sigma Theta National Conference, Baltimore; Barney Settlement House (to 1978).

1968—Anacostia Neighborhood Museum; Central State College, Wilberforce, Ohio.

1967—Bucknell University, Pennsylvania; African-American Institute (D.C.); American Anthropological Association Conference; Delta Sigma Theta Sorority, National Conference, Cincinnati.

1966—Muskingum College, Ohio.

### INDIVIDUAL LOANS

In addition, more than 2,000 individual works of African art have been lent to some 130 institutions in 26 states for other exhibitions or programs (as well as a display of eight works for the Bicentennial Freedom Train which toured 48 states).

### EXTENSION EXHIBITIONS (AFRICAN) DRAWN FROM OTHER COLLECTIONS

Worcester, Massachusetts; University of Georgia; Cincinnati Art museums (1976–77). The Sculptor's Eye: The African Art Collection of Mr. and Mrs. Chaim Gross).

Guild Hall, East Hampton, New York (1974) (Tishman Collection). The Museum also assisted in the installation and programming of the Tishman Collection at the University of Texas; St. Louis, Huntington, Richmond, and San Antonio museums (1972–74).

Wingspread Conference Center, Racine, Wisconsin (1967) (Hokin, Baker Collections).

### PERMANENT DISPLAYS IN GOVERNMENT OFFICES

Vice President Mondale; Senator S. I. Hayakawa; White House Deputy Assistant Lawrence A. Bailey; Representatives Conyers, Fauntroy, Chrisholm, D.C. Mayor Washington and City Council Chairman Sterling Tucker.

EXTENSION EXHIBITIONS (AMERICAN)

Henry O. Tanner:

1978—White House (four paintings); 1977—Howard University Gallery; 1972—Mitchell Art Museum, Mt. Vernon, Illinois; Cosmos Club; 1971—Hyde Collection, Glenn Falls, New York; Rochester, New York, Museum; Studio Museum in Harlem; 1969–70—National Collection of Fine Arts; Cleveland, Pittsburgh, Detroit, New Orleans, San Antonio, Brandeis and Philadelphia museums.

Edward Mitchell Bannister: 1967—Rhode Island School of Design Museum.

Afro-American Panorama: Intermittently 1966–74.

Ben Shahn on Human Rights: 1978—Temple Sinai (D.C.); 1972—Martin Luther King Library (D.C.); Cosmos Club (D.C.); 1970—Department of State (D.C.); B'Nai Brith (D.C.); 1969—Wingspread Conference Center (Racine, Wisconsin).

The Scultpure of Jacob Epstein: 1976–79—This Museum-owned collection of 35 portrait bronzes is being circulated by the Smithsonian Institution Traveling Exhibition Service.

LOAN OF INDIVIDUAL WORKS

In addition, 175 works by 19th century Afro-American artists from the Museum's collection have been lent to 50 institutions in 28 states as part of other exhibitions or special programs. These included, during 1976, loans to the following Bicentennial Exhibitions: The Los Angeles County Museum (and Atlanta's High Museum, The Dallas Museum of Fine Arts and the Brooklyn Museum) for the exhibition, "Two Centuries of Black American Art"; 1/10 of the works in the exhibition to the Metropolitan Museum of Art for the exhibition, "Selections of the 19th Century Afro-American Art"; to the Museum of Modern Art for its exhibition, "The Natural Paradise: Painting in America, 1800–1950"; to Fisk University for a two-year national tour (Amistad II); and to the Bicentennial Freedom Train for its nationwide tour.

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