

The National Gallery is right at the foot of Sixth Street, just a few blocks from the second precinct, but hardly would its shabby citizens venture into those pretentious marble halls. Yet this museum is stuffed with surplus paintings that are considered minor works of the great masters whose masterpieces are on exhibit. How easy it would be to bring good art to the people up the street—to hang in the branch libraries just half a dozen pieces of good art, to keep changing them on a rotating basis—to let these people who have never been touched by beauty realize that there is something beyond the Sunday supplement and the dirty sketches scrawled on the walls of tenement hallways.

A large number of the citizens of the second precinct readily enjoy music. Yet they would not be the ones to sit on the free steps of the Watergate or listen in crowded silence to the band concerts on the Capitol Plaza. Again, it would have to be the community that shows them that it cares by bringing the chance for community music to them. Just as with the Welsh Miners, the German Turners and many other groups of no high pretensions, such as our own Barber Shop Quartet Singers, the people of the second precinct could be guided to make their own music, to do their own singing, and playing, to find beauty and relaxation and an emotional outlet in something they themselves create.

Finally, there is a terrible spiritual void in the lives of these people who have drifted away from the large denominations in whose stately churches and dressed-up Sunday crowds they felt unwanted and out of place. The many store-front churches and the gaudy House of Worship for all the people of Sweet Daddy Grace in the heart of the second precinct, all testify to the groping spiritual need of the people in this area. They would seem to be more than ready for home-missionary work by the large denominational churches which, in addition to bringing these people a message of hope and a moral yardstick for their daily lives, would thereby offer concrete proof that the community cares.

I include as part of my remarks a speech on the arts which was delivered to the 36th annual meeting of the National Association of Schools of Music at the Palmer House, Chicago, Ill., on November 26, 1960.

I also include a study by the Library of Congress of support for the arts by some 50 cities in the United States, and several items from the Congressional Record on the arts.

(The matter referred to follows:)

[From the Congressional Record Appendix, Sept. 14, 1959]

THE LIBRARY OF CONGRESS,
Washington, D.C., July 30, 1959.

To: Hon. HARRIS B. McDOWELL (attention Mr. Frain.)

From: Education and Public Welfare Division.

Subject: Municipal financial support of certain artistic and cultural activities in selected U.S. cities.

This is in reply to your request of June 23, 1959, for information concerning municipal support of artistic endeavors and cultural activities and to describe the mechanics of this type of support. Your request also states that you are especially interested in determining what cities, if any, earmark a certain portion of their taxes for use in supporting artistic and cultural endeavors and how the amounts set aside by the larger cities compare with the \$16,000 for cultural and art purposes in the D.C. Recreation Department budget.