

If we are going to take significant steps toward making far-reaching contributions in the cultural field, the task before us is a great one. Today, I want to discuss some of the specific actions which should be taken to accomplish these ends. If the United States is to be able to establish a cultural and scientific breakthrough around the world, we have to take definite action.

President Eisenhower gave top priority to massive interchange of mutual understanding in his speech at Delhi University last December. At that time the President said:

"More enduringly than from the deliberations of high councils, I believe mankind will profit when young men and women of all nations and in great numbers study and learn together. In so doing, they will concern themselves with the problems, possibilities, resources and rewards of their common destiny.

"Through the centuries nations have sent their youth armed for war to oppose their neighbors. Let us in this day look on our youth, eager for a larger and clearer knowledge, as forces for international understanding; and send them, one nation to another, on missions of peace."

As a corollary to this idea we must make certain that many more of America's talented young artists are included in the President's special international cultural exchange program. To achieve this end I have proposed legislation to create an actual two-way exchange program since no such cultural exchange now exists. So far, the major, if not the entire, emphasis of the program has been restricted to large professional groups and individual professional artists. Moreover, the price of tickets of admission in many instances has been beyond the pocketbooks of most people in other countries. There is some doubt that the program as presently administered is as much of a success as some of its proponents would have us believe. Under the present program the large professional groups and distinguished American artists perform in opera houses and great halls and usually for only limited engagements because of the expense.

Why should we display only that portion of America's artistic talent which draws huge impersonal audiences? Why should we play only to a world of gilded mirrors and red plush? Truly these performances do not reach the man in the street, the university student with limited funds, and the student artists in the countries around the world. It is the individual whom we must reach. Our international cultural exchange program must include our students and their teachers, community groups, and university and conservatory groups. There is not only a vast audience abroad for every one of them, but also a vast reservoir of friendship for them to tap. In addition to the professional artists, we should be most certainly sending our talented young artists and art groups on a university circuit all over the globe.

My proposal envisages an actual two-way cultural exchange program. It would support the performances of individual artists, choral groups, youth orchestras, and drama groups from other countries on their tour of the university circuit in the United States. Thus, young artists from around the world would have a chance to see this country, to learn something of our way of life on university campuses and, what is most important, have a chance to talk with other young people who have similar interests and talent. The merits of this type of exchange are undeniable for, as Isaac Stern declared at the recent International Music Conference, the most effective penetration in cultural exchange is at the youth level, on both sides.

Recently I returned from an inspection tour of the operations of the mutual security program in some 20 countries in Asia, Africa, and southern Europe. I was impressed especially by the fact that the leaders in many of these nations are very young, under 30 years of age in many cases. It is my firm belief that we can best reach the young people in other countries through a cultural exchange program such as I have described.

Van Cliburn made the most significant cultural breakthrough in the last decade, yet he received absolutely no financial help at all from the President's special international cultural exchange program.

Van Cliburn's expenses were paid with funds raised by the Institute of International Education from the Martha Baird Rockefeller Fund. Many others of our highly talented young people who could help to carry the message of international goodwill have not been able to secure such distinguished private patronage. Furthermore, the door of the Government's cultural exchange program has been closed by administrators in the Department of State who seem surprisingly unaware of the tremendous potential of the young talent in our colleges and universities.