

Mr. THOMPSON. The record will be kept open until Monday next for additional statements and for letters of support or opposition to the legislation.

The subcommittee will now adjourn.

(The following communications were received for the record:)

HUNTINGTON HARTFORD FOUNDATION,
Pacific Palisades, Calif., May 12, 1961.

HON. FRANK THOMPSON, JR.,
House of Representatives,
Washington, D.C.

DEAR MR. THOMPSON: I understand you are endeavoring to rectify our lack as a nation in respect to encouragement in the field of arts. This is commendable and timely.

On April 25, I wrote to Pierre Salinger, sending him information which I believe pertinent to any governmental consideration. Let me quote:

"May I suggest that efforts be expended toward all the creative arts, since the creative artist is the source of each production, and is on the tail end of any remuneration. I am in a special position to observe this, since I am a creative painter and printmaker myself, and since I am serving, and have served the last 7 years, as resident manager and assistant director of an art colony.

"Consider for a moment the effect on world thinking about our land when it is realized that we are the only civilized nation which does nothing for its creative persons. A feeble excuse is that 'we are young'—for the sake of God and country, how long does it take to grow up?

"France has a 'Direction General des Arts et des Lettres' which sends her art abroad to embassies over the world. Regular acquisitions are made to the tune of 100 million francs annually for her Museum of Modern Art. In 1951 a bill enabled 1 percent of the total sum spent on buildings such as schools and national institutions to be spent toward decorating those buildings. This amounts to 250 million francs annually. One hundred and forty million is devoted to the educational side of contemporary art, the state paying the salaries of art teachers and professors. France grants an annual prize of one-half million francs to an artist who has 'honored' her. She has set up 3,600,000 francs to help artists stricken 'dans la misere,' and two parks are set aside for residence for older artists, so they may paint and make a contribution to France after age 65 for the rest of their lives. And in the face of this, what does the richest nation on earth do?

"Let's take another look at an aspect no one is facing up to. The cost to the artist has increased in dimensions that reach martyrdom. In 1958, the American Federation of Arts published statistics attesting that only a few artists in this great country are able to live on income from their creative works. This report further reveals an economically smitten member of our society to be shouldered with the subsidy of the culture for which he is held responsible. The artist contributes millions of dollars annually for minute returns and little thanks. Using a minor example, it is estimated that 2,000 printmakers mat pictures and ship to 10 shows at a cost to the artist of \$12 per show. Here is an outlay of \$240,000—add to this the average fee of \$4 and we have nearly one-quarter of a million dollars, simply to support printmaking as an art. Oil and sculpture exhibits would easily be \$3 million expense, not counting the time spent in crating, preparing the shipment, etc.

"Let us not allow this condition to persist. Let's do something about it. Mexico has demonstrated results, the Scandinavian countries care about their artist—so, too, the Russians. * * *

May I ask you to consider the creative artist for what he is, the source of all the arts, and to nurture this aspect of our culture?

Thanking you for the kind attention.

Very truly yours,

CHARLES B. ROGERS.

RUTGERS, THE STATE UNIVERSITY,
COLLEGE OF ARTS AND SCIENCES,
New Brunswick, N.J., May 14, 1961.

HON. FRANK THOMPSON, JR.,
House of Representatives, Washington, D.C.

DEAR MR. THOMPSON: Thank you for your letter of April 28 and the enclosure from Mr. Marvin Cox in which the USIA says it can do nothing along the lines